HISTORY OF THE MODERN DANCE PROGRAM

AT THE UNIVERSITY OF UTAH

1968–1989

by

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STATEMENT OF THESIS APPROVAL

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ABSTRACT

In 1968, Margaret Tennant Waterfall completed a thesis that chronicled the history of the Department of Ballet and Modern Dance at the University of Utah from 1906 to 1968. The present thesis is the continuation of her work, written in an effort to continue recording the important events, trends and individuals in the development of the modern dance program at the University of Utah. The time period covered in this thesis has significant boundaries. It begins where Waterfall's thesis ends, with the 1968-69 school year, and ends with the opening of the Alice Sheets Marriott Center for Dance in September 1989. It follows the department through its years in the old dance building, and leaves off as a new era in the history of the modern dance program begins with its move to the new dance building.

A modified historical method of study was used in preparing this thesis. This method involved collecting, classifying and critiquing source materials, including annual university catalogues and class schedules, newspaper articles, concert programs, departmental correspondence and documentary materials, and oral interviews. This thesis presents the facts and findings and, when appropriate or necessary, interprets events and conditions.

It should be noted that this is an historical study. At the core of any such work is the preservation of past events. Departmental records were for the most part complete, in

large part due to the efforts of Dr. Elizabeth Hayes to save and archive materials for future use. The intent of this thesis is to present the facts at hand in the most clear and comprehensive manner possible, pointing to trends and developments within the modern dance program from 1968 to 1989. It is hoped that the information contained in this history will not only be of interest to those who work and study within the department, but that it will also serve them by providing a written account of a period of marked growth within the department.

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CHAPTER 1

HISTORICAL CONTEXT

The history of modern dance at the University of Utah, from its first mention in the course catalogue in 1906, has reflected and exemplified the trajectory of modern dance in higher education, and the trends in the larger modern dance community. The purpose of this chapter is to create a context for the events and individuals who comprised the history of the modern dance program at the University of Utah from 1968 to 1989. This period covers two decades of American history and thought, decades whose individual characteristics found their way into the process of change and development within Utah's modern dance program. In order to build an historical context, this chapter has been organized into several sections: The Nation; Modern Dance in the United States: A Brief Overview 1968–1989; Modern Dance in Utah; National Endowment for the Arts; American Dance Festival; Dance in Higher Education: American College Dance Festival; Dance in Higher Education: Council of Dance Administrators; Modern Dance at the University of Utah; and The Old Dance Building.

The Nation

In 1968, the United States was on a course of radical change that would affect society at all levels. During the sixties, college campuses became centers of debate and scenes of protest. "War baby" or "baby boomer" freshmen entered colleges in droves, with

emergency living quarters being set up in dormitory lounges, hotels and trailer camps. The Civil Rights Act was passed in 1964, the Presidential Commission on the Status of Women was established in 1963 and the Women's Liberation Movement gained momentum. Birth control pills became widely available, and abortion for cause was legalized in Colorado in 1967. The Vietnam War cast a shadow over the decade, with the pivotal Tet Offensive and infamous My Lai massacre both taking place in 1968. Martin Luther King and Robert Kennedy were assassinated the same year. In 1969, 300,00 concertgoers converged at Woodstock, and the first man walked on the moon.

The seventies were also a period of social and artistic unrest. The antiwar movement gained momentum on college and university campuses. The U.S. invaded Cambodia. On May 4, 1970, four Kent State University students were shot and killed by Ohio National Guardsmen while protesting the escalation, prompting the first national student strike. The youth were empowered when the voting age became 18 in 1971. In 1973, U.S. troops pulled out of Vietnam after almost twenty years of involvement in the region, and abortion was legalized with the passing of Roe v. Wade. School integration measures often led to violence and disruption, and affirmative action became a controversial policy. Space exploration increased, earth art was promoted, and the first Earth Day was celebrated in 1970. The 1973 Arab oil embargo sent gas prices up, supply down, and the country into the recession of 1974. Watergate rocked the country, and scandal forced both a Vice President and President to resign. Technological advances brought forth the microprocessor, VCR and the first ultrasound; in 1978, the first test tube baby was born in Manchester, England.

The disco craze, mood rings, lava lamps and smiley faces of the seventies gave way to the carpool/soccer mom, new wave, punk, hip-hop and "me generation" of the 1980s. With Ronald Reagan as president from 1981-89, the eighties saw the Iran-Contra Affair, the rise of the AIDS epidemic, the "Just Say No" campaign, the birth of Medicare, the appearance of crack on the streets, a stock market crash, public controversy over art exhibits, slam and break dancing, and the coming down of the Berlin Wall. It was the decade of Wall Street, mergers and acquisitions, and mass consumption. According to a UCLA study, business management was the most popular major on college and university campuses in 1980. It was no surprise then when the newly elected President, George Bush, made a plea for a "kinder, gentler nation" upon his arrival in office in 1989.

Modern Dance in the United States: A Brief Overview

Modern dance in the United States in 1968 was very much alive and, true to its nature, evolving. Martha Graham's classical modernism continued to anchor American dance to its earlier roots. The founding generation of modern dance (Graham, Holm, Horton, Humphrey, Tamiris, Weidman) had given rise to a solid core of modern dance choreographers with established companies, such as Alvin Ailey and Jose Limon. However, outside this core was a new generation of dancers and choreographers evolving. In his 1976 book, *Complete Guide to Modern Dance*, Don McDonagh refers to this as a generation of "freedom and new formalism." He writes:

> With the same enthusiastic disregard for tradition that drove the founding generation to revolt from Denishawn, the latest generation of choreographers has abandoned its predecessors. It was a break that was as radical in its way as anything that had been done by the founding generation.[1]

The experiments of Merce Cunningham, Alwin Nikolais and Eric Hawkins kept pace with what was happening in the other arts, and their work helped pave the way for yet another generation of choreographers whose avant garde work defined the postmodern dance world of the late sixties and seventies. The Judson Dance Theater (1962-64) ushered in the postmodern dance era. Influential choreographers of the period included Trisha Brown, Lucinda Childs, Laura Dean, Viola Farber, Anna Halprin, Deborah Hay, Murray Louis, Meredith Monk, Jennifer Muller, Steve Paxton, Rudy Perez, Pilobolus Dance Theater, Yvonne Rainier, Gus Solomons, Jr., and Twyla Tharp. Postmodern choreographers embraced novel methods of dance composition, celebrated everyday movement as valid performance art, and worked from the belief that not only was any movement dance, but any person a dancer (with or without training).

American society of the late sixties and early seventies was characterized by a sense of expression and individual empowerment. The new modern dance was no different. An influx of choreographers poured into the American dance scene, wishing to perform their own works. The search for alternative performing spaces pushed many outside the traditional proscenium theater. The new generation began to dance in parks, on rooftops, on city streets, and in churches, as well as in traditional theater spaces. The shift towards performing in alternative areas began slowly in the 1960s and became more commonplace in the 1970s (see building concerts, Chapters 4 and 5). “Happenings” became a part of the dance scene. In many cases, young choreographers joined together in informal groups to sponsor joint performances. Theatrical costuming and make-up were often replaced with everyday street wear. The use of music was challenged by some, and discarded by many; in general, music became a less dominant presence in

choreography, and was viewed more as accompaniment (whether pleasant or unpleasant). But "the most serious challenge to traditional and established custom" was the question of what constituted "dancing."[2] Did one actually have to train as a dancer to consider oneself a dancer? Was formal dance technique an absolute necessity? The consideration of these questions resulted in an attitude towards dance that was considerably less formal than that of previous generations. As the seventies progressed, many choreographers returned to the traditional theater after having performed in alternative spaces. According to McDonagh, " once valid dances had been made under such seemingly adverse conventions," the choreographers could return to a traditional space with a new and much wider perspective, to a "place where the rules had been stretched…"[3]

During this period, there also began to be a shift in the modern dance paradigm in terms of its relationship to ballet. While modern dancers in the first half of the twentieth century did not include ballet as a part of their training, during the seventies ballet study was more readily accepted as a part of modern dancers' training. University programs, including the University of Utah's, began to require ballet technique in the modern dance course of study. As modern dancers began to embrace ballet study, many in the ballet world began to embrace a modern idiom outside of the classical lexicon. The collaborations between Twyla Tharp and the ballet world were indicative of this cross-pollination: The Joffrey Ballet premiered Twyla Tharp's "Deuce Coupe" in 1973, and in 1976, Tharp choreographed "Push Comes to Shove" for the American Ballet Theatre and Mikhail Baryshnikov, who had recently defected from the Soviet Union.

In the aftermath of the postmodern dance movement and the egalitarian philosophy that "dance is for everyone," there began to be a greater value placed on technical

expertise within the modern dance world of the eighties. Technical, or skill-based, training had long been a part of the modern dance tradition as a means of preparing the body to be an instrument of expression, and as the vehicle for choreographic expression. Choreographers such as Graham, Limon, Cunningham, Nikolais, and Hawkins developed "techniques" to serve their choreographic styles, and their techniques were taught in studios, workshops and universities throughout the world. However, the trend during the eighties was more towards technique as mastery of the body, and less as a vehicle for pure expression.

The late seventies and eighties also saw the blossoming of an earlier trend in which African American dance companies became a more significant part of the dance mainstream. The success of the Alvin Ailey American Dance Theatre set the stage for the arrival of such groups as Dance Theatre of Harlem, Garth Fagan's Bucket Dance Theater and Chuck Davis's African American Dance Ensemble. (Both Fagan and Davis conducted workshops at the University of Utah in 1990 and 1988, respectively.)

Modern dance in the eighties was experiencing a surge on the international scene, particularly in France. While modern dance in the U.S. continued to progress through the eighties, it became more difficult for choreographers to find funding for new dance projects. Because of this lack of funding for the arts in the U.S., many established American modern dance choreographers traveled to Europe where governments spent generously on the arts in the early eighties. Lucinda Childs, Merce Cunningham, Alwin Nikolais and Tricia Brown were among those choreographers who found backing for their dance projects in France.

Modern Dance in Utah

In 1968, the modern dance community in Utah was centered in Salt Lake City, and very much connected to the modern dance program at the University of Utah. Two professional modern dance companies were established in the mid-sixties, the Ririe-Woodbury Dance Company in 1964, and Repertory Dance Theatre in 1966. Shirley Ririe and Joan Woodbury, professors of modern dance at the University of Utah, formed Ririe-Woodbury, their individual work and early collaborations framing the philosophic basis for the company..[4] Prior to 1964, Ririe and Woodbury helped create Choreodancers, a company of professional dance performers and teachers.[5] They performed as "Choreodancers" until their friend and colleague, Alwin Nikolais, suggested that they start their own company and call it, simply, the Ririe-Woodbury Dance Company. To inaugurate the company, which premiered at Kingsbury Hall in the fall of 1964, Nikolais presented them with a dance, "Striped Celebrants," and his partner, Murray Louis, gave them "Suite de Danse."[6] The company choreographed and performed in Utah and throughout Arizona, California and Colorado. They performed the works of company co-founders, as well as works by new and established choreographers, and early on became very active in educational outreach. Ririe-Woodbury initially performed in Utah and other western states, but soon gained wider recognition, and by 1972 Ririe-Woodbury was a full-time touring company. The year 1968 was pivotal for the company in terms of building recognition and a touring schedule. While assisting Nikolais at the Guthrie Theatre in Minneapolis, Woodbury accepted an invitation from the Minnesota Arts Council to perform at four colleges. Within one week, she and Ririe choreographed a "whole zany" performance and lecture demonstration for the Minnesota tour. The production was a great success. The following year, it was presented in Canada at the

first Bi-National Conference on Dance Higher Education, and "performance invitations came immediately from the east and west coast of both countries."[7]

In 1966, a $370,000 grant was made to the University of Utah by the Rockefeller Foundation to establish the Utah Repertory Dance Theatre (RDT), the first full time modern dance company outside of New York City. The grant was the first of its kind ever awarded to a university by the foundation. The project director was Virginia Tanner, a Salt Lake native, nationally recognized children's dance educator and founder of the Utah Children's Dance Theatre (1949). The 1967 Annual Report of the Rockefeller Foundation stated, "American interest in dance is rapidly growing, especially in college and university centers. The Foundation is seeking to support the development of dance in various ways. Last year an important grant to the University of Utah helped the first professional dance company ever to be in residence at a United States university, and the arrangement has proven to be successful."[8] The Foundation's 1971 Annual Report noted that in "several cases, campus programs failed to become permanent" but cited RDT for adding "an important professional level of dance not only on campus but in the region. Its tours take it throughout the Rocky Mountain area, and it has appeared in eastern cities, including New York, getting respectful attention from critics wherever it has performed."[9]

Very much in keeping with the times, RDT began as "a bold attempt at artistic democracy," and gradually evolved as the company selected artistic leadership within its own ranks.[10] In 1983, founding member, former Tanner student and Children's Dance Theatre member, Linda C. Smith took over as artistic director of the company.

As a repertory company, RDT commissioned dances from nationally renowned choreographers as well as performing the choreographic works of its members. In

marking the time period covered by this thesis, it is noteworthy that in the spring of 1968, Anna Sokolow visited Salt Lake City to create a new work for RDT, “Steps of Silence,” a piece known for its strong antiwar statement.

Both RDT and Ririe-Woodbury received local and national recognition for their work, maintaining rigorous performance schedules and, as national and local funding for the arts grew in the seventies, participating in educational and community outreach programs throughout the country. Very importantly, both companies had a symbiotic relationship with the modern dance program at the University of Utah. While the companies offered professional performing opportunities for skilled dance students, the department provided a pool of students from which the companies drew members. Through the years many modern dance students performed professionally with RDT and Ririe-Woodbury.

RDT also shared visiting choreographers as guest artists with the department, and company members often taught technique and repertory classes. Ririe and Woodbury began teaching part-time in the modern dance program as their company began touring full-time in 1970. However, working on a consistent basis with the department’s modern dance students one quarter per year allowed them the opportunity to work through choreographic ideas for company pieces. It was a working relationship that benefited both companies and the department.

Virginia Tanner (born 1915), also a key figure in the Utah dance community, brought national attention to the state with critically acclaimed performances by her Children’s Dance Theatre (CDT), and helped to secure grants to further the growth of modern dance in the state. In 1960, she was instrumental in securing grants from the Rockefeller Foundation to “bring leading choreographers and dancers to the University (of Utah) to

help prepare new dance works for public performance."[11] These grants were the first ever awarded to a university dance program; choreographers funded by the Rockefeller grants included Helen Tamiris and Daniel Nagrin (1961, "Dance for Walt Whitman"); Alwin Nikolais (1962, "Totem"); Ruth Currier (1964, "Transfigured"; Currier also set Humphrey's "Passacaglia."); Anna Sokolow (1965, "Suite Number 5 for Unaccompanied Cello" and "Opus 63"); Jose Limon (1966, "Concerto Grosso in D Minor" and "Missa Brevis"); and Lucy Vennable (1968, "Water Study" by Humphrey).

As mentioned earlier, Tanner also helped to secure the 1966 Rockefeller grant establishing RDT. The company describes its development as an outgrowth of Tanner's "dream of establishing a professional company of dancers dedicated to the performance, creation and preservation of modern dance."[12]

Tanner, who studied with Doris Humphrey, began teaching dance for children in 1941 at the McCune School of Music and Art in Salt Lake City, and in 1949, formed CDT as the performing arm of her creative dance program. In 1960, her creative dance program became associated with the University of Utah through the Division of Continuing Education. Tanner was also a lecturer in the modern dance program at the university.

Significant CDT performances during the period covered by this thesis include a performance at the White House Conference on Children in 1970, and the John F. Kennedy Center in 1975. Many Utah dancers were trained and inspired by Miss Virginia. After her death in 1979, Mary Ann Lee assumed directorship of the Children's Dance Theatre and the Creative Dance Program.

National Endowment for the Arts

The sixties, seventies and eighties represented a period of significant growth in the national art and dance scenes in terms of both funding and activity. President Lyndon Johnson signed he National Arts and Cultural Development Act of 1964 that established the National Council on the Arts. The position of the arts in American society was further impacted on 9 September 1965, when Johnson signed the National Foundation on the Arts and Humanities Act, establishing the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). The Act read:

> While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent.[13]

As an expression of President Lyndon B. Johnson's Great Society, the NEA represented the first attempt at regular federal contributions to arts funding. The endowment was launched in 1966 with a budget of 2.5 million dollars. The first panel convened by the endowment, in January 1966, was the dance panel. In 1968, the budget rose to 7.2 million dollars and a Dance Touring program was added. By 1972, under the leadership of Nancy Hanks, the budget had increased to 29.75 million dollars, and funding for dance was expanded to offer assistance to the regional development of resident professional companies. By the end of Hanks's first four-year term, the NEA budget had increased by 637% to 60.75 million dollars. In its tenth year, 1975, the NEA made a grant to the Educational Broadcasting Corporation (WNET-TV) to initiate the series "Dance in America" on public television. The series premiered in January 1976 with a feature on the Joffrey Ballet. Over the years, this PBS television series reached millions of households. When Hanks left her position in 1978, the budget was 123.85

million dollars; in eight years the budget had increased an amazing 1400%. Under Hanks (1971-78), the "American Dance Boom" became a reality.

The NEA budget continued to increase through 1982 when, due to the rising federal deficit, the endowment's 158.79 million dollar budget was cut by 10%. Prior to the budget cut, on 5 June 1981, President Ronald Reagan appointed a Presidential Task Force on the Arts and Humanities to review the purposes, activities and records of the two endowments, and asked them to find methods of increasing private support for the arts and humanities. On 15 June 1982, Reagan established the President's Committee on the Arts and Humanities to help stimulate increased private support and promote recognition of excellence in these fields.

In 1983, a new Dance on Tour initiative began in the Inter-Arts program of NEA to assist state and regional arts agencies in increasing dance presentations nationwide. In 1984, the initiative began a project that sent choreographers to repertory dance companies to create new works. The Dance on Tour program was implemented in 1989, and sponsored residencies and performances in small communities who did not have access to professional dance. It stimulated cross-pollination between local groups and nationally recognized companies, and established culturally significant companies. This same year also saw the controversy over the Mapplethorpe photos. The decade of the eighties began with an endowment budget of 154.6 million dollars. With a 10% cut in 1982 and another reduction in 1986 pursuant to the Balanced Budget and Emergency Deficit Control Act of 1985, the endowment was nonetheless legislatively reauthorized through fiscal 1990, and ended the decade with a budget of 169 million dollars.

Without a doubt, the NEA through its funding and support of dance initiatives made a significant impact on the American dance scene of the sixties, seventies and eighties. In the NEA publication, *National Endowment for the Arts: A History, 1965-2008*, it states:

> When President Johnson signed the National Foundation on the Arts and the Humanities Act of 1965, a small and important collection of dance companies, artists, and presenting organizations comprised the American concert dance field. These included the Martha Graham Dance Company, Merce Cunningham Dance Company, the San Francisco Ballet, the New York City Ballet, the American Dance Festival, and Jacob's Pillow Dance Festival. Not one of them was more than 40 years old, and the audiences they attracted were passionate but drawn from only a few large cities. Nationally, the dance field itself seemed confined.
>
> Nobody foresaw how much the field of dance would prosper in the coming four decades, or the catalytic role the Arts Endowment would play. The American dance field was artistically rich but lacked the resources to expand basic activities, such as increasing the number of performances, the number of dancers on contract, and their weeks of rehearsal and performance time. Arts Endowment support began to make it possible for dancers, choreographers, and administrators to work full-time on their craft.
>
> From the start, the Arts Endowment fostered an intimate relationship with the dance field in all its elements. The NEA gave critical assistance to choreographers across the range of dance expression and helped build networks facilitating regional and national tours so that newly created work could reach audiences in all parts of the country. The NEA also supported the development of regional ballet companies and dance-related educational tools for school children. Later, the NEA sponsored research studies on the state of the field. The Arts Endowment's national perspective allowed it to address the needs of the entire discipline and to respond broadly to changing conditions in the dance world. The agency's financial support helped ignite what many termed the "dance boom," a period of unequalled growth in American concert dance that lasted from the mid-1960s through the late-1980s
>
> The cumulative impact of NEA awards in dance was both immediate and long lasting, and they transformed the place of dance in American culture. Solely in terms of financial support, the funding is unparalleled. For more than 40 years, the Arts Endowment awarded more than $300 million directly to dance companies, choreographers, presenters, festivals, historians, critics, workshops, and service organizations. Grants supported the commission of new works, restaging of ballets, home seasons, touring, dance presenting series, dance film and video projects, and fellowships…Professional dance companies, as counted by the NEA, grew from 37 in 1965 to 157 in 1975. By 1990, this figure stood above 400.[15]

From an early date, Utah was an active participant in the dissemination of the arts within the community. In 1899, the Utah Arts Institute was established, the first state-created arts council in the nation. With the establishment of the NEA, Utah's dance community, like so many others, benefited from the subsequent growth of national and local funding for the arts. Ririe-Woodbury Dance Company received its first grant from the Utah Arts Council in 1970 for its work in Utah's elementary schools. In 1972, representatives of the NEA attended a company performance at Nikolais's New York studio, The Space, and accepted the Ririe-Woodbury Dance Company for the Artists in the Schools and Dance Touring Programs. Over the course of 12 years, Ririe-Woodbury presented the most AIS performances in the United States of any company; more than a third of all AIS program performances were the result of the company's work, and more than half of all program movement specialists were trained by Ririe and Woodbury.[16] RDT was also chosen by the NEA in the early seventies to develop multifaceted arts residency programs for the public schools.

Both companies' work was very much in keeping with the NEA's dance outreach initiatives of the seventies and eighties. One of RDT's stated goals was "to aid in the decentralization of the arts and to reach audiences outside the metropolitan centers."[17] Ririe-Woodbury's slogan, "Dance is for Everyone," underscored its commitment to community arts education, and "to building a new consciousness among the American people about the importance of making the arts accessible to all, particularly underserved citizens."[18]

Virginia Tanner was also involved in early NEA dance initiatives. In 1970, she was asked by the NEA to direct a pilot program for children's dance which consisted of four-

week seminars in school districts in five states: Pennsylvania, Alabama, Ohio, Oregon, and California. Then NEA Director of Education, John Kerr, called Tanner the nation's "outstanding children's dance teacher," noting that "she combines the techniques and training of the professional dancer with a marvelous and rare understanding of how to teach and inspire children."[19]

Many other dance educators within the state also participated in the NEA-funded educational dance initiatives traveling throughout the state and country as dance specialists. Through the efforts of many, Utah gained recognition for its work in the field of dance education.

American Dance Festival

In 1968, at the beginning of the time period covered by this thesis, the American Dance Festival (ADF), the largest summer dance festival in the United States, was in its third decade as "a creative laboratory dedicated to nurturing and sustaining modern dance."[20] Begun in 1934 as the Bennington School of Dance under the direction of Martha Hill and Mary Josephine Shelly, the summer program of dance study, creation and performances moved to Connecticut College in 1948, and then to Duke University in Durham, North Carolina in 1977. In 1969, Charles Reinhart became its Director and Martha Meyers, its Dean. In this same year, the Festival commissioned works by Twyla Tharp, James Cunningham, Alvin Ailey, Talley Beatty, Yvonne Rainer and Paul Taylor. Ballet and jazz were also added to the school's curriculum for the first time.[21]

Through the seventies, ADF continued to nurture the growth of modern dance, empowering emerging choreographers and celebrating the heritage of American modern

dance with reconstructions of historical works. In 1974, they initiated a Dance Teachers Workshop in keeping with trends in dance education nationwide.[22]

The 1980s were marked by the ADF's move onto the global stage at a time when modern dance was growing internationally. The Festival introduced American audiences to Japanese Butoh in 1982, French modern dance in 1983, and subsequently hosted the first North American engagements by other major international dance companies. In 1984, it created the International Choreographers Residency Program, through which choreographers from around the world could study and choreograph at ADF. Because of this program's success, the International Choreographers Commissioning Program (ICCP) was also created in 1987, offering especially talented international choreographers a chance to create new works using ADF dancers during a six-week residency. In 1984, ADF also held its first international modern dance festival as part of its 50th anniversary celebration.[23]

In 1984 and 1986, ADF "temporarily re-rooted itself" and offered classes, workshops and performances in Japan. (These "mini-ADFs" continued through the nineties in Korea, India, and Russia; in 1992 ADF West was held in Salt Lake City, Utah at the University of Utah). In 1987, ADF began its first exchange program in Guangzhou, China, sending faculty to teach modern dance to students and teachers at the Guangdong Academy of Dance, and bringing Chinese dancers and choreographers to the United States.[24] Interestingly, the University of Utah's Performing Danscompany's 1988 Asian tour began with a performance at the Guangdong International Festival of Dance Academies in Guangzhou, China. It is likely that the ADF exchange program, as well as then department chair Phyllis Haskell's connection with Carl Wolz, founding Dean of

Dance at the Hong Kong Academy for the Performing Arts, helped open the door for this opportunity. (Both Haskell and Wolz taught at the University of Hawaii).

At home, ADF provided financial support for emerging choreographers through their Young Choreographers and Composers in Residence program (1982), and the Emerging Generations Program (1981). Significantly, choreographers featured in the first Emerging Generations Program included Bill T. Jones and Molissa Fenley.[25]

American College Dance Festival

The sixties saw an unprecedented growth of dance in colleges and universities throughout the U.S., and these programs in turn played a "major role in the unprecedented development of dance since the 1960's." The Amercian College Dance Festival (ACDF) was established in the early seventies in order "to acknowledge and foster this development."[26] In October 1971, Jean Erdman and Betty Lind presented the concept of a national organization that would sponsor regional conferences and national dance festivals for colleges and universities. (At that time Erdman, a former Graham dancer and director of the Jean Erdman Dancers, taught in New York University's dance program, which she founded in 1966. Lind, also a professional dancer and choreographer, was at Oberlin College in Ohio where she had also developed a program in modern dance.) Plans for such an organization were formulated and initiated under the leadership of Lydia Joel, former editor of "Dance Magazine," and Jeanne Beaman, Director of Dance, at the University of Pittsburgh.[27] In the history of the American College Dance Festival Association (ACDFA), it states that:

> The focus of these conferences and festivals was to be on dance as a performing art; the aim was to encourage and recognize excellence in

> performance and choreography on the college level. The conferences and festivals would have multi-dimensional purposes:
>
> * To raise standards of excellence in college and university dance programs
> * To provide an opportunity for college dancers to have their works adjudicated and critiqued by established professionals
> * To provide professional classes, workshops and performing experiences as well as other opportunities for interaction among all participants
> * To provide students the opportunity to perform outside their own academic setting and be exposed to the diversity of the national college dance world
> * To build a network of communication within the college dance community and between the college and the professional dance world
> * To provide regional and national visibility for college-trained choreographers and performers.[28]

(A 1983 Festival program also includes "audience development for college dance" as a benefit derived from the festivals.)

A pilot Regional Festival was held in the spring of 1973 at the University of Pittsburgh, and the American College Dance Festival Association was formed with thirteen charter member universities and colleges. In the first years of its existence, ACDF sponsored one or two regional conferences a year; in 1979–1980 five regional conferences were held, and five the following year. The first National College Dance Festival was held at the John F. Kennedy Center for the Performing Arts in Washington, D.C. in May 1981.

The National Festival was planned as a biennial event to be held at the John F. Kennedy Center for the Performing Arts in Washington, D.C., to showcase dances selected by the adjudicators from each of the Regional Conferences. Its primary objective was (and is) to highlight, on the national level, outstanding college and university choreography and performance. The University of Utah's Performing Danscompany first participated in an ACDF regional conference and adjudication in

November of 1980, and was one of five groups (one from each of the participating five regions) to perform at the first National Festival in May 1981.

In 1981, the Festival's Board established ten separate regions and assigned Board members to oversee the development of each region. Initially, not all regions sponsored festivals. For example, in 1982, 22 schools from three regions (Northwest, Southwest, and Mountain) participated in a regional festival held at the University of Utah. By 1986, however, regional conferences had developed to the point that eight regions held conferences.[29]

Council of Dance Administrators

The Council of Dance Administrators (CODA) was formed by Alma Hawkins (founder and chair of the dance department at UCLA) in 1967, the outcome of a national conference on dance held in autumn 1966, and reconvened in spring 1967. At a time when there was national debate as to whether dance should be placed within the Physical Education or Fine Arts departments, or if colleges and universities were even the place to train professional dancers, CODA's work was key in establishing program goals and curriculum for modern dance departments across the country. From 24 November to 3 December 1966, the Developmental Conference on Dance, a national conference funded by the U.S. Office of Education's Arts and Humanities Division "brought together artists for the purpose of exploring the role of dance in education and evolving a point of view about immediate and long-range curricular development."[30] Hawkins specifically notes that they "set forth the goal of developing dance majors around the concept of dance as a performing art and dance as an academic discipline."[31] She writes of this first meeting in 1966:

> Discussions ranged from the philosophical and theoretical bases, which support dance as human experience to guidelines, which would give direction to the development of major programs in higher education. By the end of two weeks of intensive work, goals had been set. A framework for undergraduate and graduate study had been outlined. Standards for dance major programs had been established.[32]

From 28 May to 3 June 1967, representatives from major programs in institutions across the country met to consider ways of implementing the guidelines established at the conference. This group of individuals, according to Hawkins, organized as the Council of Dance Administrators (CODA), and "returned to their institutions with a commitment to the development of dance as an art and as an academic discipline."[33] Not surprisingly, Hayes was among this group of individuals. As a founding member of CODA, she joined the group of major players in the growth of modern dance in higher education, which included Alma Hawkins (UCLA), Helen P. Alkire (Ohio State University), William Bales (SUNY-Purchase), Margaret Erlanger (University of Illinois, Urbana-Champaign), Charlotte Irey (University of Colorado, Boulder), Louise Kloepper (University of Wisconsin, Madison), Dorothy Madden (University of Maryland), Nancy W. Smith (Florida State University), Shirley Wimmer (Ohio University), and Carl Wolz (University of Hawaii).[34]

The Developmental Conference on Dance was a two-year project, with a final gathering in Washington, DC at the Congressional Hotel, 25-28 May 1968. Participants included Alkire, Bales, Irving Brown, Jean Erdman, Erlanger, Hawkins, Hayes, Irey, Kloepper, Eugene Loring, Madden, Smith and Wimmer. The March 1968 issue of *Impulse* (an annual of contemporary dance edited and published by Marian Van Tuyl of Mills College from 1951 to 1970) detailed the outcomes of these conferences. The issue

was entitled “Dance: A Projection for the Future,” and is summarized well in an abstract found in the Educational Resources Information Center (ERIC):

> Experienced and knowledgeable artists, scholars and educators met to discuss the fundamental issues of dance as a performing art and as a discipline in higher education. During Phase I of the conference, participants explored the role and nature of dance in education and developed curricular guidelines. A blueprint for a 25-year projection of undergraduate and graduate dance curricula was constructed during Phase II. The dance major model involves a 4-year undergraduate program providing for continuous study of movement and choreography, history, philosophy, notation, and music. Related arts such as music, theater and visual arts would become essential components of the program. Major requirements would be flexible enough so that gifted students could concentrate on performance and choreography while others prepare to specialize at the graduate level in history, notation, ethnic dance or related areas. A flexible graduate program would offer opportunities for specialization in one aspect of dance, and independent research or creative projects designed to meet the student's talents and needs. At some universities, participation of the dance department with a professional dance company would enrich curricula and benefit students and communities. The report suggests standards for faculty, facilities, and supporting funds that would ensure quality education, and proposes areas for research that would contribute to dance literature, current and future curricula, and teaching techniques.[35]

Hawkins noted that in the decade following the initial formation of CODA,

> colleges and universities experienced a phenomenal growth in dance programs. There was increased student demand for classes. Enrollments expanded. New dance major programs were approved. Dance departments were established. Graduate degree programs increased in number. Specializations within the graduate program were taking shape. Dance was beginning to find its place as one of the arts in the academic world.[36]

Given the continuing interest in and growth of dance in higher education, CODA deemed it an “appropriate time to take a new look at standards,” and in 1979, under Hawkins’s leadership as chair, CODA published “Standards for Dance Major Programs.”[37] In introducing the standards to the field, Hawkins noted that the standards were based on CODA’s “twelve years of study and exploration,” and she pointed out that since the inception of CODA “a great deal has been learned about the nature of course content which supports the study of dance and about the structure – curricular and

administrative – which is needed to provide a quality experience in undergraduate and graduate degree programs."[38] CODA's "Standards for Dance Major Programs" were published as a brochure with a threefold purpose:

1. To set forth guidelines that will be useful in the process of developing new programs.
2. To provide standards that can be used by established programs as a tool for self-evaluation.
3. To keep administrators attuned to criteria, which protect the quality of dance programs and effectively serve students.[39]

The publication included standards for curricula leading to both Baccalaureate and Master's Degrees in dance, admissions practices, advisement, assessment, faculty and staff, resources needed to support the operation of dance major curricula at both the undergraduate and graduate levels, and administration. While Nancy W. Smith (Florida State University) noted in the publication's introduction that, "the CODA standards should be considered guidelines, not mandates," they did set the tone for recognition of dance as a major component in the academic community.[40]

Hayes was very much a part of these historic happenings, taking on a leadership role at the national level. Having established a strong sense of purpose in her own department allowed Hayes to contribute an important voice to the work, which she did from the mid-sixties through the eighties as an active participant in and contributing member of CODA.

Modern Dance at the University of Utah

By 1968, the modern dance program at the University of Utah had already gained a reputation as a strong training ground for professional educators and performing artists. Dr. Hayes's leadership on both the national and university level played a significant role in this growth. In making the move from the Department of Physical Education to the

College of Fine Arts in 1966, modern dance at the University of Utah was at the forefront of dance in higher education. The period from 1968 to 1989 was a time of significant growth in the modern dance program, and part of a continuum that began in 1906, when dance was first mentioned in the university's catalogue. (It was noted as a component of a physical education course primarily devoted to apparatus work.) A brief overview of the evolution of dance at the university provides a context for the period of continued growth covered in this thesis.

The early history of dance at the university mirrored, in general, educational dance trends in the rest of the United States. In 1909-10, all women's physical education classes included dance in one form or another, including folk dance and the Gilbert Technique, an adaptation of classical dancing. In 1913, the Chaliff Method, which celebrated the spirit of Greek dance, was added to the curriculum. Folk dance and rhythmic training classes were added over the years for both men and women, and, in 1921, the first dance production, or "dance drama," was sponsored by the Department of Physical Education.[41]

Myrtle Clancey (Knudson) was instrumental in shaping early dance curriculum at the university, and with Blanche Hayes, implemented the dance theory and philosophy of Margaret H'Doubler, the dance education pioneer with whom both had studied at the University of Wisconsin, Madison. (H'Doubler established one of the first dance major programs in the United States at the University of Wisconsin, Madison in 1926.) Clancey (Knudson) made significant changes in the curriculum in the 1930-31 school year, adding Rhythmic Form and Analysis, Theory and Philosophy, and a Pageantry and Dance Drama Seminar.[42]

In 1931, Clancey (Knudson) and Blanche Hayes established a chapter of "Orchesis" at the university. "Orchesis" was a student group first organized at the University of Wisconsin, Madison in 1917-18, under the direction of H'Doubler, by dance students who wanted more opportunity to study dance than was possible in the classes offered. Orchesis members at the University of Utah received extracurricular experience in dance techniques, performance and choreography, choreographing and performing in their own and other student works.[43]

In the fall of 1940, Elizabeth R. Hayes, also a graduate of the modern dance program at the University of Wisconsin, Madison, arrived at the University of Utah to head the dance component within the Department of Physical Education, replacing Clancey Knudson. The primary focus of modern dance study at the university at that time, according to a note in an Orchesis concert program dated 19 April 1940, was "not to cultivate professional dancers but, rather, to give an opportunity for creative self-expression through movement."[44] Hayes came with a vision of building a dance department, and, in the spirit of H'Doubler, the first Orchesis concert she directed included a lecture demonstration "to educate the public and build audience understanding."[45] It is interesting to note that she also omitted reference to the group's association with the Department of Physical Education, titling the program "Orchesis of the University of Utah presents a Concert of Modern Dance."[46]

Not surprisingly, in 1941, the year after her arrival at the University of Utah, Hayes initiated major changes in the dance curriculum, implementing courses that addressed the professional preparation of dance teachers. Under her direction, dance was first recognized as a teaching minor within the Department of Heath, Physical Education and

Recreation in 1944-45, requiring 20 credit hours to complete. In 1948-49, a dance teaching major was also established.[47]

These changes were part of a nationwide shift in dance education. Hayes spoke of this shift noting that, "(for) many years the principal function of dance education in colleges and universities was that of providing a pleasurable form of physical and sometimes creative activity for the masses, (however), as interest in dance and the demand for qualified teachers increased, physical education curriculums were expanded to encompass the specialized preparation of dance teachers."[48]

Hayes noted that H'Doubler's theme – or kernel – was "dance was for everyone."[49] Hayes was influenced by this philosophy of dance education, and while she believed that you must be trained as a dancer to effectively teach dance, she also believed that you could train physical education teachers to teach a modicum of dance. As a result, both the teaching major and minor saw tremendous growth and progress during the fifties and early sixties under the direction and guidance of Hayes, Woodbury, and Ririe, whose work included, by all standards, very heavy teaching loads.

(Rudolf Laban's work in Germany echoed H'Doubler's egalitarian theme. With the beginning of his dance career in 1919, Laban became a pioneer in developing community dance and reforming the role of dance education, emphasizing his belief that dance should be made available to everyone.[50] Ririe-Woodbury's slogan, "Dance is for Everyone," reflects this same philosophical foundation.)

By the 1950s, colleges and universities around the country had established departments in which dance could be taken for degree credit. The University of Utah followed this trend. During the 1953-54 school year, in addition to a teaching major and

minor in dance, dance was now offered as a departmental major within the Department of Health, Physical Education and Recreation. Mangelson -Clawson noted that, "The major was designed for students who wished to teach privately or to continue their dance education rather than become accredited to teach in secondary schools."[51] With this non-secondary focus, the foundation was being laid for a professional course of study. In 1963, a Division of Dance, headed by Hayes, was created within the Department of Health, Physical Education and Recreation, and a nonteaching modern dance major was included in the College of Fine Arts. In 1964, modern dance majors were given two BFA options through the College of Fine Arts, a performing and a professional major. That same year, all modern dance classes (formerly listed under Physical Education) now appeared in course listings under Dance.

(A ballet program was also established at the University of Utah during this time period. In 1951, William F. Christensen joined the university faculty to establish a ballet program (in the Department of Speech), one of the first in the nation; ballet became a "Field of Emphasis" with a departmental major in Speech in 1953; and, ultimately in 1962, a BFA degree with a major in Ballet was offered was offered through the College of Fine Arts.)

All of these changes preceded and laid the foundation for the modern dance program's critical and much debated move from Physical Education to the College of Fine Arts in 1966. Within the College of Fine Arts, a new Department of Ballet and Modern Dance was formed with Gordon Paxman as Chair, Hayes as Director of Modern Dance, and William F. Christensen as Director of Ballet.

As a result of this change, the teaching major in dance within the Department of Health, Physical Education and Recreation was discontinued the following year (1967-68). The teaching minor, however, was left in place. It required 25 hours of approved study and was recognized for certification in the Utah public schools.[52] The discontinuation of the teaching major, however, had the effect of shifting the focus of the modern dance program to the preparation of professional artists and choreographers. The training of dance educators, however, remained a key part of the program's philosophy.

The move to the College of Fine Arts was noteworthy not only in the development of the modern dance program at the University of Utah, but within the world of dance in higher education as well. In April 1968, Rich Kraus of Teacher's College at Columbia University contacted Hayes while writing a section on dance education for his book, *The History of Dance in Art and Education*. He wrote, referring to his book,

> In it, I describe the recent trend for having a number of college and university dance programs become independent of physical education. Utah, of course, is a good example of this, and I recall hearing you describe at Dartmouth, two years ago, some of the difficulty you had undergone with the physical educators, after separating from them….As I recall, part of the problem had to do with your people no longer being part of a teacher education program that equipped them to teach in secondary schools.[53]

He then asked Hayes if she would be willing to describe briefly other elements of the move out of Physical Education. Her reply was instructive in describing the loss of certification and the advantages of the move. It also made clear the department's continuing commitment to dance education. She replied,

> As you know, upon separating from Physical Education, modern dance was joined with ballet, which was at that time in the Department of Theatre, to form a Department of Ballet and Modern Dance in the College of Fine Arts. Although the Physical Education Department had wished to retain service classes in modern dance we insisted that all modern dance be kept together and we have continued to offer these service classes which can be used to

> fulfill part of the physical education requirement in general education. Physical Education did, however retain folk, square, and social dance, but I have continued to teach one of their folk dance classes for majors.
>
> As to teacher education, we still offer our teacher education program in dance in our Department and it is fully recognized by our University of Utah College of Education as a major teaching subject for secondary schools. It was in our Utah State Office of Education that we ran into difficulty. As long as our dance classes were listed as physical education we had no problem at all because dance was an area of specialization within physical education. But the moment those same courses were renamed "dance" they became "a horse of a different color" although there was no change in our dance curriculum. The Physical Education Committee had it within its power the opportunity to approve State accreditation dance as a major teaching field and thus to resolve the problem. We offered to adjust our course requirements in any way that would satisfy the committee. Unfortunately the Physical Education Department head here at Utah, angered because of our administrative move into Fine Arts, decided to seek revenge and actively campaigned against such approval. The result has been most unfortunate for the state since it had meant that the best prepared teachers of dance are now prohibited from teaching in Utah where there are all-dance teaching positions in existence in many of our major high schools. A minor of some 18 quarter hours credits was approved but this is of little value. We have not given up the fight but feel that some time must elapse for the air to clear before we try again. (Note: The secondary certification was reinstated in 1971-72.)
>
> In every other way, I must confess (because I was reluctant to make this move), the change to Fine Arts ahs been to our advantage. Our curriculum has been expanded, salaries have taken a sharp increase, Department funds have been allocated for concerts (something that never happened in my twenty-five years of association with the Physical Education Department) and faculty time has been allowed for choreography and concert direction. Our interest in dance education has not in the least diminished , but we are also able to justify our concern with dance as an art .[54]

By 1968, the modern dance program at the University of Utah was already recognized as one of the leading universities in dance education. With its move into the College of Fine Arts, modern dance at the University of Utah was at the forefront of what was happening nationally, and poised to continue its course of development as a dance entered a new era of growth and prosperity.

The Old Dance Building

During the time period covered by this thesis, dance was housed in the old Physical Education complex directly west of the Park Building. The building, constructed around 1905, eventually came to be known as the "Dance Building." Originally built for physical education, it had been used for varying purposes through the years, including a student health facility, a university cafeteria, biology and pharmacy laboratories, computer science classrooms and offices. Ririe recalls terrible smells coming from the pharmacy labs that made teaching a challenge.[55]

Deborah Smoot, a former dance student and writer, also recalled the smells of the old building:

> It is the smells that I remember most. Yes, definitely the smell. I was going to say the crazy rat-maze of the rooms in the old dance building or the way the ancient lockers in the dressing rooms stuck – so many coats of paint on them you could not pry them open, or the uneven floors in the hallways, or the silverfish that popped up where you least expected them, or the way my feel were always cold, but, most of all, I remember the smell; not sweat exactly, not like the smell of a football locker room. No, more like a cave: musty and dank – steam and sweat and old plaster all mixed together. It is a smell one never forgets, the smell of the old dance building at the University of Utah.[56]

The building itself was quirky; it had three stories, and numerous additions to the building had created hallways that led nowhere. Dance shared the facility with Physical Education until the early seventies when the Department of Health, Physical Education and Recreation moved into its new facilities on the upper campus. The modern dance program originally had only one studio upstairs – "326." It was a moderately sized rectangular space with windows along the length of one wall. All productions were done in "326"; curtains were closed and the bleachers were brought in to create a studio theater

space. Occasionally, modern dance used the studio in the basement, which also served as a wrestling room.

According to Ririe, sharing the building with the physical education program created an interesting dynamic. She remembers " a lot of men around" - physical education majors and gymnasts.[57] Given the fact that most dance majors tended to be female, having access and proximity to males who were athletic provided a pool of potential dance recruits. Ririe recalls one young man in particular, Gregg Lizenbery, who was "dragged out of the gymnastic department into dance."[58] Lizenbery became an early member of RDT, and eventually a professor of dance and chair at the University of Hawaii, Manoa.

Sharing a facility with Physical Education, however, created an overwhelming space challenge for the modern dance program, a challenge Hayes addressed in a memo to Dr. Lowell Durham, Dean of the College of Fine Arts, in February 1964. She wrote:

> Since Modern Dance is now a coordinating area in the College of Fine Arts we would like to call your attention to our **drastic** need for additional studio space in order to continue to function adequately. Our **one** studio is bursting at the seams and it is literally impossible to add one more class or class section, regardless of need, because there is no space in which to hold it. Our studio (upstairs) is in operation from 7:45 A.M. to 10 or 11 P.M. and all day on Saturdays. Three dance faculty members (Hayes, Ririe, and Woodbury) and our musician (Dewsnup) are having to dovetail their teaching schedules into this one work space. If we are to expand our graduate program as recommended by the Fine Arts Graduate Committee, we must have space in which to expand. And if we are **ever** to consider the possibility of moving into the College of Fine Arts bodily, plans for housing us must be laid well ahead of such a move.[59]

The memo was signed "Yours in desperation."

Unfortunately, such plans were not made in advance. Additionally, in moving from the Department of Health, Physical Education and Recreation to the College of Fine Arts

in 1966, the modern dance program forfeited areas planned for the new physical education facility which were specifically to be designed for dance: dance studios, faculty offices, a costume and property room, a dyeing room, storage for costumes, a sewing room, and a special observation room. With the modern dance program's "transfer" to Fine Arts, the faculty agreed to let these spaces be redesigned for physical education activities. According to a memo, it was "their (modern dance faculty's) desire to have (modern dance) facilities in closer proximity to the other performing and visual arts," and as a result, modern dance continued to be "accommodated in the Gymnasium."[60] Or in Ririe's words, "We were left with the old dance building."[61]

When the Physical Education Department moved to its new facilities, dance, according to Ririe, "took over" the old gymnasium.[63] A former basketball gym, Room 208, became a spacious dance studio, and replaced "326" as the department's performing space. While larger than studio 326, it also required set-up in order to function as a theatre space; chairs were set up on risers (except for the most informal concerts), and a stage space was created with curtains. The former wrestling room in the basement, a large rectangular space with columns running its length, was put to use as a modern dance studio, and two swimming pools were filled in to create ballet studios. (Ballet was also taught in the Music Building and in a studio on the corner of 1st South and University Street.)

Through the seventies and into the mid-eighties, the 1905 building consistently failed to meet building and safety codes. In 1971 (before Physical Education relocated), dance critic Harold Lundstrom called the building's safety into question in a review of a concert

by Al Huang and his wife Suzanne Pierce, held in studio 326. The article was entitled "Fortunately, No Fire Warden Was On Campus":

> Had there been a fire warden in the vicinity of the Dance Building (the old Girl's Gym) on the University of Utah campus Tuesday evening, more than 300 sweltering fans would have been denied seeing the intriguing "An Evening of Dance." When the small staircase leading up to the third floor could hold no more, those persons determined to see Al Huang and his wife, Suzanne Pierce, perform, started entering the small dance studio by climbing up the fire escape ladder and entering backstage. And had a fire broken out anywhere in that ancient building, a major tragedy would have resulted. The audience contained a number of toddlers as well as several octogenarians. How they would have escaped would tax an imagination far greater than the Baron Munchausen's. How long this nonsense will continue is difficult to guess – until there really is a tragedy, I guess. More than 10 years ago I reviewed a performance (at the university), under literally the same circumstances, of the late and great Helen Tamiris and her husband, Daniel Nagrin. The same was true a year ago. It was true again last night. And it will probably be true a decade from now, or until someone in an administrative position decides that those students who prefer developing their artistic talents should be encouraged rather than having them seek easier and questionable pursuits.[63]

In his review, Lundstrom wrote as much about the inadequate facility and conditions as he did about the concert (which he gave a favorable review). He described the "blistering heat, the stale air from the covered windows, and how uncomfortable it was for the 200 persons required to sit on the floor."[64] He noted that Huang began the performance with an "interesting lecture" that was difficult to hear because there was no amplification system available, followed by the parenthetical question, "See what handicaps are at every turn?"[65] He praised the effective lighting, calling it a "tribute again to the versatility of those involved under the trying circumstances."[66]

While the Dance Building proved early on to be both unsafe and inadequate for the needs of the growing modern dance program, the program continued to function and, to its credit, flourish in the Old Dance Building. Despite the adverse conditions inherent in

being housed in a decaying, 85-year-old structure, both modern and ballet programs at the university "set the pace nationally for university dance training."[67]

Modern dance student Mary Lameka wrote "The Dance Building Sonnet," paying tribute to both the building and the spirit of dedication that made the program one of the best in the country:

> For years we live and die in walls condemned,
> And eat from plastic boxes strange delights,
> Our dance bags stuffed; completely overwhelmed
> With tape, old apples, leotards, and tights.
> Set up a cot, most everything is here;
> We need not leave this building --- some do not,
> Nine days a week, four hundred days a year.
> This is our second home, our first we've forgot.
> We wear thin skins that wrap our souls,
> To touch and taste each moment passing through,
> Our souls, near naked skins, embossed with holes,
> We shed our skins each day and grow anew.
> Not all is bad, and only getting worse!
> Perfection grows! Rehearse, rehearse, rehearse![68]

Dance programs continued in the old building through the 1988-89 school year, after which time they moved to their new facility (see Chapter 24).

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54. Elizabeth R. Hayes, Salt Lake City, to Professor Richard (Dick) Kraus, New York City, 6 May 1968, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

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CHAPTER 2

PHILOSOPHICAL INFLUENCES

As the sixties progressed, educators and administrators throughout the country were keen on evolving a point of view for their programs of modern dance study. The newly formed Department of Ballet and Modern Dance (1966) at the University of Utah was at the forefront of this trend. In 1966, the department presented a ten-year projection plan in which it set forth its mission, and a clear statement of philosophy:

> We are proud to be part of a university seriously aware of the importance of the fine arts and artists and which is equally seriously active in improving the lot of both.
>
> As a department it is our purpose to provide talented and determined dance students with opportunity of the finest professional dance training and performing experience, in combination with other university academic disciplines and thus to prepare dance students to meet favorably the competitive professional challenges in the fields of performing, choreography, directing and teaching. A second phase of our dance program is that of stimulating the general student and general public to the enjoyments and deep personal experience available to them through dance appreciation.
>
> In substance, our efforts are directed toward creating highly trained, capable dance artists while simultaneously encouraging public support of the arts through means of personal appreciation, civic desire to provide a cultural atmosphere and adequate physical facilities for the arts, and aiding the artist in achieving respectable posture in terms of social position and financial security

> The teaching approach of the department is based on our belief that artists cannot be developed by a program of mass production education but rather that the transfer of artistic concepts comes through contact of master with student.[1]

This statement laid out an ambitious mission for the new department that encompassed training dance artists and educating the public in order to create an appreciative and supportive base for dance. In so doing, it set forth a strong philosophical point of view that 1) recognized the university as a viable training ground for dance artists; 2) broadly defined the preparation of dance artists to include performing, choreographing, and teaching; 3) valued the intimate and individual nature of the teacher-student relationship in dance; and 4) promoted the role of the institution in educating the public to the art form.

The philosophical point of view articulated in the ten-year projection reflected the voice of Hayes as director of the modern dance program. It also reflected the influence of Margaret H'Doubler at the University of Wisconsin – Madison, and the pedagogy and philosophy of the German modern dance tradition. There were clear and strong threads of H'Doubler's philosophy and the German expressionistic dance tradition amongst the modern dance faculty at the University of Utah.

The Wisconsin Connection

Through the 1967–1968 school year, the modern dance faculty at the University of Utah consisted of a small and extremely dedicated group of instructors, all of whom had been teaching within the department for many years: Elizabeth R. Hayes, Joan Woodbury, Shirley Ririe, and musician and composer, Maurine Dewsnup. There had

had been a great degree of "faculty continuity," which Hayes identified as "a major reason for the success and strength of the U. (University of Utah) modern dance program."[2]

The faculty was also compatible in terms of their philosophy of dance education. Both Hayes and Woodbury (as many of their contemporaries in higher education) were graduates of the modern dance program at the University of Wisconsin, Madison, and rooted in the educational philosophy of Margaret H'Doubler. Ririe studied with Hayes as a student at the University of Utah prior to joining the faculty, and thus, was exposed to the H'Doubler philosophy as well.

John Wilson joined the modern dance department in 1968 as the first male faculty member hired for a full-time teaching position. He also studied with H'Doubler, receiving his Ph.D. from the University of Wisconsin, Madison.

While the dance faculty had a common educational background, their strengths, unique talents and interests were celebrated and utilized. In speaking of her faculty, Hayes stated, "Each of them has something very distinctive to contribute without overlapping into the specialties of others." She offered the following description:

> Mrs. Ririe is accomplished at improvisation and is a specialist in children's dance. Mr. Wilson, the newest member of the faculty, has had considerable experience in the kinesthetic analysis of movement. Mrs. Woodbury's areas of expertise are choreography and technique. Miss Dewsnup, the division's music maestro, is a noteworthy accompanist and composer and is an authority on music and theater history."[3]

The continuity and common educational backgrounds of the faculty, however, bred a philosophical unity and foundation that was significant at such a pivotal time in history, when the place of dance in higher education was rapidly evolving. The "Wisconsin Connection," as it came to be called, was strong at the University of Utah (as it was at

many colleges and universities throughout the United States), and provided a fertile ground for growth. In an interview, Elizabeth Hayes noted that her predecessors at the University, Blanche Hayes and Myrtle Clancy Knudsen were a part of the "Wisconsin Connection" which, when she arrived, made it "reasonable to carry on without making great changes."[4]

In carrying on, Hayes provided the leadership needed to better define and nurture the department's philosophy and thus, its direction. In an oral interview, Ririe spoke of "a strength of philosophy" within the department, attributing it to Hayes. She stated, "There is a real strong philosophy here, and I believe that is the key to anything. If you're really going to build and grow, there has to be a strength of philosophy, and that was very much apparent when I was both a student and then came to teach in 1955. (It was) very much what I'd grown up with – Betty Hayes's doing."[5]

In establishing a philosophy and a direction for the study of modern dance, it is not surprising that Hayes was guided by her own experience as H'Doubler's student. H'Doubler's program had a keen focus on educating the whole dancer. Hayes echoed this philosophy in a March 1969 interview stating,

> A dancer is more than a limber automaton who can do a lot of tricks. The education of minds as well as bodies is the modern dance program's inflexible first commandment, and a rigid adherence to that rule has made Utah one of the top dance training centers in the nation.[6]

The education of minds as well as bodies necessitated a broad-based curriculum. According to Hayes, H'Doubler's curriculum "provided an exemplary model for other institutions."

> It centered around a scientific understanding of the human body and how it operates as well as around an awareness of human behavior, and the universal need to create and communicate. The new curriculum utilized opportunities

> afforded by the University (of Wisconsin) to study biology, human anatomy, physiology and philosophy. Students were exposed to courses in the related arts – particularly music and art history. And within the dance curriculum itself there were courses in rhythmic analysis, dance history and dance philosophy – especially as it applied to education, and there were also opportunities for student teaching.[7]

H'Doubler's curriculum was broad-based and rigorous, with a "strong emphasis on creativity and education and certainly skill."[8] Her influence was evident in the breadth and rigor of the curriculum offered in the modern dance program at the University of Utah. Modern dance students were required to take technique and theory, rhythmic analysis, choreography, improvisation, production, dance history and philosophy, theatre stagecraft, accompaniment, music resources and anatomy. In 1968–69, a minimum of eighty hours of approved work was required for graduation, contrasted with approximately forty-five for most other major fields of study. Dr. Hayes noted that this rigor was "aimed in one direction":

> We expect our graduates to be able to adapt to any dance vocation with very little added training, but we don't put a U. of U. stamp on them at graduation. If a professional can guess from the way a student performs that he's from the University of Utah, then we've done our job badly. Dance is taking different directions all over the country and we plan to keep pace. But we don't intend to lose sight of our original goal – to keep creativity boiling.[9]

Hayes's reference to creativity as an "original goal" is a clear indication of both H'Doubler's influence, and that of the German dance tradition of the early twentieth century. The modern dance faculty (1968) at the University of Utah was heir to the German dance legacy through their "Wisconsin Connection" as well as through their own professional study and training.

The German Connection

The German expressionist dance tradition was rooted in the work of Mary Wigman in the first part of the twentieth century, and was defined by a creative pedagogy that addressed both body and mind. Hanya Holm, Wigman's student, was the major exponent of this tradition in the United States, training and influencing generations of American dancers. Two of Holm's students, Louise Kloepper and Alwin Nikolais, had a strong impact on dance at the University of Wisconsin-Madison, and on the modern dance faculty at the University of Utah. In fact, on the occasion of their eightieth anniversary in 2007 (at which both H'Doubler and Nikolais were honored), the University of Wisconsin's dance program celebrated their "historical lineage" with two panel discussions entitled "Great Connections in the Lathrop Legacy: H'Doubler, Holm, Nikolais, Kloepper," and "Transatlantic Currents in Dance Education: Mary Wigman, Hanya Holm and Louise Kloepper."[10] (Note: Lathrop Hall was where the dance program was housed at the University of Wisconsin.)

H'Doubler's approach to the training and education of dancers echoed that of her German contemporary, Wigman. Both developed a pedagogical point of view that celebrated the body and mind, embodied by H'Doubler's phrase, "the thinking dancer." Self-expression, body knowledge, creativity and an understanding of the broader context of dance were key to both educators' work. The conceptual framework from which they worked was essentially the same. H'Doubler drew from her science background to develop an innovative method to explore movement that was based on the conceptual framework of space, time and force. It was her goal that her students should be able to understand their bodies, how they moved and why.[11] Likewise, the "basic theory of the

three elements, force, space and time," (gleaned from her studies with Laban) was fundamental to Wigman's teaching.[12]

In 1920, Wigman established a school in Dresden, which soon became the focal point of German modern dance. Its curriculum, as H'Doubler's, was broad-based with an emphasis on creativity. As a choreographer and teacher, Wigman treasured creativity above all else. While not interested in codifying a technique, Wigman did develop a pedagogy centered on self-expression, individual experimentation and improvisation. She placed a strong emphasis on theory in her training. The first recorded lesson plan from the Wigman School is an outline for a 1923 master class which demonstrated "the dominance of the creative portions of the training over pure work for the body."[13] Wigman intended the lesson plan "to ensure that future male and female dancers received systematic training."[14] It consisted of:

> 1. Correction of individual work in front of the class; 2. exercises in directing; 3. composition theory; 4. technique (one or twice per week with Bartholome, pure gymnastics, speed, strength, etc.); 5. percussive rhythm, applied; 6. drills and rehearsals; 7. theory, presentations by individual pupils on previously announced themes; 8. presentation by M.W. with free discussion; 9. readings of essays on dance, music, theater, or possibly the fine arts."[15]

According to Til Thiele who worked with Wigman for thirty years, the curriculum included the study of rhythm, music, anatomy, composition and art history.[16] Erika Thimey, one of Wigman's students, recalled classes in technique, composition, percussion and pedagogy. She also remembered improvisation being a vital part of their training, and echoed Hayes's statement regarding the need for dancers to be adaptable: "There was a lot of training for versatility. The teachers tried not to limit but to vary the approach--to help us realize how large dance is, how many-fold."[17]

Wigman invited one of her advanced students, Hanya Holm, to teach and co-direct the Dresden School, and eventually sent Holm to open an American branch of the Wigman School in New York City in September 1931. In the summer of this same year, H'Doubler initiated the first summer school of dance in an academic setting (three years before the School of Dance at Bennington) inviting Harald Kreutzberg, a former student of Wigman and an artist of considerable stature, to teach. Partsch-Bergsohn writes:

> Since she (H'Doubler) recognized Harald Kreutzberg as a model of her ideal of physical and spiritual integration, she invited him to teach. H'Doubler thus chose the European approach as a practical model for her movement philosophy and familiarized a whole generation of physical educators with Laban-based, European creative methods of teaching dance. Some of these students later became the founders of dance departments in American colleges and universities: Helen Alkire at the Ohio State University in Columbus, Margaret Erlanger at the University of Illinois, Alma Hawkins at the University of California at Los Angeles, and Elizabeth Hayes at the University of Utah in Salt Lake City. Kreutzberg conveyed to these students the value of creative work as a way to regenerate the individual. This respect for the creative potential of their own students produced educators with a broad approach to movement education.[18]

While the dance program at Wisconsin grew in its "broad approach to movement education," Holm rose to the challenge of representing the Wigman name and teaching philosophy, while helping to shape the New York school and build an influence of her own. (From 1931 to 1936, the school functioned under Wigman's name before becoming the Hanya Holm Studio from 1936-67.) In addition to the school, Holm taught summer sessions at Colorado College from 1941 to1983. Indeed, she "followed the German model using structured improvisations to help develop students' technical abilities and individual creativity," and held to a broad-based dance curriculum.[19] Her summer session curriculum consisted of classes in technique, theory, composition, music for dance, Labanotation and dance pedagogy.[20]

Kloepper was an important link in the Wisconsin-German connection. She studied at the Wigman School in Germany with both Wigman and Holm, and, in 1931, received a diploma, being the first American to complete the course. In 1932, Kloepper accepted an invitation from Holm to teach the summer session at the Wigman School in New York while she (Holm) was in Germany; Kloepper then stayed on as Holm's assistant.[21] She remained at the school teaching, studying and performing until she left in 1942 to begin her undergraduate studies in dance at the University of Wisconsin-Madison. (Kloepper recalled performing with the Holm Company in Madison, Wisconsin in 1937, and participating in a lecture-demonstration in the fundamentals room of Lathrop Hall, the home of H'Doubler's dance program.)[22]

A press release for the eightieth anniversary of the dance program at the University of Wisconsin-Madison, noted, "Courses became more skill-oriented in the 1940s when Louise Kloepper, a professional dancer with the legendary Hanya Holm Company, came to UW-Madison to pursue her undergraduate degree."[23] When H'Doubler retired in 1954, Kloepper took over as chair. Professor Emerita Mary Alice "Buff" Brennan, also a graduate of the Wisconsin dance program, noted that Kloepper's professional background brought a new perspective to the study of dance at the university, which proved compatible with H'Doubler's approach.[24]

As noted earlier, the modern dance faculty (1968) at the University of Utah was heir to the German dance legacy through both the "Wisconsin Connection" and their own dance studies. Donna White noted that according to Hayes, she was most influenced by Holm. Hayes studied at the Wigman School in Dresden, Germany, at the Hanya Holm Studios in New York City, and at the Colorado College Summer School of Dance directed by Holm. In the summer of 1941, she was a performer in Holm's "Metropolitan

Daily." She also attended the first and second summer sessions of the Bennington School of Dance in 1934 and 1935, where Holm, Graham, Weidman and Humphrey (known as "The Big Four") were on faculty, and noted that these summers were key to the formation of her teaching philosophy. As the director of the dance program at the University of Utah, she brought Margaret Dietz from the Wigman School to conduct a three-week summer intensive at the university in 1954, and in 1955, she invited Kloepper, as a member of the Holm Company.

Woodbury, of course, studied with Kloepper as an undergraduate student at the University of Wisconsin-Madison from 1947–50, and then as a graduate student from 1950–52. In the summer of 1948, she attended Holm's six-week summer workshop in Colorado Springs, where she first met and studied with Nikolais. In 1951, she began her teaching career at the University of Utah, where she participated in the three-week summer intensives with Dietz (1954) and Kloepper (1955). In 1955-56, Woodbury received the first Fulbright Scholarship in dance to study at the Wigman Studios in Berlin, Germany. During her stay in Germany (which included studies in dance and German at the Freie Universitate), she studied with Wigman, Til Tiel and Manya Schmiel.

Ririe studied technique at the Holm studio for one and a half years while pursuing her MS in Dance Education from New York University, where she was enrolled from 1950 to 1951. She also studied technique, theory and composition at the Nikolais studio for two years during this same time period, and participated in the summer workshops held at the University of Utah with Dietz (1954) and Kloepper (1955). (Ririe began as an instructor at the university in 1955.)

Nikolais

Alwin Nikolais, like Kloepper, was a link to the German tradition. “Nik” was a major figure in the evolution of the American modern dance, a choreographer of great innovation, an insightful teacher, and the director of the Dance Company of the Henry Street Playhouse in New York City. He studied with the early pioneers of modern dance, the “Big Four” (Humphrey, Weidman, Graham and Holm), at Bennington in 1937 and 1938, and following World War II, resumed his studies with Holm. Eventually, Nikolais became her assistant at the school in New York, and during the summers at Colorado College. In 1948, he was appointed director of the Henry Street Playhouse, where he taught and directed his company. While Nikolais developed his own distinctive style as an artist and choreographer, Holm’s influence was clear in his school’s curriculum, which consisted of technique, improvisation, composition and pedagogy.

Along with Wigman, Holm, Kloepper and H’Doubler, Nikolais became a force in shaping modern dance education and educational philosophy. Through his work at the Henry Street Playhouse and his later work with Ririe and Woodbury in Utah, Nikolais contributed to the legacy of dance education in the US. Woodbury, in an interview about her experiences with H’Doubler, spoke of dance education as a “feminist movement except for artist, teacher and philosopher Alwin Nikolais.”[25] Brennan noted that Kloepper’s arrival the University of Wisconsin-Madison influenced some students to study and dance with Holm, or her student, Nikolais. Through the years, many Wisconsin dance alumni joined the Nikolais Dance Company. According to Claudia Melrose, a Wisconsin graduate, professor and former Nikolais Company member, !“Nik used to say that dancers from Wisconsin knew their bodies and how to make artistic choices. That is precious to a choreographer.”[26]

Woodbury noted, “Nik was a lot like Marge H'Doubler. Both led dancers to explore infinite choices - to develop what Nik called ‘the unique gesture.’ The moment I met him, I knew his approach was for me.”[27] Interestingly, however, Nikolais and H’Doubler never met. Woodbury stated, “I always thought they should meet. I thought it was interesting that those two danced at the same time and never met.”[28] Nevertheless, their influence came together in the modern dance program at the University of Utah.

Nikolais became closely connected to the University of Utah through his association with Ririe and Woodbury. The following describes the “beginnings” of the relationship between the three, and Murray Louis, and associate and key figure in the life and work of Nikolais:

> The beginnings of Alwin Nikolais, Murray Louis and Joan Woodbury's history together began in 1949(8), when two eager students, Louis and Woodbury, attended a summer workshop directed by Hanya Holm, in which Nik was teaching. His philosophy and creative teaching drew Louis and Woodbury toward his work and fostered a relationship, which would last 44 years. Shirley Ririe studied with Alwin Nikolais in New York in 1952 (1950-52) during which time she was also taken with the perception, the clarity, and the genius of a man who was just beginning to form an all encompassing philosophy and practice of dance. She, Louis and Nikolais became fast friends at that time. Nik began his company, Nikolais Dance Theatre, with Murray Louis as soloist. Murray was the movement vehicle for the philosophy which Nik was beginning to shape of "total dance theater"…Joan and Shirley took Nik's vision for dance to the University of Utah.”[29]

The relationship between Ririe, Woodbury, Nikolais, and Louis deepened when, during the summers of 1961 and 1962, Nikolais, with Louis as his assistant, was a guest instructor for summer workshops in Utah. Louis returned in the summer of 1963, and Nikolais (with Louis) in the summers of 1964, 1965 and 1966. Ririe and Woodbury worked very closely with the two artists as Nikolais refined his pedagogy and construct of dance. The three-week workshops were offered during the month of June in the

mountains of Park City, Utah approximately 20 miles from Salt Lake City. Of these workshops, Louis wrote,

> Nik had gone to Salt Lake City for six summers during the 1960s, and had evolved much of the basis for his aesthetics and vocabulary on Joan and Shirley and their workshops. There he defined a vocabulary that would take dance a step away from the vague, often careless and indulgent, limitations the ego presented and instead relate it to its elements of space, shape, time, and motion.[30]

(Both Ririe and Woodbury, in their resumes, describe working with Nikolais during the summers of 1961, 1962, 1964, 1965 and 1966, and with only Louis during the summer of 1963. Louis' reference to six summers may well be his own recollection of being present at all six workshops.)

Woodbury's connection to Nikolais was particularly strong. In addition to collaborating with him during the summer workshops in Utah, she also taught summer workshops for the Nikolais/Louis Foundation at their New York studios, and assisted Nikolais with courses in France and England. According to her resume, Woodbury first assisted Nikolais in a three-week workshop at the Guthrie Theatre (Walker Art Center) in Minneapolis in 1966. (In 1968, also at the Guthrie, she was a soloist in a Lecture Demonstration Concert given by Nikolais). In 1969 and 1970, she acted as the co-director of the Dance Program of the Henry Street Playhouse for six-week summer sessions; was a guest instructor at "The Space" (Nikolais' studio) for three to six-week sessions from 1970 to 1974; an assistant to Nikolais in his 1972 residency at the University of Florida, Tampa; a guest instructor at the Louis-Nikolais Dance Theatre Lab for three weeks in 1976, 1978 and 1982; a guest instructor for Nikolais in a workshop sponsored by the French government in Avignon, France in 1979; a guest instructor and director for Nikolais at the Contemporary National Dance Consortium in Angers, France

in 1980; and a guest instructor and assistant to Nikolais at the International Dance Course for professional choreographers and composers held in Surrey, England in 1983.

Without a doubt, Nikolais had a significant influence on individual faculty, and thus the dance program at the University of Utah. His conceptual framework and teaching structure were familiar to the modern dance faculty at the University of Utah because of a shared dance heritage. His pedagogy was based on a conceptual framework that explored dance through its elements, or concepts: space, shape, time and motion. This framework was influenced by the Laban-Wigman tradition, and in keeping with H'Doubler's space-time-force paradigm. Improvisation and composition classes at the University of Utah were based on this conceptual framework, and structured around in-depth explorations of the elements. (This conceptual approach to dance study marked a significant shift in dance education during the twentieth century, defining curriculum and standards for dance at all levels of public education.) His curricular structure of technique, improvisation (which he also called theory), composition and pedagogy was rooted in his work with Holm. The way in which curriculum was designed at the University of Utah was modeled on this structure. In addition to classes in composition and improvisation, all modern dance majors were required to take a modern dance technique and theory class each quarter.

The Nikolais influence went beyond pedagogy and curricular structure to influence the aesthetic of the department during the sixties and into the seventies. As a choreographer, Nikolais developed a unique style, creating a concept of "total theatre." He was a pioneer in the use of lighting design, multimedia, electronic music, imaginative stage props and costumes, and through his abstract dance theatre, redefined the dancers' role

not as an artist of self-expression, but as a part of a total environment in which space, shape, time, and motion were explored. Loa Mangelson-Clawson stated that Nikolais had a "lasting influence on Utah dancers and the way they would teach and choreograph" stating, "the resulting influence was a gradual shift of interest from the expression of dramatic ideas through to the creation of pure movement, non-literal dances…evidenced in the way theory and philosophy of dance technique and composition were taught in the Modern Dance Department."[31] Hayes noted Nikolais's artistic influence in a 1969 interview, referring to the "department's emphasis on the 'total theatre' concept of dance espoused by Alwin Nikolais."[32] She also noted his particular influence on Woodbury in an interview about H'Doubler. Hayes referred to the fact that Woodbury learned at Wisconsin how to build choreography based on dramatic imagery, the choreographic construct taught by H'Doubler. She said of Woodbury,

> (w)hen she came from Wisconsin (to the U of U) she choreographed dramatic pieces – long dramatic pieces and they were very good, very good. But "Nik" didn't believe in dramatic pieces; he wanted abstract movement, and so Joan never did another dramatic piece after that. I said, "Joan, you really should re-do some of those pieces because they were so good" – but she never – she couldn't go back.[33]

Both students and faculty were inspired by a 1962 performance of Nikolais's "Totem," and, as the sixties and seventies progressed, an abstract approach to movement and attempts at total theatre were evident in both student and faculty work. The use of slide projections and other media and props to evoke greater abstraction were seen in much of the choreography showcased in the department during this period.

In looking at the required courses for each class (freshman, sophomore, junior and senior) in the1968-69 school year, the influence of Nikolais, H'Doubler and the German modern dance, is clear. Freshmen took Beginning Modern Dance Technique and Theory

(Dance 80) autumn quarter, Beginning Technique and Rhythmic Analysis (Dance 81) winter quarter, and Beginning Technique and Composition (Dance 82) spring quarter. (Highly skilled freshmen majors were allowed, by audition, to take a more advanced technique class concurrently with beginning technique.) The inclusion of rhythmic analysis clearly reflects the Wigman tradition, as well as H'Doubler's holistic approach to educating dancers.

Sophomores took Intermediate Modern Dance Technique and Theory (Dance 83, 84, and 85) each quarter, Intermediate Dance Composition (Dance 86) in the autumn, and Beginning Improvisation (Dance 124) in the winter. The inclusion of improvisation as a distinct class (not just a part of "Theory") was very much in keeping with the German tradition. As noted before, it was a vital part of Wigman's teaching approach, and those of her pedagogical descendants, including Nikolais. Its inclusion also reflects the improvisational trends in the dance world of the sixties and early seventies, and was, no doubt, influenced by Ririe's early studies with Anna Halprin, whose explorations marked her as an improvisational guru of the postmodern dance generation. (Ririe was the instructor for the improvisation classes.) Ririe studied with Halprin for five summers from 1956 to 1960, in the early days of her work. Interestingly, Halprin was also a student of H'Doubler, and a link in the "Wisconsin Connection."

Junior requirements included Advanced Dance Composition (Dance 120) autumn quarter, and Advanced Modern Dance Technique and Theory each quarter (Dance 121, 122, 123), a class that required an audition for admission. Senior modern dance majors repeated the Advanced Modern Dance Technique and Theory sequence (Dance 121, 122, 123).

As the modern dance program at the University of Utah entered the 1968–69 academic year, it is apparent that it did so with a strong and deeply rooted approach to dance education. From the "Wisconsin Connection" to the influence of the German modern dance tradition to Nikolais, the department had a clear sense of direction and philosophy. With this foundation, it was poised for continued growth.

Notes

1. Department of Ballet and Modern Dance, University of Utah, "Ten-Year Projection Plan, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

2. "Modern Dance Program Keeps Creativity Boiling," *University of Utah Review*, March 1969.

3. Ibid.

4. Ibid.

5. Shirley Ririe, interview by author, tape recording, Salt Lake City, Utah, 12 March 1992.

6. "Program Keeps Creativity Boiling," *University of Utah Review*.

7. Elizabeth R. Hayes, "Dance in the Universities: Yesterday, Today and Tomorrow," *Arts in Society*, Madison: University of Wisconsin, 340.

8. Ibid.

9. Ibid.

10. University of Wisconsin Dance Program, "Dance Program 80th Anniversary Honors H'Doubler, Nikolais," 1 February 2007; available from http://www.dance.wisc.edu/press_releases/view.asp?id=32.

11. Fiona Kirk, "Dancing Through History," *Dance Teacher*, September 2007, 61.

12. Isa Partsch-Bergsohn, *Modern Dance in Germany and the United States: Crosscurrents and Influences* (Newark: Harwood Academic Publishers, 1994), 18.

13. Claudia Gitelman, ed., *Liebe Hanya: Mary Wigman's Letters to Hanya Holm,* (Madison: University of Wisconsin Press, 2003), xxii.

14. Ibid.

15. Ibid.

16. Judy Jarvis, "Wigman as Mentor," *A Dance Collection Danse: Web Exhibition*; available from http://www.dcd.ca/exhibitions/jarvis/mentor.html.

17. Erika Thimey, "The Lessons of Mary Wigman," *Dance Magazine* (April 2000); available from http://findarticles.com/p/articles/mi_m1083/is_4_74/ai_61426510/?tag=content;col1.

18. Partsch-Bergsohn, 51.

19. Ibid., 105.

20. Ibid.

21. Gitelman, 215.

22. Anna R. Nassif, "Louise Kloepper, (January 10, 1910 – December 15, 1996)," *Dance Research Journal*, Vol. 29, No. 2 (1997): 130.

23. University of Wisconsin, "Anniversary Honors H'Doubler, Nikolais."

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33. Wilson, Hagood, and Brennan, 76.

CHAPTER 3

CONCERTS AND PERFORMING GROUPS

From 1968 to 1978, annual modern dance concerts at the University of Utah consisted of 1) the Orchesis Choreographer's Concerts (OCC), a program of dance works choreographed by senior and graduate students in modern dance, and performed and produced by modern dance students; 2) faculty choreography concerts which featured choreography by faculty and guest artists with student performers selected by audition; and, 3) independent undergraduate concerts and graduate thesis concerts. Orchesis Choreographer's Concerts were held in the fall, and faculty choreography concerts in the spring. The spring concert was titled according to the year, i.e., "Dance '69," 'Dance '70." With the formation of Performing Danscompany in the fall of 1978, the OCC and faculty choreography concerts were replaced by quarterly Performing Danscompany concerts consisting of faculty and guest choreography. Student choreography continued to be showcased in undergraduate, senior and graduate concerts.

Choreographic themes of the yearly concerts to a great extent reflected current trends in modern dance. During the forties and fifties, choreographic themes tended towards the dramatic and the psychological. With the performance of Nikolais's "Totem" in 1962, choreography within the department saw a decided shift to more abstract and visual

themes. This shift, of course, was reflective of the state of modern dance in general. In order to create a chronological context, annual concerts from 1968 to 1989 will be examined more closely on a year-by-year basis in Chapters 3–21.

Orchesis, and later Performing Danscompany, were vital in meeting the program's goal of providing "talented and determined students" with performance experience (see "Ten Year Projection Plan," Chapter 1). The two groups functioned during different time periods within the department's history, and their chronology reflects the development of a strong performance orientation in the modern dance program. While Orchesis evolved from a student club established in 1931 to an honorary organization in 1969, Performing Danscompany was initially created in 1978 as a vehicle for high-quality student performance and to simulate a professional company. To better understand this trajectory, the history of each group will be examined more closely.

Orchesis

The establishment of Orchesis chapters within college and university dance programs was rooted in the work of H'Doubler at the University of Wisconsin-Madison. In 1918, H'Doubler and her students initiated the first Orchesis group. H'Doubler had only begun to teach dance classes at the university in 1917, and a modern dance program of study would not be established until 1926, but even at this earlier stage of dance study, her students were eager for more. H'Doubler recounts the genesis of the first Orchesis group:

> One day a small group came to me, and they said, "Can't we have an extra class because we would like to do more work than is possible in just a regular gymnasium class." And I said, "Wonderful! Indeed we can." And they happened to choose Wednesday night because of the way schedules worked, and they felt that would be the night they could work the best. So we started to work and of course the workshop grew and then pretty soon they became more or less conscious of themselves as a group having a rather special kind of experience and so they wanted a name, and we all thought

> about it and thought it was a good idea and decided we'd go off and each one try to think of some
> fitting name for a dance group. So in my reading, I ran across this word, "Orchesis," and it was in the description of early Greek dance, and I ran across that word, and it means in translation, "The science of movement in action and repose." I believe that's near enough—the science of motion. And it flashed in my mind, wouldn't that be a nice name for a dance club if such a thing would ever happen? Well, here it did happen. We all came with our names to the meeting and they chose "Orchesis" so that's why it's Orchesis. It was something the students decided for themselves.[1]

In the years that followed, H'Doubler's group served as a model for the formation of extracurricular dance groups at many colleges, universities and even high schools in North America. By the late 1960s, Orchesis groups numbered over 200. As was often the case, the University of Utah was ahead of the trend.

Myrtle Clancy Knudson and Blanche Hayes, H'Doubler's students and graduates of the University of Wisconsin, established a chapter of Orchesis at the University of Utah in 1931, one of the first organizations of this sort to be established west of the Mississippi. The group's first spring concert, or "dance drama," was held on 14 May 1931, and inaugurated the opening of the recently completed Kingsbury Hall. Prior to this, all dance performances had been held out doors. From this point on, the annual Orchesis concerts were staged regularly within a theatre.

Orchesis was an "organization where interested students could receive extra-curricular experiences in technique, performance, and choreography."[2] Members had opportunities not only to perform, but to choreograph as well. Knudson directed the student choreography. In a program from the 19 April 1940 spring Orchesis concert, Knudson clarified the aim of the group:

> Orchesis members comprise those students who have an interest in dance and the other arts beyond regular class work. The aim is not to cultivate professional dancers, but rather to give an opportunity for creative self-expression through movement.[3]

As a venue for student choreography, Orchesis thrived. The club received its first appropriation from the Associated Students of the University of Utah in 1940 in the amount of $250 to assist in the production of what had become an annual dance concert. A second performance was added to the yearly concert schedule as a result of continued growth and student interest; 8 and 9 May 1947 marked the first time the Orchesis Dance Concert was presented in two performances, each with a different program. In 1950, male members of Orchesis danced for the first time in the concert.

Orchesis continued to evolve. In the autumn quarter 1963, a program of student works choreographed by seniors and graduate students was presented for the first time. Called the Orchesis Choreographer's Concert (OCC), this annual event gave modern dance students – primarily seniors and graduate students - an opportunity to present their dances in a more independent venue with less oversight by faculty. Participation in the concerts was strong, and OCC quickly became an important entity within the department by providing students with opportunities for both performance and the showcasing of choreography.

By 1968, modern dance had shifted from the Department of Physical Education to the College of Fine Arts, the secondary teaching certification had been temporarily lost, and a stronger focus on performance was beginning to emerge within the program. The vitality of the Orchesis Choreographer's Concerts both reflected and supported this trend. In a December 1968 notice for an upcoming Orchesis concert, writer Harold Lundstrom called Orchesis "the official performing troupe of the Modern Dance Department."[4]

While Orchesis Choreographer's Concerts continued through the mid-seventies, Orchesis became an honorary organization in 1969. Students were now nominated for membership by faculty and Orchesis officers. Nominations were submitted for excellence in the categories of Dance Performance, Performance and Choreography, Choreography and, beginning in the 1987-88 school year, Technical Production (see Appendix D for a listing of Orchesis members, 1969-1989). As noted earlier, with the formation of Performing Danscompany in 1978-79, the Orchesis Choreographer's Concerts were phased out. Senior and graduate concerts, however, continued to provide a venue for student choreography.

Performing Danscompany

In the fall of 1978, Performing Danscompany (PDC) was formed by faculty member Loabelle Mangelson (Clawson) through a Faculty Research Grant she received to assist in producing her choreography. Its formation was very much part of the trend on college and university campuses in the seventies towards strengthening their modern dance programs around the preparation of performing artists. A statement issued by the Department of Modern Dance upon the company's formation reflects this trend:

> The University of Utah Performing Danscompany is a new company of diversely talented students from the Department of Modern Dance. The Company was formed to give the dancers an opportunity of working closely together, simulating the situation of a professional dance company.[5]

A *Daily Utah Chronicle* article spoke of the PDC as bridging the dancer 'status gap.' It stated, "Mangelson has tried to assimilate a professional dance company into the academic world… For student dancers trying to bridge the gap between amateur and professional status, the Performing Danscompany has become the answer."[6]

In an interview, Mangelson noted that as many dance programs moved from Physical Education to Fine Arts during the seventies, she began to see dance in a "very different place," with a stronger performance emphasis. She stated that groups such as Orchesis that were about "equality," reflected the "old viewpoint coming from P.E." She also referred to the "larger national trend in university dance programs," noting that professional dancers were returning to the universities and organizing performing groups, or companies, as outlets for their creative energies. According to Mangelson, as university dance educators saw the strengths of such performing groups, a competitive edge began to surface.[7]

In this vein, the American College Dance Festival (ACDF) was formed. A pilot Regional Conference hosted by the University of Pittsburgh was held in the spring of 1973; the festival grew rapidly as college and university programs began to participate in steadily increasing numbers. The focus of ACDF conferences and festivals was on dance as a performing art; the aim was to encourage and recognize excellence in performance and choreography on the college and university level (See "Introduction: American College Dance Festival"). As a part of this process, adjudications were held, reflecting the competitive edge to which Mangelson referred. Mangelson said that she started PDC with the goal of creating a student company that would be able to participate in ACDF.[8]

Prior to 1978, the annual faculty concerts gave talented modern dance students the opportunity to audition for and perform in works by faculty and guest choreographers. PDC now became the vehicle for these works. As an integral part of simulating a professional company experience, PDC sought to give talented students opportunities to

perform and to work with various choreographers, both faculty and guests. Mangelson stated,

> We've felt the need here for a long time to have a company of our best students…We're treating it like a professional company. We want to build a repertory, which is designed for the students to perform on a professional level.[9]

The need to provide such performing opportunities was also the focus of an article in the University of Utah "Review" in the Spring 1983 entitled, "A Great Deal of Effort, and a Good Deal of Opportunity":

> Performing. That's what dance is all about. It's what dancers train for and dream of, yet it's an opportunity most dance students seldom get. Loabelle Mangelson has always stressed that students must have that chance. "If we're not giving students performance experience," says the modern dance professor, "we're not fulfilling our obligation to them. Mangelson created Performing Danscompany…to create such opportunities….Much of the choreography the group performs is hers, but Mangelson's desire was not to create a vehicle for her work, but to allow dancers to work closely together and simulate a professional company…."You have all these beautiful dancers with nowhere to perform…If I'm creating, students will get to perform," she says. "Most productions are funded through faculty research grants I receive. That's why much of the choreography is mine. When we bring choreographers to the department to teach, however, they usually set works on the company.[10]

Dorothy Stowe, *Deseret News* dance critic, also noted the opportunities for PDC members to experience and gain exposure to certain aspects of the professional dance world that go beyond performing:

> In Danscompany promising young dancers express themselves in idioms both conventional and far out, and are exposed to the latest trends. Beyond dancing, the company is a total training ground for management, choreography, costume design, score selection and arrangement, and multi-media techniques.[11]

Providing performing opportunities in a university setting, and balancing the stage and classroom were key to the PDC experience for both undergraduate and graduate students. However, the performing opportunity was a particular asset to the graduate program

where many experienced dancers came for advanced education. Speaking of the graduate students Mangelson said in an interview in the *University of Utah Review*: "Many of them have danced for a time in good companies and they come here in their mid and late 20s making a decision about what to do with the rest of their lives in dance. We want to provide them with a dance outlet, as well as education."[12]

Members

PDC members were full-time undergraduate or graduate students selected by audition. The original company, chosen from auditions held in the fall of 1978, was composed of twelve dancers many with professional experience. From the beginning, Performing Danscompany members were noted for their technical skill and performance abilities. A *Daily Utah Chronicle* article noted that, "experienced eyes will note that PDC is definitely on a par with any of the professional companies in town, only it's younger. It exudes, as a whole and individually, the unique freshness and inspired energy of those ready to make their dreams of performing a reality."[13]

During the first year, new members were added winter quarter, and a ten-member touring group was named in the spring for an upcoming tour to the United Kingdom. Auditions were initially held once a year because it was difficult to retrain a new group each quarter. Beginning about 1987, however, auditions were held both in the fall and in the spring. It was not uncommon for many auditioners to show up for anywhere from seven to fourteen slots. For example, in the fall of 1981, 82 modern dance majors auditioned for only seven slots. In 1989, nearly forty dancers auditioned; only fourteen were chosen.

In joining the company, student dancers were asked to make a year's commitment to facilitate repertory development. In fact, a 1989 *Daily Chronicle* noted that members, just as in a professional dance company, were required to sign a contract to show their commitment. A rigorous weekly time commitment was also mandatory. In a 1979 article, Mangelson states that dancers rehearsed eight to nine hours each week – more as performance time draws near. A later PDC brochure indicates that those wishing to be in Performing Danscompany must have the following hours open in their schedules for rehearsals: Monday through Friday from 2:00 to 6:00. Dancers were given three hours of performance credit (Dance 568) for each quarter spent in the company. Without a doubt, the loads of the student performers were great, as many also added jobs to their already hectic classroom and company activities.

United Kingdom Tour 1979

In June 1979, PDC toured England and Scotland for about three weeks, performing full concerts, mini concerts, lecture demonstrations and teaching. This opportunity came about through a Master's Thesis project called the "Utah Dance Touring Project" (UDTP) initiated by Jane Unger, a graduate student at the University of Utah, and the recipient of a Fulbright-Hayes Scholarship to study in Glasgow, Scotland (1977-78). She toured with Peggy Gaither as the co-director of the Gaither-Unger Touring Workshop in Scotland in 1977, and performed in the Edinburgh Festival in 1978. Upon entering the graduate program at the University of Utah, Unger formed the UDTP, which toured independently in the fall of 1978. It then became the entity that sponsored Performing Danscompany's tour abroad in the summer of 1979.

In October 1978, prior to the United Kingdom tour, the Utah Dance Touring Project toured in several Utah towns. In late March 1979, the Utah Dance Touring Project (UDTP) merged with the fledgling Performing Danscompany. Mangelson became the artistic director of the UDTP, and Unger its managing director. In her thesis, Unger notes,

> Performing Danscompany existed as an established dance company prior to its mergence with UDTP. The original Company made up of some fifteen or more members had to be reduced for the purposes of touring with UDTP. The artistic director (Loabelle Mangelson) had the difficult problem of choosing certain existing members of the Company and releasing others. This was extremely touchy because all the Company members were truly excited about the possibility of a European tour. The performers were chosen incorporating two new members of UDTP which brought the numbers of performers for the tour to ten…Each performer contributed numerous skills not only in performance but in teaching both adults and children, accompanying classes musically, costuming, fund raising, emergency medical care, and other services. All the performers were responsible, mature people, which on a tour of this nature was essential.[14]

The UDTP PDC / touring company consisted of ten dancers from nine different states, all of whom had had performing experience in professional companies: Jane Unger, Company Manager, Co-Director of the UDTP's Dance Touring Ensemble; Donna White, Assistant Director of PDC and PDC/UTDP touring ensemble; Peggy Gaither, Co-Director of UDTP's Dance Touring Ensemble; Lorrie Keller; Mary Sprafka; Kathleen Nowell; Susan McGee; William Harren; Brett Larson; and Mark Lowdermilk. The tour's technical director and lighting designer was Kenneth White, the existing technical director for PDC. Also joining the tour was a professional filmmaker, Brian Patrick, who was given a grant to travel with the company and fully document the tour in all its stages.

Rehearsals with PDC began in early April 1979, and a repertory was established which included "Giraffe," "My Mother, Myself," "Cyclic Rites," "Overlay," and

"Feminine Gender" by Mangelson; and "Very Vivaldi" by Brigham Young University's Patrick Debenham. An alternate repertory included Mangelson's "Body Part Preludes" and works by original UDTP members Unger ("Peg's Journey') and Lorrie Sue Keller ("A Blue Feathered Star Shimmer, Moon Rhyme Magic Show"). Unger stated that group's goal was to present highly professional, well rehearsed, and varied choreographic material to the British audiences. She said,

> The Company based its repertory upon a broad representation of American modern dance. The artistic director chose to broaden the choreographic viewpoint beyond the scope of one choreographer. Those choices displayed the versatile profile of an overview of American modern dance. The audience would greatly benefit from a broad variation of thematic choreography that could thereby extend their knowledge of how modern dance choreography should be viewed….The choreography was very diversified including dance and music material ranging from humorous, abstract, sacred, patriotic, classical, fantastical, and serious. Also, a twenty-minute lecture demonstration included within the choreographic material acted as a creative educational tool describing very simply the essential elements of modern dance as an art form.[15]

At the time the merger took place between PDC and UDTP, there were only two months to fully prepare a three-week tour to Great Britain. Intensive fundraising and rehearsals occupied the spring of 1979, and a benefit concert was held in Kingsbury Hall on 25 May 1979 in which the touring repertory was performed. The tour began 28 May 1979 and officially ended on 22 June. With this tour, PDC became the first university-based company to tour in Europe.

American College Dance Festival Participation

As noted earlier, one of Mangelson's goals in forming PDC was to create a student company that could participate in the American College Dance Festival (see Introduction, "Dance in Higher Education: American College Dance Festival"). As a member of the

ACDF Association, PDC participated in the yearly regional adjudications, winning regional and national honors at festivals held in Utah, California, Arizona, Nebraska, Colorado, Texas and Virginia. During the time period covered by this thesis, PDC was selected from regional adjudications to perform in all three of the national festivals that were held at the Kennedy Center for the Performing Arts in Washington, D.C. in 1981, 1983, and 1986.

The first regional adjudication in which PDC participated was in November of 1981. Seven PDC members traveled to the ACDF Southwest regional competition held at Claremont College in Pomona, California. Two pieces were performed: Mangelson's "Overlay" and "My Mother, Myself." PDC's performance of "My Mother, Myself" was selected to represent the Western United States at the National College Dance Festival in Washington, D.C., 14-16 May 1981. They were one of five college dance companies chosen to perform in the Festival's Gala Concert held in the Kennedy Center for the Performing Arts. "My Mother, Myself" was performed by PDC members Deborah Day, Kris Halverson, Sylvia Martins, and Kim Stevens on the Festival's evening program. Mangelson's "Overlay" was performed for an invited audience at two informal afternoon concerts, and Mangelson conducted a festival workshop with Murray Louis. Prior to their performance at the Kennedy Center, PDC presented a "Send-Off Concert" on May 7 and 8, 1981 in the Dance Building Theatre (see Chapter 15, "Departmental Concerts and Performances").

It should be noted that other significant performances occurred during the 1980-1981 season. In February 1981, PDC went to Albuquerque, New Mexico for the Southwest District Conference of the American Alliance for Health, Physical Education, Recreation

and Dance (AAHPERD). Mangelson was the southwest chairperson of the dance division for the national organization. The company performed a forty-minute concert at the opening session, dancing "If I Had Maggie in the Woods" and giving a lecture demonstration. They also shared an evening concert with the University of New Mexico and the University of Arizona dance groups. Following their success at the National College Dance Festival in May, PDC was further honored by being invited to perform at an International Dance Festival held in Los Angeles on 16 August 1981 in celebration of the city's Bicentennial.

In 1982, the University of Utah hosted ACDF regional adjudications for the Southwest, Northwest and Mountain regions on February 11 and 12. A gala performance of the winning pieces was held on February 13 in the Dance Building Theater. Twenty-two colleges and universities were represented from the three regions of the ACDF. Each participant was allowed to submit two works for adjudication; thirty-eight pieces were adjudicated. The University of Utah presented Mangelson's "June, Where Are You?" and graduate student Jacque Lynn Bell's "The Piano Has Been Drinking." Bell's work received top honors in the adjudication, and was selected to represent the Mountain region at the American College Dance Festival. Unfortunately, due to a lack of funding, the national festival was not held in 1982.

In addition to the adjudicated performances, the 1982 University of Utah Regional ACDF Festival offered master classes, workshops and lectures presented by guest artists Carol Warner, Pat Debenham, Kay Clark, Linda C. Smith, and Cliff Keuter, who along with Nancy Hauser and Marian Van Tuyl served as regional judges for the festival. The Department of Modern Dance cancelled classes during the adjudications because of

limited studio space. According to Department Chair Jacqueline Clifford this also gave the students and faculty an "opportunity to…see what's happening with dance on other campuses."[16]

The following year, PDC participated in the annual ACDF regional competition held in Lincoln, Nebraska, 15-20 March 1983. More than one hundred universities and colleges participated in this regional adjudication, and more than two hundred dance works were seen by the judges. Two works presented by PDC were selected to represent the Mountain Region at the national festival held at the Kennedy Center for the Performing Arts on 22-26 April 1983. They were "The Gleaning" by Clay Taliaferro, and "Giraffe" by Mangelson. Of the all the works shown at regional competitions throughout the country, only fourteen were chosen for performance at the National College Dance Festival's two gala concerts. The University of Utah was the only university in the country chosen to perform a work at each concert.

From 29 November through 3 December 1983, the ACDF Southwest Regional adjudications were held at Arizona State University in Tempe. PDC was chosen to perform two works on the festival's Gala Concert, "Kitaro" and "Do You Believe in God and One Night Stands?" by Mangelson. The nine winning works presented at the Gala Concert also included "Mini Moog Affair," a work by Rowland Butler, a professor of ballet the University of Utah.

In March 1986, PDC performed Bill Evan's work "For Betty," and won the ACDF Southwest and Mountain Regional adjudications. PDC was invited to perform with seven other university dance groups in the third National Festival Gala Concert, held on 24 May 1986 at the Kennedy Center for the Performing Arts in Washington, DC. PDC

had also participated in the first two national festivals held in 1981 and 1983. The company presented a send-off concert in Kingsbury Hall on May 2 and 3 prior to their departure for the festival entitled “Encore to DC” (see Chapter 20, “Departmental Concerts and Performances”).

While no national college dance festival was held in 1987, PDC did participate in and prevail at the South Central Regional American College Dance Festival held Denton, Texas in the spring of 1987. Ford Evans’s “I Want—Can’t Remember” was premiered, adjudicated and selected from fifty-two works to be performed on the Gala Performance Concert at North Texas State University. Performing Danscompany also premiered (Mangelson) Clawson’s “The Legacy of Liberty” on 13 April 1987 at the opening session of the American Alliance of Health, Physical Education, Recreation and Dance Convention in Las Vegas, Nevada.

In March 1989, the ACDF regional adjudications were held at George Mason University in northern Virginia. The ACDF Gala Concert was held on 18 March 1989. Mid-Atlantic Regional Festival Adjudicators, Camille Hardy, Rachel Lampert, and James Truitte chose the works to be performed on the Gala Concert. Douglas Nielsen’s “L’Anniversaire” was selected for the concert, and performed by PDC members Paul Callihan and Kathryn Elliott.

PDC’s consistent and highly successful participation in the American College Dance Festival’s Regional Adjudications and National Festival Concerts was evidence of the high quality of the modern dance program at the University of Utah. A 1988 departmental communication recognized this, stating,

> Dance is a highly competitive field and the University of Utah has earned its position at the top by repeatedly winning the highest honors at such

> prestigious events as the American College Dance Festival. Although dance festivals are not competitions per se, it is rewarding to note that our department has consistently represented the Western United States at the National Festival held in Washington, D.C. where we have repeatedly been accorded the honor of closing the national performance.[17]

Asian Tour 1988

In the summer of 1988, Performing Dance Company was invited to perform and participate in dance festivals in Hong Kong, Guangzhou, China and Taipei, Taiwan. The company's trip to Asia was initiated by an invitation to participate in the Hong Kong International Festival of Dance Academies. In July 1986, the Hong Kong Academy of the Performing Arts, under the direction of its Dean, Carl Wolz, hosted the first International Festival of Dance Academies. The festival's initial success resulted in its becoming an annual event. Participation was by invitation, and invitations to participate were highly prized. In October 1987, Wolz visited the University of Utah on his tour to select participants for the 1988 Festival. (It is significant to note that Phyllis Haskell, then Chair of the Department of Modern Dance, taught at the Hong Kong Academy for the Performing Arts for a year before coming to Utah in 1987; prior to that, she taught at the University of Hawaii where Wolz headed the dance department for many years.) As a result of observing classes, rehearsals and performances around the country, Wolz invited PDC to represent the United States at the Festival. Past participants from the United States were from two East Coast schools, Julliard and S.U.N.Y. Purchase. A departmental memo released to help in fundraising efforts for the trip stated, "The invitation to represent the United States of America at the International Festival validates our position as the finest modern dance program in the country."[18]

Prior to their summer departure for Hong Kong, PDC held a showing of their tour repertory in the Dance Building Theatre that included a lecture demonstration. With financial support from the University's Development Office, the Associated Students of the University of Utah, Dean Robert Olpin of the College of Fine Arts, the Herbert I. and Elsa B. Michael Foundation and contributions from modern dance alumni and friends, the entourage departed. PDC members participating in the tour included Paul Callihan, Lisa DuPaul, Kathryn Elliott, Mark Haase, Christopher Ivins, Kim Johnston, Eleni Kambouris, Fiona Reilly, and Elizabeth Wood. Accompanying the dancers were artistic director (Mangelson) Clawson, technical director Deward Wilson, and Phyllis Haskell, who was responsible for much of the tour's organization. Several faculty members and university alumni also joined the group on portions of the trip, and "provided a cheering section at performances."[19]

The tour's repertoire included five works, which were, in (Mangleson) Clawson's words, examples of "the sort of modern dance that is now current in America."[20] They were: "Ibis" by Haskell; "Physalia" by Allison Chase and Moses Pendleton; "L'Anniversaire" by Nielsen; "Overlay" by (Mangelson) Clawson; and "I Want – Can't Remember" by Ford Evans. Wolz specifically requested "Physalia" and "L'Anniversaire" for the Asian audiences.

The company's Asian tour began with a performance at the Guangdong International Festival of Dance Academies in Guang Zhou, China held from July 13 to 16, 1988. PDC was invited to participate upon the recommendation of Wolz, and performed "I Want – Can't Remember," "Physalia," "Overlay," and "Ibis."

The company then participated in the Hong Kong International Festival of Dance Academies from 18 July through 22 July 1988, the focal point of their trip. Held at the Hong Kong Academy for the Performing Arts, the festival was not a competition, but "a gathering of dancers from around the world sharing their cultural diversity through performances and classes."[21] Wolz, the chief architect of the event, stated that the festival had three main aims:

> Firstly, it gives a marvelous opportunity for all the dancers to see different methods and standards of performing on an international scale. Secondly, I feel that these young artists have an important role to play in future international relations, and a festival such as this is ideal for meeting new people and creating new friendships. Finally, it is a wonderful education for the young dancers in that they will attend an intensive course of daily lectures, dance classes and demonstrations, given by the teachers of the various academies.[22]

Throughout the weeklong festival, participants took daily classes together. Each evening, Monday through Thursday, two of the invited countries shared a performance in the Academy's Lyric Theatre. The University of Utah shared Tuesday evening, 19 July , with the Shanghai Dance School from Shanghai, China. Monday evening performances included the Academy for Performing Arts (Hong Kong) and the Hanayagi Chiyo Japanese Dance Studio (Tokyo); Wednesday, dancers from the Laban Center for Movement and Dance (London), Simon Fraser University (Vancouver, Canada), and the Tibet School of the Arts (Lhasa) performed; the Australian Ballet School (Melbourne) and the Taipei Institute of the Arts performed on Thursday evening. The week culminated with a Friday Gala performance featuring all of the participants.

On the Tuesday evening program, PDC performed four of the company's five touring pieces: "Physalia," "L'Anniversaire," "Overlay," and "I Want – Can't Remember." At

Friday's Gala Performance, they presented "Ibis," described in one review as "mega-dazzling…in both performance and costume" (Source not available).

PDC's performance was well received by Hong Kong audiences and critics alike. In a *Hong Kong Standard* review, Connie Kreemer applauded the American performers writing that, "The Utah dancers are well trained, have spirit and move with a vibrant energy that is pleasing to watch."[23] Zelda Cawthrone echoed this sentiment in her review of the performance for the *South China Evening Post.* She wrote:

> The Americans, robust in body and spirit, came on strong. Just nine of them, but each capable of making statements as exponents of modern dance. As representatives of America's oldest and most prestigious university dance department, they were sure to attract intense scrutiny. They got it – a capacity audience – and they didn't disappoint.[24]

Following their participation in the Hong Kong International Festival of Dance Academies in late July, PDC traveled to Taiwan for the Taipei National Dance Festival before returning home. In China, Hong Kong and Taiwan, all performances were preceded by a lecture demonstration narrated by (Mangelson) Clawson for the dance students and instructors of the various sponsoring dance academies. The group served ambassadors of not only the American modern dance, but their own university program as well. As such, program notes for each festival shared the philosophy of the modern dance program at the university:

> The University of Utah, which has one of the best Dance Departments in the United States, will present its Performing Danscompany in a programme of exciting modern dance during the Festival.
>
> The teaching approach of the University of Utah Department of Modern Dance is to develop students' kinesthetic awareness, creative ability and aesthetic sensitivity in addition to their technical accomplishment. The philosophy is that such training will enrich the dancer not only as a creative artist but also as a human and as a member of society.[25]

In a letter dated 30 August 1988 to Dr. Chase Peterson, President of the University of Utah, Dr. M. Lynne Martin, Chief of the Cultural Unit at the American Institute in Taipei praised PDC's participation:

> Last month, I had the pleasure of attending the Taipei Festival of International Dance Academies at the new National Theatre here in Taipei. Among the six enthusiastic student groups featured in this biennial dance festival was the Performing Danscompany of the Department of Modern Dance of the University of Utah. The Performing Danscompany was such an impressive ensemble in its performances of American modern dance selections that it was easy to forget that these were still students.
>
> In addition to the many more immediate personal and professional benefits your young dancers derive from traveling abroad to participate in workshops and festivals such as this event, your modern dance program is correspondingly enriched by their cumulative experiences. We at the American Institute take special pride in seeing groups such the Performing Danscompany show audiences in Taiwan American dance education at its best.[26]

In a congratulatory note sent to Haskell on 23 August 1988, Peterson wrote,

> You certainly can – and should – take pride in what you and your students have accomplished. Experiences like these are welcome and reminders of the real purposes of a university, as they give our students first-hand opportunities to learn about different cultures, ideas, and people of the world.[27]

The formation of PDC was an important step in the development of the modern dance program at the University of Utah. It mirrored national trends, provided quality performing opportunities for outstanding students, and was an outlet for faculty choreography. As the department, it gained a national and international reputation for excellence.

Notes

1. John Wilson, Thomas Hagood, and Mary Alice Brennan, *Margaret H'Doubler: The Legacy of America's Dance Education Pioneer* (Amherst, NY: Cambria Press, 2006), 28-29.

2. Loabelle Mangelson-Clawson, "Ladies of the Dance: A Half-Century Tradition at the University of Utah," 1989, 3, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

3. Ibid.

4. Harold Lundstrom, "Dancing of Beauty, Fun, Elegance," *Deseret News*, December 1968. Note: Newspaper articles were clipped and filed by Hayes amongst her collected papers, and did not retain page numbers in most cases; in some cases, authors, titles and/or dates were not retained on the clippings either.

5. Department of Modern Dance, Press release, February 1980, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

6. Linda Olson, "Company Bridges Dancer 'Status Gap'," *Daily Utah Chronicle,* 16 February 1979.

7. Loabelle Mangelson-Clawson, interview by author, tape recording, Salt Lake City, Utah, 11 March 1992.

8. Ibid.

9. "Performing Danscompany to Premiere," *Salt Lake Tribune*, 5 November 1978.

10. Mary Dickson, "A Great Deal of Effort, and a Good Deal of Opportunity," *University of Utah Review*, February/March 1983.

11. Dorothy Stowe, *Deseret News*, 17 February 1979.

12. Dickson, "Effort and Opportunity."

13. *Daily Utah Chronicle*, 1 October 1981.

14. Jane Unger, "A Case History in the Development of an International Dance Touring Company Under the Auspices of the University of Utah Modern Dance Program," (MFA thesis, University of Utah, 1979), 45-46.

15. Ibid., 47.

16. *Salt Lake Tribune*, 7 February 1982.

17. Department of Modern Dance, University of Utah, Departmental publicity materials, 1988, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

18. Department of Modern Dance, University of Utah, Departmental memo, 1988, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

19. "To Asia With Love," *University of Utah Review*, n.d.

20. *Deseret News,* 17 September 1988.

21. *South China Morning Post*, 8 June 1988.

22. Ibid.

23. Connie Kreemer, *Hong Kong Standard*, 23 July 1988.

24. Zelda Cawthrone, *South China Evening Post*, n.d.

25. PDC festival programs, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

26. Dr. M. Lynne Martin, Taipei, to Dr. Chase Peterson, Salt Lake City, 30 August 1988, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

27. Dr. Chase Peterson, Salt Lake City, to Phyllis Haskell, Salt Lake City, 23 August 1988, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

CHAPTER 4

1968–1969

Yearly Overview

Faculty

Elizabeth R. Hayes, Director of Modern Dance
Maurine Dewsnup, Shirley Ririe, John Wilson, Joan Woodbury

Teaching Assistants

Loabelle Mangelson, Spring 1969

Guest Artists and Instructors

Juan Valenzuela
Donald McKayle (Master Class)
Paul Sanasardo (Master Class)

Departmental Concerts and Performances

Orchesis Choreographer's Concert
6-7 December 1968 Kingsbury Hall
Choreographers: Sydney Brooks, Margaret Cayton, Nanette Cox, Pamela Fuller, Eilif Jespersen, Marianne Holstrom, Sybil Huskey, Scott Ray, Estelle Speros, Linda Webster
Faculty Advisor: John Wilson

Light and Sound Environments
17-18 January 1969 Dance Studio 326
Presented by: Ririe-Woodbury Dance Company

Dance 69
17, 18 and 19 April 1969 Kingsbury Hall
Choreographers: Murray Louis, Shirley Ririe, John M. Wilson, Joan Woodbury

Significant Events

John M. Wilson joins the faculty
Maurine Dewsnup becomes an Associate Professor
Dr. Elizabeth Hayes voted "Woman of Distinction", University of Utah (June 1968)
Dr. Hayes elected to the American Academy of Physical Education (1969)

Faculty

John Wilson joined the faculty as an Associate Professor at the beginning of the 1968–69 school year becoming the first male to hold a full-time teaching position in the modern dance program. He held a PhD in Physical Education (Dance and Kinesiology) and a PhD in Speech (Comparative Dramatic Literature and Drama Production) from the University of Wisconsin-Madison.

Woodbury became an Associate Professor, having held the position of Assistant Professor from 1963 to 1967, and Instructor from 1951 to 1963. Ririe's status in the department also advanced, and she became an Assistant Professor, having been Instructor from 1955 to 1968. Dewsnup headed the music program as an Instructor (a position she had held since 1943), and Loabelle Mangelson joined the faculty as a Teaching Associate spring quarter 1969, having been a Teaching Assistant since 1966. Juan Valenzuela was a guest instructor.

Mangelson received her BS in modern dance (with a secondary teaching certification) in 1959, and her MFA in choreography (with honors) in 1969 from the University of Utah. (Her thesis, "Exploring Similar Techniques in Electronic Sound, Dance and Cinematography," reflected trends in modern choreography.) Before returning for graduate studies, Mangelson was active in the dance scene in Salt Lake City. As many modern dance graduates from the fifties and sixties, she taught high school dance,

teaching at Olympus High School from 1959 to 1963. She also taught and choreographed for the Children's Dance Theater, assisted its director, Virginia Tanner, and was an original member of Repertory Dance Theatre (RDT) from 1966 to 1968. While dancing with RDT, she was a teaching assistant within the modern dance program at the University of Utah. Her transition onto the faculty maintained the continuity of philosophy that marked the department.

Juan Valenzuela, a former Graham dancer and teaching artist, also taught autumn quarter. While in Utah, he taught both in the modern dance program and with Virginia Tanner. (It is interesting to note that in 1985, CDT presented a new work in their spring concert entitled "I Am Magic," based on an essay by Valenzuela, then a professor at Stanford. Valenzuela participated as the narrator for the performance.)[1]

Hayes contributed regularly to the College of Fine Arts Newsletter. According to "News Items from Modern Dance" for the 1968–1969 year, "students were privileged to participate in master classes taught by Donald McKayle and Paul Sanasardo and to attend and informal talk by Walter Terry." She also noted that, "during November, Shirley Ririe of the Department faculty made a flying trip to Arizona where she was the guest instructor for an all-day state symposium of 400 high school students held at Arizona State University."[2]

It should be noted that just as Dr. Hayes expected much of the students and faculty, she also expected and gave much of herself. In June 1968, Dr. Hayes was recognized for her efforts being voted "Woman of Distinction" by her female colleagues on the University of Utah faculty. In 1969, she was also honored with an invitation to join the

American Academy of Physical Education, a national organization that limited its membership to 100 leaders in health, physical education, recreation, and dance.

Teaching assignments within the department give insight into the strengths and versatility of individual faculty members. The best source of these assignments is the quarterly class schedules which list classes offered and, for the most part, the instructors assigned to teach them. Class schedules sometimes indicated "staff" for survey, or non-major classes, or if a teaching assignment for a major class had not yet been made at the time of printing. While class schedules were not always completely accurate, a listing of teaching assignments taken from the 1968–1969 class schedule is included in order to present a picture (even if partial) of faculty activity within the department.

Hayes:
Autumn – Dance History – Primitive to Ancient (156), Production (161)
Winter - Dance History – Medieval to Renaissance (157)
Spring - Beginning Technique and Composition (82 with Wilson), Modern Dance History (158), Dance in the Secondary Schools (181)

Ririe:
Autumn – Beginning Technique and Theory (80-1), Intermediate Dance Composition (86), Activities for Children (180)
Winter – Introduction to Dance (40), Elementary Modern Dance (63), Intermediate Technique (84)
Spring – Intermediate Dance Composition (86), Advanced Dance Composition (120), Advanced Dance Improvisation (125), Production (161)

(Note: According to the schedule, Ririe simultaneously taught Dance 86 and 120.)

Wilson:
Autumn – Beginning and Intermediate Technique and Theory (80-2 and 83-2), Percussion Accompaniment (150), Philosophy of Dance (155)
Winter – Intermediate Modern Dance (64), Beginning Technique and Rhythmic Analysis (81; two sections taught, one with Hayes)
Spring – Intermediate Modern Dance (64-2), Beginning Technique and Composition (82 with Hayes), Intermediate Technique and Theory (85), Advanced Technique and Theory (123/210 graduate level with Woodbury)

Woodbury:
Autumn – Not teaching
Winter – Advanced Technique and Theory (121/210 graduate level), Lecture Demonstration (162)
Spring – Introduction to Dance (40), Advanced Technique and Theory (121/210 graduate level with Wilson), Beginning Dance Improvisation (124)

Dewsnup:
Autumn – Elements of Music (50)
Winter - Resource – Dance Accompaniment (152)

Mangelson:
Spring – Elementary Modern Dance (63), Intermediate Modern Dance (64)

Valenzuela:
Autumn – Intermediate Modern Dance (64, two sections), Intermediate Technique and Theory (83), Advanced Dance Composition (120), Advanced Technique and Theory (121/210)

In addition to their other teaching duties, Hayes, Ririe, Wilson and Woodbury were each responsible for a quarter of Graduate Thesis (Dance 300), which was offered autumn, winter and spring quarters.

Program and Curriculum

To graduate with a degree in modern dance was rigorous, and expectations of students were high. While a student could enter the modern dance program as a freshman or transfer student, to actually earn departmental approval for major status required effort and a certain aptitude. All entering students, new and transfer, were required to take a placement audition prior to registration, and were placed in a technique class according to their level of individual accomplishment. Freshmen were given until the final quarter of their sophomore year to earn departmental approval for major status, and transfer students were allowed a

maximum of three quarters to do so. The 1968–1969 University Catalogue outlined further expectations of a modern dance major:

> Students who do not approximate a B average in their major course requirements during their freshman and sophomore years should choose for their major some other subject for which they may have greater aptitude. All major students must pass a comprehensive examination in their senior year. No grade of D is acceptable for filling major course requirements.[3]

Hayes noted expectations not spelled out in the catalogue:

> Students who enter the program must have a well-developed sense of rhythm and a flexible body, and they must be slender. If a student becomes overweight, we give him an ultimatum – slim down or find another major. Our dancers must be sensitive. They must have an attitude toward dance, which lifts it above the commercial level."[4]

During the 1968–1969 school year, there were twenty freshman majors and two minors; fourteen sophomores; seven junior majors and five minors; twelve senior majors and three minors; and eleven graduate students. Dancers hailed from Utah, California, Arizona, Illinois, Florida, New York, New Mexico, Colorado, Texas, Minnesota, Idaho, Ohio, North Carolina, Arkansas, Washington, Georgia, Mississippi, Nebraska, Connecticut, Maryland and England.

In 1968, the University of Utah offered a BFA and an MFA in modern dance through the College of Fine Arts. A teaching major and minor in dance were offered through the College of Education. The previous year, the secondary certification in dance was dropped as a result of the dance program's move from Physical Education to the College of Fine Arts. The College of Education, however, continued to offer a modern dance teaching major. The loss of secondary certification was noted in the catalogue: "At present only a modern dance minor is recognized for certification in the Utah public school system, but teaching positions in secondary schools outside of Utah are available."

Students who planned to teach in the secondary schools had to complete a BFA in modern dance and thirty-three hours of education courses. The teaching minor in modern dance required a minimum of twenty five hours of approved work including: Dance 80, 81, 82, 86, 120, 150, 155, 181; and six additional hours selected from Dance 83, 84, 85, 121, 122, 123, 124, 162 and 180 (see below for a listing of class titles.) Classes in Physical Education were also required, and included classes in social, recreational and folk dance. Even though the secondary certification (and thus, the dance teaching major) was dropped, teacher preparation remained an important part of the department's focus.

To complete the BFA in modern dance, a minimum of eighty hours of approved work was required of all majors which included the following core classes: Dance 80-86, 120-124, 150, 152, 155, 156, 157, 158, 161 (two quarters), 162, 181, 199, one year of ballet technique, and the following allied courses: Zoology 6 and Theatre 11. Majors were expected to enroll in a modern dance technique class each quarter. In addition to the core of required classes, and depending on their professional goals, majors were then to select, with departmental approval, classes from the following: Dance 151, 180, 260 and 290, or summer dance workshop courses; Ballet 30, 31, 32, and additional courses in ballet technique; Physical Education 60, 63, 80, 98, 126 (which were classes in folk, social and recreational dance), and additional courses in physical education activities; and Health Education 114 (see below for a listing of class titles).

In addition to an MFA through the College of Fine Arts, an MA in modern dance was offered through the Graduate School. An MFA required a two-year residency, sixty hours of approved work including the Fine Arts Seminar, and a creative or performing thesis. The MA degree required a one-year residency, forty-five hours of approved work,

and a thesis. Areas of specialization were performance, choreography and teaching.[5] The university catalogue noted that,

> For acceptance as a graduate student in full standing the candidate must…fulfill all the undergraduate major requirements of the Department, demonstrate his performing and technique accomplishment, and take the Graduate Qualifying Examination of the Department which is ordinarily given during the first quarter of residence. Assuming these requirements are met to the satisfaction of the departmental graduate committee, the student is then permitted to plan a course of study. Individual programs are formed for each student. *The MFA degree requires a two-year residency and a creative or performing thesis*.[6]

Graduate courses included:

Dance 210	Advanced Modern Dance Technique and Theory (Autumn, Winter, Spring)
Dance 220	Modern Dance Curriculum and Problems in Higher Education (Winter)
Dance 255	Dance History and Philosophy (Autumn, Winter, Spring)
Dance 260	Modern Dance Composition and Production (Autumn, Winter, Spring)
Dance 290	Individual Study and Research (Autumn, Winter, Spring)
Dance 298	Fine Arts Graduate Seminar (Spring)
Dance 299	Master's Degree Seminar (Winter)
Dance 300	Thesis
Dance 310	Graduate Consultation
Dance 302	Continuing Research

(The Advanced Modern Dance Techniques and Theory course required an audition or departmental approval.)

While technique and theory, composition and improvisation comprised the core of the modern dance curriculum, the department's rigorous course of study consisted of a range of subjects meant to educate the whole dancer. A student seeking a major in modern dance leading to graduation with a BFA degree had to meet university general education requirements, a fifteen hour foreign language requirement set forth by the College of Fine Arts, a minimum of eighty hours of approved work in the modern dance department, one year of ballet technique and courses in the allied fields of Zoology (6) and Theatre (11).

The University operated on a quarter system, and modern dance classes were offered during three quarters, autumn, winter, and spring. The sequence of dance courses required of all modern dance majors in 1968 points to the breadth and rigor of the program:

Freshman

Dance 80	Beginning Modern Dance Technique and Theory (Autumn)
Dance 81	Beginning Modern Dance and Rhythmic Analysis (Winter)
Dance 82	Beginning Modern Dance Technique and Composition (Spring)

Highly skilled majors could, by audition, take a more advanced technique class concurrently with beginning technique.

Sophomore

Dance 83, 84, 85	Intermediate Modern Dance Technique and Theory (Autumn, Winter, Spring)
Dance 86	Intermediate Dance Composition (Autumn)
Dance 124	Beginning Dance Improvisation (Spring)
Ballet Technique	All three quarters (autumn, winter, spring)

Junior

Dance 120	Advanced Dance Composition (Autumn)
Dance 121, 122, 123	Advanced Modern Dance Technique and Theory (Autumn, Winter, Spring)
Dance 150	Dance Accompaniment - Percussion Accompaniment (Autumn)
Dance 152	Research in Dance Accompaniment (Winter)
Dance 156, 157, 158	Dance History (Autumn, Winter, Spring)
Dance 161	Dance Production (Spring)
Dance 181	Modern Dance for Secondary Schools (Spring)

By all accounts, the juniors carried a heavy class load. Faculty members were very much aware of this, and made it a goal in coming years to lessen the load of the junior

year. It should be noted that students were only placed in Advanced Technique and Theory through a placement audition.

Senior

Dance 121, 122, 123	Advanced Modern Dance Technique and Theory (Autumn, Winter, Spring)
Dance 155	Philosophy of Dance (Autumn)
Dance 161	Dance Production (Autumn)
Dance 162	Lecture Demonstration (Spring)
Dance 180	Dance Activities for Children (Autumn)
Dance 199	Seminar of Contemporary Trends in Ballet and Modern Dance (Spring)

Outside of the required sequence of classes, modern dance majors could choose from the following courses to fulfill their 80-hour requirement for graduation:

Dance 40	Introduction to Dance
Dance 50	Elements of Music (for Dance and Physical Education majors; an exemption test could be taken)
Dance 100	Individual Problems
Dance 125	Intermediate Dance Improvisation
Dance 151	Dance Accompaniment (Improvisation and composition on the piano)
Dance 153	Labanotation
Dance 175	Repertory Class

It should be noted that the use of the phrase "technique and theory" in the course offerings reflects Nikolais's influence; Nikolais's curriculum consisted of technique and theory, with theory referring to improvisation. A description of the Technique and Theory courses in the university catalogue read, "development of technical skills and theoretical understandings of modern dance as a performing, creative and educational art form." Technique and theory classes taught by Ririe, Woodbury and Mangelson, in particular, were strongly influenced by Nikolais (and by extension Holm and Wigman), and explored his tenets of time, space, shape, and motion, allowing students, in Ririe's words, to "move into composition well-fed."[7]

Three new courses were added to the department's offerings for the 1968–1969 school year. They were Dance 125 (Intermediate Improvisation), Dance 100 (individual Problems), and Dance 175 (Repertory Class), which consisted of repertory study and performance in department approved and directed dance productions.

While most undergraduate classes had course prerequisites, others required an audition or departmental approval: Lecture Demonstration and Individual Problems required departmental approval; students were admitted to Advanced Modern Dance Technique by audition only; and, Repertory Class required the permission of the Department Chair.

As a significant part of its program, and in an effort to fulfill its mission to "provide talented and determined dance students with opportunity of the finest professional dance training and performing experience,"[8] the department had a working agreement with local professional companies, Ririe-Woodbury and Repertory Dance Theatre (RDT): the companies would use advanced students in their performances and productions, providing the department with a performance/professional outlet for their graduate and postgraduate students.

As Director of Modern Dance, Hayes took great interest in her students both before and after graduation. She kept records of modern dance graduates' activities once they left the university, noting their work in dance, either performing or teaching. In her "News Items from Modern Dance," she mentioned several recent graduates' activities, noting in particular Carolyn Carlson:

> Of great pride to the Department is the news that Carolyn Carlson '65, presently a member of the Alwin Nikolais Dance Company, received in November the "best dancer" award at the Sixth Paris International Dance Festival, in Paris, France.[9]

She noted also that Michael Podolski ’65 was a member of the company as well, and that the Nikolais Company was awarded the City of Paris Grand Prix. (Podolski, using the stage name Ballard, became a leading dancer in Murray Louis’ company).

Departmental Concerts and Performances

The Orchesis Choreographer’s Concert for the 1968-69 school year was held on 6-7 December 1968 at Kingsbury Hall, with works by Margaret Cayton, Eilif Jespersen, Sybil Huskey, Estelle Speros, Nanette Cox, Marianne Holstrom, Sydney Brooks, Pamela Fuller, Linda Webster, and Scott Ray. John Wilson was the faculty advisor.

The *Daily Utah Chronicle* previewed the concert:

> The University is in for an entertainment treat....The concert of graduate and undergraduate choreographed works will be performed by members of the Department (of Ballet and Modern Dance)…Covering a wide range of dance ideas and styles, the concert will have something for everyone.[10]

A review in the *Salt Lake Tribune* captured the creativity and thematic variety of the concert:

> Student creativity was given expression Friday night at the University of Utah’s Orchesis Choreographer’s Concert at Kingsbury Hall. The quality of the works varied with the choreographers’ and dancers’ talents, imagination, expressiveness, rhythm and the like, but in general the evening went beyond the interesting to the involving. It would be impossible to treat all 11 works, so only the most significant will be discussed.
>
> Sybil Huskey’s “Study on all Fours” humorously arranged dancers in postures ranging from those of mantises to frogs. The work’s visual variety transcended occasionally split focus.
>
> “Hae Kollona Tis Agapeis” by Estelle Speros, a sentimental and sympathetic representation of the games of love, was lighthearted fun danced with youthful grace and vigor by Sherri Boyer and Terry Williams. Flirting with

> various pedestaled femmes fatales, Mr. Williams finally discovers his One and Only. It would be difficult not to enjoy it.
>
> Marianne Holstrom's exuberant and melodramatic "Contrast" was ushered in and "bravoed" by claps throughout the house – all part of the scheme.
>
> Sydney Brooks' "The Hollow Men" (from a T.S. Eliot poem) was a cynically apocalyptic allegory, smoothly executed by faceless forms weaving an interesting desert sterility.
>
> "Abberation," brilliantly choreographed and executed by Margaret Cayton and Linda Webster, was a mélange of suffocating horrors. They rendered incarnate the strangulation, laughter and confrontation of Luciano Berio's sound track and induced a chilled shudder on many an audience member.
>
> Whimsically delightful was Scott Ray's "Choice," in which Edd Pelsmaeker has qualms of conscience about whom he should run off with: the girl he seduces or the girl who seduces him.[11]

The Ririe-Woodbury Dance Company held a private showing on 17 and 18 January 1969 in the modern dance studio (326) of works in progress. The showing was entitled "Light and Sound Environments" and surely reflected a Nikolais influence as well as the working relationship between the company and the department.

Creativity and variety continued in "Dance 69" which was presented by the Department of Ballet and Modern Dance, Orchesis and ASUU on 17, 18 and 19 April 1969 in Kingsbury Hall. With choreography by Murray Louis, Wilson, Woodbury, and Ririe, this concert was certainly a reflection of the state of modern dance in 1969. The *Daily Utah Chronicle* wrote of the concert that "It is the dancing of now, by the people of now, for the people of now…it is what is happening."[12]

Murray Louis choreographed the first work on the concert, "Suite de Danses." Program notes described it as a "pure movement piece" set to the music of J.S. Bach, created on the concept of curves and circles, and noted that it was "given to the Utah

dancers to perform as the only company, other than the artist's own, to have in repertory." A *Daily Utah Chronicle* review makes an interesting interpretation of the state of dance when reviewing this particular work:

> By comparison with the other works performed, "Suite" could be considered a classical-romantic piece. It was done in the tradition of Doris Humphrey, who tried to bring back the lyrical continuous gesture of the body. In recent years this type of lyrical dance has deteriorated into an almost non-essential part of dance repertoire, however, with the advent of Mr. Louis' "Suite de Danses' perhaps this trend can be altered.[13]

"Suite de Danses" premiered at the University of Utah on 3 April 1964 as part of Ririe-Woodbury's debut concert at Kingsbury Hall.

Not surprisingly, the concert reflected the influence of Nikolais. Harold Lundstrom, music and dance critic for the *Deseret News*, who noted that Woodbury "now teaches with Mr. Nikolais in summer master classes around the nation," described the concert's staging, sets, costuming and lighting as "clever, unusual, and effective," and wrote that "the wonderful shadow of that giant of theatrical projections, Alwin Nikolais, can be seen and felt in many of the presentations."[14] "Luminaries," in particular, reflected the unique multi-media style of Nikolais. With choreography by the dancers (including Ririe, Wilson, Woodbury and members of the Ririe-Woodbury Dance Company), "Luminaries" featured "an intriguing projection technique, into which the dancers wove ethereally by striking patterns of mood and movement."[15] Lundstrom called it a "beautifully staged and lighted bit of abstract something that must have taken the lighting crews hours to work up so interestingly."[14] "Exados," a 35-minute work using 15 dancers, was choreographed by Woodbury in 1964, and also reflected a strong Nikolais influence in its abstract explorations. In the program notes, Woodbury described her work as "an exploration into illusions – the ability of the body to transform itself – to create images." This

abstract piece ranged in quality from "the airy dance of balloon-men to the monolithic hulk of encumbered humanity, ending in the dreamy sensation of flight, with the dancers actually orbiting above the stage."[17]

Wilson choreographed two pieces for the concert. "Disposables" was a commentary on our throw away society. According to Jane Rawlings, in a *Daily Utah Chronicle* review, it was "a spoof on the modern disposability of any and everything," and included Ririe imitating an opera singer.[18] "Creatures: Diurnal and Nocturnal," Wilson's second piece, was a "celebration of the human creature." Rawlings described it as "a strange study of man in his imitative and original aspects," and opined, "this piece evokes viewer malaise as it plays upon the animal face of human nature, an idea that is often the source of modern discomfiture."[19]

The concert ended with "Now," choreographed by Ririe. Very much a work of the times, it was accompanied by a live rock band, Holden Caulfield, and included a cast of twenty-four dancers. Ririe wrote in the program notes that

> This dance grew from the twenty-four young people you see performing. It is about them, this moment, now. It is hoped that the audience and the dancers will find a oneness in this happening moment – alive, changing, moving – now!

Not all of the reviewers found this "oneness," and the reviews of "Now" were mixed. Lundstrom commented on the choreography itself stating that it is "a fun piece that is little more that 24 boys and girls dashing around, across, in-and-off stage." He then remarked that "its amplified rock-n-roll is so unbelievably loud that it makes 'Dance '69' end not high in the artistic clouds but down on the level of hypnotic and dissonant pandemonium."[20]

The *Daily Utah Chronicle*, in what it termed a "Biview Review," offered up two reviews of the concert that diverged glaringly in their opinions of this final work. Smith made a strong social statement when he wrote, "'Now' functioned as an overly loud Holden Caufield excursion into the triteness of this generation. It reveals little about the ideas of young people and brings a very fascinating evening of dance environment to a sour conclusion!"[21] Rawlings on the other hand described "Now" as the "most spectacular dance in the program, the evening's showpiece and eye-catcher."[22] She also made reference to the fact that the cast included students from inside and outside the dance department, very much in keeping with the spirit and experience of happenings. While Lundstrom and Smith made reference to the loudness of the musical accompaniment, Rawlings acknowledged that it did shake "the walls of Kingsbury," but chose to focus on the live rendition of the original music as an asset and part of what made the concert "feel good."[23]

Notes

1. *Deseret News*, 7 April 1985. See also Dorothy Stowe, "Children's Dance Theatre Slates Spring Concert," *Deseret News*, 22 March 1987, E-11.

2. Elizabeth R. Hayes, "News Items from Modern Dance," submitted to the College of Fine Arts for its Spring 1969 newsletter, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

3. University of Utah Catalogue, 1968-69. Reference was made to yearly university catalogues for programmatic information.

4. "Modern Dance Program Keeps Creativity Boiling," *University of Utah Review*, March 1969.

5. Although these areas of specialization were set forth in the 1969–1970 University of Utah catalogue (126), they applied to MA candidates studying during the 1968–1969 academic year as well.

6. University of Utah catalogue, 1968-1969, 122.

7. Shirley Ririe, interview by author, tape recording, Salt Lake City, Utah, 12 March 1992.

8. Department of Ballet and Modern Dance, University of Utah, "Ten-Year Projection Plan," 1966, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah (see Chapter 2).

9. "News Items from Modern Dance," submitted to the College of Fine Arts for its Spring 1969 newsletter.

10. "Dance Departments to Perform Concerts," *Daily Utah Chronicle*, 2 December 1968.

11. Michael Fox, "Skill Sparks U. Choreography Show," *Salt Lake Tribune*, 6 December 1968.

12. Jane Rawlings, "Dance '69: More Than Looks Good," *Daily Utah Chronicle*, 18 April 18 1969.

13. William Lonon Smith, "Caufield Can't, Dancers Can," *Daily Utah Chronicle*, 18 April 1969.

14. Harold Lundstrom, "Stretching the Boundaries of Dance," *Deseret News*, 20 April 1969.

15. Rawlings, “Dance ‘69.”

16. Lundstrom, “Stretching the Boundaries.”

17. Rawlings, “Dance ’69.”

18. Ibid.

19. Lundstrom, “Stretching the Boundaries.”

20. Smith, “Caufield Can’t.”

21. Rawlings, “Dance ’69.”

22. Ibid.

CHAPTER 5

1969–70

Yearly Overview

Faculty

Elizabeth R. Hayes, Director of Modern Dance
Shirley Ririe, John Wilson, Joan Woodbury
Maurine Dewsnup, Loabelle Mangelson

Teaching Assistants

Lynn Van Dam (Winter 1970)

Guest Artists and Instructors

Viola Farber (Invited by Repertory Dance Theatre)

Departmental Concerts and Performances

Orchesis Choreographer's Concert
Dates unavailable Kingsbury Hall
Choreographers: Rhae Ann Hawkes, Sybil Huskey, Nancy Lee, Judith Mandeville, Susan Wolcott Morrison, Donna Peterson, Karen Steele, Scott Ray, Gregg Reidel

Alwin Nikolais Dance Theatre
20 March 1970 Kingsbury Hall

Dance '70
16, 17, and 18 April 1970 Kingsbury Hall
Choreographers: Viola Farber, Shirley Ririe, John M. Wilson, Joan Woodbury

Building Concert
17 May 1970 Dance Building
Choreographers and Performers: Lindsey Amos, Dave Bickerstaff, Norman Brown, Hal Canon, Kathy Chidester, Rita Dismer, Debbie Dunn, Jeanie Hannum, Michell Howerton, Eilif Jespersen, Carrie Kittel, Nancy Lyon, Judy Mandeville, Emily Miller, Joe Morales, Eric Newton, Carol Odlum, Jane Quetin, Scott Ray, Sandy Sanderson, Niles Steiner, April Stemkoski, Joan Woodbury, Shelly Zundel

Significant Events

Placement auditions were now no longer required for entering freshmen according to the University Catalogue

Faculty

While the faculty remained the same as in the previous year, Ririe was given Associate Professor status, and Mangelson, who had been a Teaching Associate spring quarter 1969, was now listed as a Visiting Assistant Professor. Lynn Van Dam, who received her master's from the university in 1964 in modern dance, was a Teaching Assistant in the department winter quarter 1970.

RDT invited Viola Farber to Utah in February. Farber was a founding member of the Merce Cunningham Dance Company (1953-65), and a choreographer who, in 1968, had just begun her own company. She was contracted to teach and choreograph, with part of her commission from RDT being the creation of a work for department students. The work, "Intransit" was performed in April's "Dance '70" concert.

Winter quarter 1970, Margaret H'Doubler visited the University of Utah campus. She had visited the University of Utah in the late 40s and again in the 50s, during which time she visited for three days and taught classes to the Utah dance students. Paxman sent the following letter of thanks to H'Doubler following her 1970 visit:

> Enthusiasms, stimulations, and insights generated by your visit last quarter continue to be strongly felt among our students. This simply reinforces how great was our good fortune to have had you with us. We feel deeply indebted to you.
>
> Speaking now in a personal sense, I was thrilled at the opportunity to meet you. Your reputation and influence in dance, particularly in education, has been so great and widespread and for me to suddenly be sitting across the table from you or watching you I class was indeed a delightful and thrilling experience. All the members of our faculty join me in sending our thanks and best wishes.[1]

Teaching assignments as listed in the class schedule catalogue were as follows:

Hayes:
Autumn – Dance Production (561), Dance History (571), Advanced Dance History (671)
Winter – Beginning Modern Technique and Rhythmic Analysis (132 for dance vs. P.E. majors), Dance History (572), Curriculum and Problems (620), 671
Spring – Modern Dance Technique and Composition (133), Dance History (573 with Wilson), Modern Dance in the Secondary Schools (583), 671

Ririe:
Autumn – Technique and Theory 2nd year (141), Dance for Children (580),
Winter – Modern Dance Technique and Theory II (142)
Spring – Intermediate Dance Improvisation (522), Dance Production (560)

Wilson:
Autumn – Beginning Technique and Theory (121 for P.E. majors), Technique and Theory 1st year (131), Analysis of Dance Technique (530), Advanced Philosophy and Criticism (650)
Winter – Modern Technique and Theory IV (542), Theory and Philosophy of Dance (550), 650
Spring – Modern Dance Technique and Theory II (143), Modern Dance Technique and Theory IV (543 with Woodbury), Dance History (573 with Hayes), 650

Woodbury:
Autumn – Intermediate and Advanced Dance Composition (151/351), Technique and Theory 4th year (541/641), Advanced Composition and Production (660)
Winter – Dance Lecture Demonstration (532), Modern Technique and Theory (641), 660
Spring – Introduction to Dance (40), Beginning Dance Improvisation (521), Modern Dance Technique and Theory IV (543 with Wilson), 641, 660

Dewsnup:
Autumn – Elements of Music (119)
Winter – Resource Accompaniment (512)
Spring – Dance Accompaniment – Percussion (511)

Mangelson:
Autumn – Technique and Theory (341)
Winter – Modern Dance Technique (342)
Spring – Intermediate and Advanced Dance Composition (151/351)

Van Dam:
Winter – Introduction to Dance (110)

Program and Curriculum

In the 1969-70 university catalogue, the Department of Ballet and Modern Dance included a new departmental introduction that reflected the goals it had laid out in the Ten-Year Projection Plan (1966):

> Students are provided with training that will qualify them for professional careers as performers, choreographers, and teachers. The department is also concerned with providing a creative movement experience to the layman and developing general appreciation for dance as an art form.

During the academic year 1969-1970 the program moved forward in its efforts to realize these goals and define its program: a tracking system for majors was instituted; more dance classes for nonmajors were offered; and Introduction to Dance (Dance 110) was opened to the general student population as part of the General Education Humanities requirement. The rigor of the modern dance major also increased; ninety hours of approved work were now required for the major rather than eighty.

Hayes' records indicate that the modern dance major enrollment grew. There were thirty-one freshman majors (eleven more than the previous year) and three minors; thirty-four sophomores (twenty more than the previous year); sixteen juniors; nine senior majors and three minors; and fourteen graduate students. The total number of majors in the modern dance program was ninety-five as compared to fifty-seven in the previous

school year, with the greatest increase in enrollment in the freshman and sophomore years.

The university catalogue now stated that students would enter the department on probation. According to the catalogue, entering modern dance freshmen were no longer required to take a dance class placement audition before registration (entering ballet majors continued to be required to do so), but were to enroll in the first year dance series and, could, "in some instances, by special permission, enroll *simultaneously* in a more advanced class." Transfer students (both ballet and modern dance) were still required to audition. The language in the university catalogue was expanded to read that they were "required to notify the department chairman of their intention to enter the department so that the department may prepare for auditions or *make other necessary arrangements*." This last clause was most likely added to accommodate out-of-state transfer students. It should be noted that the program's enrollment growth was not limited to incoming freshmen but to transfer students as well. According to Dr. Hayes, this became a problem as many students who were not accepted as ballet majors at the University of Utah began to transfer into the modern dance program. There was a need to limit the number of transfer students as well as monitor the quality of the students coming into the program in terms of their aptitude and potential for success within the modern dance major; therefore, transfer student screening through the audition process or other pre-arranged process was vital to the program's well-being.[2]

Previous years' catalogues included a statement requiring all students to "approximate a B average in their major course requirements during their freshman and sophomore years" or "chose for their major some other subject for which they may have greater

aptitude"; this statement was now omitted. While the statement was omitted, the understanding remained that, in order to "earn" departmental status at the end of the sophomore year, students would need to demonstrate a certain level of proficiency in their major classes. And, as the enrollment grew, the quest for major status most certainly became more competitive.

In 1969-70, the undergraduate modern dance major formally recognized a Performing Emphasis, designed to develop professional dancers and choreographers, and a Teaching Emphasis, directed toward teacher preparation. According to the university catalogues, this tracking, as it was called, continued through the 1976-1977 school year, after which it was discontinued. (In 1976-77, the Performing Emphasis was renamed the Performing/Choreography Emphasis. See Chapter 11.) The shift to tracking was part of the department's efforts to define and develop the program. It is significant that the dance teaching major, which had defined the program for many years, was no longer a viable option with the loss (albeit temporary) of secondary certification. Ultimately, according to Hayes, amongst the dance majors themselves, students with a teaching emphasis were not held in as high esteem as the performing majors. This was not a dynamic that the faculty wanted to perpetuate, and as fewer students chose the teaching emphasis anyway, the system was eventually discontinued.

As noted above, to complete the BFA, a minimum of ninety hours of approved work was now required of all majors which included the following core classes: Dance 131-133, 141-143, 151, 341-343, 511, 512, 522, 530, 532, 550, 560, 561, 571-573, 588, one year of ballet technique, and Theatre 102. In addition to the core of required classes, and depending on their professional goals or emphasis, majors were then to select, with

departmental approval, classes from the following: Dance 321, 391, 513, 541-543, 580, 585, or summer dance workshop courses; Ballet 120-132 and additional courses in ballet technique; Physical Education 150, 152, 166, 184, 343 (which were classes in folk, social and recreational dance), and additional courses in physical education; and Health Education 314.

Curriculum was refined during the 1969–70 academic year: a fourth level of technique and theory was added; some classes were retitled or reorganized; the sequence of courses required at each grade level was adjusted; the class numbering system was changed (see below); and Analysis of Dance Techniques (Dance 530) was added to the course offerings. (This class was the precursor to kinesiology courses that would be taught in the eighties.)

The core technique classes were now listed as Modern Dance Technique and Theory: First, Second, Third and Fourth Year (I, II, III and IV). According to Dr. Hayes, this differentiation between levels was made to take away the stigma of "beginning, intermediate and advanced" (which had been used previously) and their implications. It did, however, add a fourth level of technique to the curriculum, which allowed for more flexibility in meeting the technical needs of the juniors and seniors. Previously, both juniors and seniors were required to take the Advanced Technique and Theory classes. Now, depending on their skill level, juniors would take either Second or Third Year Technique and Theory, and seniors either Third or Fourth Year Technique and Theory. Students were only admitted to the Fourth Year class by audition, however.

The restructuring of the technique and theory sequence was a significant development in the dance program, and very reflective of the department's desire to provide training

that would qualify students for professional careers as performers. The bar was being raised in terms of technical proficiency. No doubt, this restructuring took place as much in response to the growing needs of the technically skilled students, as to the increasing expectation of the department that students excel technically.

It did, however, pose scheduling challenges for the faculty. In the minutes of a faculty meeting held on 17 September 1969, Wilson noted,

> After considering the scheduling problems and the separation of quality levels in the new 4-year major technique classes, it was decided that Joan and Loabelle should share the 4th year class on the 3 and 2-day plan experimented with in the 1968 – 1969 year. Joan will teach 3 of the 5 days per week, Loabelle 2. The 3yr. class will be similarly divided between the two teachers, but with a 2-3 day plan respectively.[3]

This scheduling plan was used successfully in the ensuing years, often alleviating the need to involve additional part-time faculty when scheduling conflicts arose. It also gave students a chance to experience different teachers.

Other course changes included the following: Dance 391 (Independent Studies) replaced Dance 100 (Individual Problems); Dance Activities for Children (Dance 180) was renamed Dance for Children (Dance 580); Philosophy of Dance (155) became Theory and Philosophy of Dance (550), and was now offered winter rather than autumn of the senior year (this class was an exploration of dance as an art form, *and* its place in education); and, Dance Production (Dance 161) now became two classes, Dance 560 and 561. In the past, Dance 161, a three credit hour class, was required spring quarter of the junior year, and again autumn quarter of the senior year. As described in the 1968-69 university catalogue, the class focused on "practice in choreographing and directing a dance production; designing and constructing dance costumes and staging the dance." Dance 560 and 561 were organized so that 560, required spring quarter of the junior year,

focused on staging, lighting, and make-up for dance (make-up had not been included in course descriptions until now), and 561, required autumn of the senior year, focused only on costuming for dance productions.

In addition, the three quarter ballet technique requirement was now taken during the freshman rather than the sophomore year. Rather than having two dance accompaniment classes required during the junior year, Dance Accompaniment (Dance 511) was required sophomore year, and Resources in Dance Accompaniment (Dance 512; formerly Research in Dance Accompaniment) was required junior year. Sophomores could take either Dance Improvisation (Dance 521) or Intermediate Dance Improvisation (Dance 522) to meet the sophomore improvisation requirement. Seniors now took Lecture Demonstration (Dance 532) winter quarter rather than spring.

A theatre requirement was also added to the sequence of required dance courses for modern dance majors. Freshmen were required to take Theatre 102; sophomores, Theatre 115; and juniors, Theatre 543.

Unfortunately, the juniors continued to carry a heavy load. Analysis of Dance Techniques (Dance 530), a new course offering, and the new theatre requirement were added to the list of classes required the junior year, although Resources in Dance Accompaniment (Dance 512) was shifted to the senior year.

In addition to beginning and intermediate modern dance service classes for non-majors, two classes were added specifically for physical education majors: Beginning Modern Dance Technique and Theory (Dance 121; autumn) and Beginning Modern Dance Technique and Rhythmic Analysis Dance 122; winter). These two classes mirrored the first two quarters of the core series for modern dance majors (Dance 131,

132). Introduction to Dance (Dance 110) could now be taken to fulfill a portion of the General Education Humanities requirement. By offering modern dance classes for non-majors and physical education majors, and opening Introduction to Dance to the general student body, the department moved towards its goal (as noted in the "Ten Year Projection Plan") of "providing a creative movement experience to the layman and developing general appreciation for dance as an art form."

The undergraduate major classes were renumbered as follows:

Freshman

Dance 131	Modern Dance Technique and Theory: First Year (Autumn)
Dance 132	Modern Dance Technique and Rhythmic Analysis (Winter)
Dance 133	Modern Dance Technique and Composition (Spring)

Sophomore

Dance 141, 142, 143	Modern Dance Technique and Theory: Second Year (Autumn, Winter, Spring)
Dance 151	Intermediate Dance Composition (Autumn)
Dance 521	Dance Improvisation (Spring)
Dance 511	Dance Accompaniment - Percussion Accompaniment (Spring)

Junior

Dance 141, 142, 143	Modern Dance Technique and Theory: Second Year (Autumn, Winter, Spring), or
Dance 341, 342, 343	Modern Dance Technique and Theory: Third Year
Dance 571, 572, 573	Dance History (Autumn, Winter, Spring)
Dance 351	Advanced Dance Composition (Autumn)
Dance 530	Analysis of Dance Techniques (Autumn)
Dance 512	Research in Dance Accompaniment (Winter)
Dance 560	Dance Production (Spring)
Dance 581	Modern Dance for Secondary Schools (Spring)

Senior

Dance 341, 342, 343	Modern Dance Technique and Theory: Third Year (Autumn, Winter, Spring), or

Dance 541, 542, 543	Modern Dance Technique and Theory: Fourth Year
Dance 550	Philosophy of Dance (Winter)
Dance 561	Dance Production (Autumn)
Dance 532	Lecture Demonstration (Winter)
Dance 580	Dance for Children (Autumn)
Dance 588	Dance Seminar: Contemporary Trends in Ballet and Modern Dance (Spring)

Elective classes were renumbered as follows:

Dance 110	Introduction to Dance
Dance 119	Elements of Music
Dance 391	Independent Study (formerly Individual Problems)
Dance 125	Intermediate Dance Improvisation
Dance 513	Dance Accompaniment (Improvisation and composition on the piano)
Dance 516	Labanotation (This class was on the books but not offered.)
Dance 585	Repertory Class

Graduate course offerings were few, but were also reworked. Dance History and Philosophy (Dance 255), a class that offered advanced study in selected areas of dance history *or* philosophy (with directed readings), was split into a philosophy and a history component, Advanced Dance Philosophy and Criticism (Dance 650) and Advanced Dance History (Dance 671). It is significant that criticism was now included as an area of study, albeit in conjunction with philosophy. While undergraduate Theory and Philosophy of Dance focused on dance an art form and *its place in education*, graduate studies in philosophy included criticism. Although there were well-known dance critics who had been active for many years, such as John Martin who began writing in 1927, dance criticism was a still a fledgling field of study - but it was on the radar screen of the new and growing dance movement. There was NEA support for dance criticism as well as for the art form. In 1970, the American Dance Festival (ADF) used an NEA grant, with ADF matching funds, to establish the first Dance Critics Conference, a summer institute that ran concurrently with the festival then held in Connecticut.

Departmental Concerts and Performances

The 1969 Orchesis Choreographer's Concert (no date available) was held in Kingsbury Hall. As always, it was choreographed by graduate and senior students in modern dance, and was, under the supervision of Kingsbury Hall's Technical Director Lee Strasburg, produced and publicized entirely by modern dance students. The programs themselves reflect the level of student investment; each cover was a hand-made woodblock print of an abstract dancing figure.

The concert included ten pieces: "Crystalline Lace" by Donna Peterson with music by Praetorius; "Arwen" by Susan Wolcott Morrison with music by Bartok; "Instantaneity" by Nancy Lee, in which the abstract movement of the dancers was accompanied by sounds; "Threnody" by Karen Steele with music by Penderecki, (the piece was prefaced with the following quote, "…If the soul is to know itself, is it not the soul that should look inside itself…"); "Significant Foundations in History" by Sybil Huskey; "Life Style II" by Judith Mandeville; "These and Others" by Scott Ray, performed to a sound collage; "Prismatic Oil, Refracted Glass" by Rhae Ann Hawkes with music by Daniel Pinkham; "Reflections on a Gray Day" by Jean Hannum with music by Gregg Reidel; and "Suite Clowns" by Eilif Jespersen with music by Jacques Ibert.[4]

Dance '70, billed as an evening of new dance works, was presented on 16, 17 and 18 April 1970 in Kingsbury Hall. Geroge Raine, reviewer for the *Salt Lake Tribune*, described the works presented as "six dances of sobering individuality."[5] Guest choreographer Viola Farber's "Intransit," a work set with twenty-one student dancers, was featured on the program. (She also created a version of the work for Repertory Dance Theatre's twelve dancers.) "Intransit" was an ensemble piece that evoked a

certain playfulness and subtle comedy as each dancer performed movement created particularly for them. The work itself was very much in the spirit of improvisational seventies dance. No music was used; the initial sound of a live conversation backstage and the sound rhythm of the dancers moving comprised the score. Raine made reference to the improvisational quality of the piece: "...the dancers are propelled solely by the momentum of individual inspiration. The resulting improvisation is exciting. But simply by virtue of the dancers' intuitive sense of stage space, a harmonious thread runs through (the work)."[6] He remarked further on the piece stating that, while it was perhaps too long, "as choreographed for these dances it seems more of a learning vehicle than a strictly artistic piece."[7]

It is interesting to note Lundstrom's take on the performance of the athletically challenging work. He called the dancing "the program's most rewarding gem – precise, tight, and beautifully executed," and continued,

> If William Christensen of Ballet West ever sees what a great ensemble of male jumpers and leapers the Modern Dance Department puts on stage in "Dance '70," there will be some recruiting or pirating or something.[8]

The concert included two faculty works by Wilson. The opener, "Earth-Sea-Fire-Air," was a primitive, ritualistic piece with music by contemporary composer, Harry Partch, who was very much influenced by primitive music. In a memo sent from the modern dance faculty to other fine arts faculty members, the work was described as "inspired by an ancient legend concerning the belief that life arose from the synthesis of the four basic elements."[9] Wilson's second piece, "Travelin," was the final work on the concert. Set to a newly composed work, "Shhh," by Miles Davis, it was "optimistic, ecstatic, about discovering life's urgency…(and) based on the involuntary tribal

gatherings of vital young people."[10] Lundstrom described it as "a big sky view of how many ways a dancer can travel as disclosed by a choreographer's inventiveness at is fertile best."[11] Raine called it "the best dance of the program."[12]

The concert also included new works from Ririe and Woodbury. Ririe's "Some Songs" brought together three art forms – dancing, poetry and song. Using the art songs of Ned Rorem (former composer-in-residence at the university) performed live by local vocalists, with lyrics taken from the works of many different poets from Ben Johnson to Gertrude Stein, Ririe created fourteen distinct dance "songs" which were described as "beautiful and often lyrically balletic."[13] As part of the publicity effort for the concert, Ririe wrote a description of her piece stating that "each song has different subject matter but are basically about people; one dance weaves into another to make a constantly changing scene on a never-empty space."[14]

Woodbury choreographed "Incantation" to the sound of a jazz score by John LaMontaine.[15] The department's promotional materials describe the piece as a "multi-media work using photo slides as a backdrop …it is based on the ritualistic or incantory experiences of both primitive and modern society."[16] (It is interesting to note the similarity in the theme of this work and those of Wilson.) The use of multimedia and computerized music reflected the choreographic trends of the time, and certainly the Nikolais influence. The computerized score accompanied "swarms of dancers in seemingly perpetual motion" as a series of slides, both in and out of focus, were flashed on the back wall."[17]

One of the goals of a dance performance is certainly entertainment; another might be to educate an audience. A somewhat comical note to the diverse and highly individual

Dance ’70 concert came in an article written by an entertainment writer for the *Daily Utah Chronicle*. Candy Lish wrote, “When Modern Dance is mentioned some people visualize a group of spaced chicks doing their interpretation of a fried egg. The concert opening Thursday night in Kingsbury is certainly more than that.”[18]

In addition to the annual Orchesis and departmental concerts, the Alwin Nikolais Dance Theatre performed at Kingsbury Hall before a capacity audience on 20 March 1970. Two University of Utah alumni were featured with the ten-member company: principal soloist, Carolyn Carlson (BFA ’65) and Bob Beswick (BFA ’66; RDT). The program included “Tower,” the third act of a theatre piece entitled “Vaudeville of the Elements” (1965); “Tent” (1968); and a piece entitled “Divertissement” which included sections of larger works“ - Mantis” (from *Imago*, 1963); “Noumenom” (from *Masks, Props and Mobiles*, 1953); “Duet” (from *Somniloquy*, 1968); and “Tensile Involvement” (from *Masks, Props, and Mobiles*, 1953).

In November 1968, prior to the company’s 1969-70 North American tour (of which this performance was part), Nikolais was awarded the Grand Prix de la Ville de Paris, a special award for choreography, design and music at the Sixth Annual Paris International Dance Festival. At the same time, Carolyn Carlson was awarded the gold medal as the festival’s outstanding female dancer.

Modern dance students and faculty engaged in a “Sunday evening build-in,” otherwise known as the “Building Concert,” on 17 May 1970. Within the historical context of American modern dance, the late sixties and early seventies saw an influx of choreographers wishing to show work. The search for alternative performing spaces pushed many outside the usual proscenium theater. This generation of choreographers

began to demonstrate a willingness to dance in parks, on rooftops, on city streets, in churches, as well as in the traditional theater. The move to alternative performing spaces began in the 1960s and became commonplace in the 1970s. The University of Utah's modern dance program kept itself abreast of contemporary dance trends, and the "Building Concert" clearly placed them in the middle of what was "happening." The concert took place in the Dance Building, with performances being held simultaneously in various spaces. A program note indicates that "each part of the 'Old Gym' will be dedicated," and reminds guests not to "miss what's happening in the hall, showers, pool, rooms, roof, studio, gym, and lounge."[19] The "quirkiness" of the Old Dance Building certainly lent itself to the moment.

With many venues to chose from, the "audience" was treated to two larger dance works and a duet in the Middle Gymnasium: "Impressions" by Scott Ray, a work in four sections presented in partial fulfillment of his MFA; "Incantations" by Woodbury had two showings at 9:00 and 10:00 (or thereabout); and "Peace II," a duet choreographed by Norman Brown, also originally scheduled for two showings. (Ray and Woodbury's pieces were both choreographed to works by musical pioneer Nyle Steiner.[20] "Incantations" was choreographed to a new score by Steiner, created specifically for Woodbury.)

Solos, duets and group studies filled the rest of the building, with the many and varied spaces being the impetus and inspiration for movement. Ongoing performances took place in the basement, on the first, second, and third floors, and on the roof. In the basement, Eilif Jespersen performed in the lower gym area while Judy Mandeville performed a solo in the lounge. Several performances occupied the spaces of the first

floor: In Room 2, Eric Newton and Shelly Zundel performed under the title “Clowns;” Dave Bickerstaff performed a solo in the south corner of the buildings entrance; the shower room and lockers were filled by Michell Howerton’s and Kathy Chidester’s work; Jane Quetin was in the women’s john; and Sandy Sanderson performed a solo in the closet by the studio stairs.

The second floor hosted eight performances: Joe Morales in the stairway from the first to the second floor; April Stemkoski on the balcony; Debbie Dunn and Lindsey Amos in the costume room; Hal Canon in the closet; Emily Miller in the “women’s pool”; a rock and percussion group performed in the “men’s swimming pool”; and Steiner, who wrote the score for Scott Ray’s “Impressions” and Woodbury’s “Incantation” (pieces performed in the middle gym) played his cutting edge wire music.

Several performances took place on the third floor: Carrie Kittell performed a solo entitled “Private Only?” to the music of Berlioz in the south end of the third floor hallway; showings were held at 8:00 and again at 9:30. The piece was a “dance response to the events of the national strike.”[21] (The “national strike” referred to was the national student strike of May 1970 that took place in response to the shootings at Kent State on 4 May 1970.)[22] Kittell also performed in the hallway leading to the upstairs studio. Nancy Lyon performed in the third floor studio, while in Room 317 an event entitled “Suess” took place. Rita Dismer and Carol Odlum took over Room 302, and Jeanie Hannum performed in the ‘Analysis Room.’ Finally, a “Look to the Roof Dance” was performed on the roof of the dance building with the audience directed to watch it from the third floor studio, Room 304, or “from any window.”

H.D. Roberson reviewed the "Building Concert" for the *Daily Utah Chronicle*. Other than the mimeographed two-page concert program, this is the only other source found to help recapture what seems to have been a memorable event both in terms of its scope and ingenuity. Roberson's initial description captures and conveys the spirit of the times, and the world of total theatre in which much of the dance world was immersed. He wrote:

> At first look, it seemed that the Old Gym was having schizoid delusions. Glowing lights in multiple colors half-hidden everywhere, a mad tea party complete with Dormouse and Hatter, rooms festooned with strange ornaments and costumed people dancing, dancing, dancing throughout. There was no senile dementia on the gymnasium's part, however, but an exploration of the limits of creativity by the Department called Modern Dance.[23]

Roberson also pointed to the role of this performance event in educating the audience through participation:

> Modern dance is extremely difficult to get the feel of from a journalistic standpoint, because it depends so much upon personal action and interaction. The Gymnasium build-in was, in part, an attempt to communicate the essence of dance modernwise by involving participants as well as dancers in unstructured creative environments. Once barriers are down, creativity can take hold, with some strangely beautiful results. There is some dancer in everyone, at least on the expressive side, and the build-in was so made to bring it out. An experience.[24]

The evening's performances consisted of both improvised movement and set works, which Roberson referred to as "choreography of the ordered sort."[25] Included in this category were the performances in the middle gym and the solo by Kittell, and, according to Roberson, "an impressive performance somewhere in the nether reaches of the gym called "Woman in a Closet," done by Sandy Sanderson."[26] He briefly describes other events that caught his interest:

> An Extraordinary John located in an ordinary John provided quite a bit of additional humor, as did the "Man with the Kite in Trashbin America." Rooms of Peace and Quiet, distorted space and violent color, action and

> leisure; running choreography on the rooftop, what an assault! Harsh white tiles in the swimming pool reverberating with the sound of drums and gongs and cymbals and shouting small children, a positively tribal feeling reminding one of "The Lord of the Flies."[27]

The insight conveyed in the concluding paragraph of Roberson's review speaks to the impact of the performance:

> Modern dance, as an expressive form, seems to push at the boundaries of creativity, to reach the point where insight and emotion are so highly abstract as to be purely personal acts of communication. At this level, interpersonal sensitivity and rapping off the actions of one another become vital functions, with each movement taking on a substance, a weight of meaning, which is lacking in less intensive and individual art forms.[28]

Notes

1. Gordon Paxman, Salt Lake City, to Margaret H'Doubler, Madison, WI, 14 April 1970, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

2. Elizabeth R. Hayes, interview by author, tape recording, Salt Lake City, Utah, 26 March 1992.

3. Modern dance faculty meeting notes, University of Utah, 17 September 1969, collected papers of Elizabeth R. Hayes, Department of Ballet and Modern Dance, University of Utah.

4. Program information for departmental concerts, unless otherwise noted, is taken from concert programs in the collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

5. George Raine, "'Dance 70' Scorns the Old U. Image," *Salt Lake Tribune*, 17 April 1970.

In his article, Raine explains what he refers to in the title of the article as the "Old U. Image." He writes, "Often when one thinks of Orchesis, or of concretized contemporary dance at the University of Utah Department of Ballet and Modern Dance, he thinks in terms of enharmonic tones. He envisions dances of diverse titles but essentially owing to the same schematic, present-day thesis. At least this is the popular conception. It is so wrong. 'Dance 70,' holds the notion in contempt, literally disgraces it. 'Dance 70' is six dances of sobering individuality – six dances that deserve mass attention." It is interesting to note Raine's assertion that his description was the "popular conception," and to note his use of the musical term "enharmonic tones" to describe contemporary dance at the university. (Enharmonic tones are two tones that sound the same but are notated differently, i.e., F-sharp and G-flat.)

6. Ibid.

7. Ibid.

8. Harold Lundstrom, "Dance '70 Offers Diversity, *Deseret News*, 17 April 1970.

9. Faculty choreographers were asked to write a description of their pieces to be used in publicizing "Dance '70." Included in Hayes's file for "Dance 70" were Wilson's descriptions of the two works presented on the program. About "Earth-Sea-Fire," he writes: This dance is for 35 performers (Note: 29 dancers were used in the "Dance 70" production): 13 earth totems, 13 sea sprites, the Earth goddess, the Sea god, the Fire goddess, and six fire-bearers. The idea of the dance is taken from very ancient legend. Life, it was believed, was produced out of the intercourse of the four basic elements: earth, water, fire, and ether. Symbolically, fertility was begged for a tribe by its acting

and dancing the roles of these elements. This is the point of departure for this dance. Earth and sea figures enter the arena, led and directed by their appropriate gods. The gods are enormous. They wear 6 inch cothurnus boots (a convention borrowed from ancient Greek tragedy) and foot-high onkos, or headdresses, accumulating to a height of nearly eight feet since the two dancers, Dee Giles and Katherine Sanderson, portraying the gods are over six feet tall. Their robes, too, are voluminous, to give authority and dramatic effect. Out of the totems and sprites are chosen six fire-bearers who carry into the arena a shrieking and leaping fire goddess. She tests the to(t)ems and sprites and selects a couple to mate. T(h)e mates and the fire goddess are absorbed in the robes of the earth and sea gods as the totems and sprites begin a dance of invocation. At the climax of the dance, the earth and sea gods elevate two small children over head, symbolizing through air spirits, the successful mating and generation of the tribe. The music is by Harry Partch, the modern American composer who, during a life as a hobo, constructed instruments and concepts for the creation of truly primitive music. Like Mr. Partch, who I had the good fortune to know and see work some years ago, I hope to produce the truly primitive in dance; to make a dance primordially urgent. The dance movements are, taken individually, very simple and highly repetitive (sic). But choreographically the patterns of groups overlap, sometimes five deep, to produce vibrant textures in movement. (Department of Modern Dance, University of Utah, Faculty memo, "*Dance 70*," n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah).

10. Wilson gives a description of "Travelin'" comparing it initially to "Earth-Sea-Fire." He writes: By contrast, and, yet with certain inherent similarities, "Travelin'" is a contemporary tribal dance. The jazz of Miles Davis provides the sound backdrop suggesting and urge to "keep moving," to "keep rolling on." This tribe, however, is a band of t(o)day's vagabond students, on the loose for a summer, finding first themselves, then each other, then moving on toward an undetermined tomorrow – together. "Hair," "Viet Rock," and "Easy Rider" all have had the affect on this dance; but this dance is optimistic, ecstatic about discovering life's urgency, its élan, its basically good cohesiveness as symbolized in the involuntary tribal gathering of vital young people. (Department of Modern Dance, University of Utah, Faculty memo, "*Dance 70*," n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah).

11. Lundstrom, "Dance '70."

12. Raine, "Old U. Image."

13. Ibid.

14. Ririe's hand-written description of "Some Songs" is as follows: This is a 20-minute pie made up of 14 sons by Rorem. Some of the songs are 21/2 minutes long, others only 40 seconds. Ned Rorem has been called our greatest writer of art songs; this is his favorite medium, although he has written opera, symphonies, background music for Broadway theatre and films. I have used his music twice before, first for sections of

"Progressions," which used portions of Rorem's "11 Studies for 11 Players," and in 1966 "Sculpture Garden" was commissioned for Ned Rorem. He has been artist-in-residence in the U. of U. music department. Each song has different subject matter but are basically about people; one dance weaves into another to make a constantly changing scene on a never-empty space. (Department of Modern Dance, University of Utah, Faculty memo, "*Dance 70*," n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah).

15. Repertory Dance Theater (RDT) commissioned the LaMontaine's score for Joan Woodbury in 1967. (From 1967-68, Woodbury was artistic director of RDT.) Originally, Woodbury used the score to choreograph a piece for RDT entitled "Go Eleven," a ten-minute piece for fifteen dancers. Using the same score, "Incantation" was a twenty-minute piece set on sixteen dancers.

16. Modern Dance Department, University of Utah, Promotional materials for 'Dance '70," collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

17. Lundstrom, "Dance '70."

18. Candy Lish, "Dance '70 Should be Seen," *The Daily Utah Chronicle*, 6 April 1970.

19. "Building Concert" program, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

20. During the sixties and seventies, Steiner was on the cutting edge of musical exploration. Known as an inventor and wind controller pioneer, he played the trumpet with the Utah Symphony in the 1960s, during which time he also conceived of the concept of a brass-style electronic synthesizer, and began prototyping the concept in the early seventies. He completed his first playable electric valve instrument (EVI), the "Steiner Horn," in 1975, and developed a woodwind version (EWI) soon after. In the mid-seventies, Steiner set up a small synthesizer company in Salt Lake City, and in 1980, he was awarded the Linz prize for his work. Steiner went on to a successful career recording music and continuing his work with electronic wind and valve instruments (http://www.patchmanmusic.com/NyleSteinerHomepage.html). The fact that he composed scores for Woodbury (1970, "Incantations") and Ririe (1971, "Prisms") points to the quality of the collaborations taking place within the university and artistic communities. Such collaborations helped keep the department relevant in terms of trends in both dance and music.

21. H.D. Roberson, "Sunday evening build-in: Old Fieldhouse experiences sensation of modern dance," *The Daily Utah Chronicle*, 19 May 1970.

22. The "Kent State massacre" of May 4, 1970, involved the shooting of unarmed college students by Ohio National Guardsmen who were responding to a student protest against the American invasion of Cambodia, which had recently been announced by

President Nixon. Four students were killed, and nine wounded. The Kent State massacre was the single factor that triggered the only national student strike in U.S. history. Over four million students protested, and over 900 U.S. colleges and universities shut down during the student strike. The impact of the student action was felt across the nation. http://www.may4.org/12/html.

23. H. D. Roberson, “Sunday evening build-in.”

24. Ibid.

25. Ibid.

26. Ibid.

27. Ibid.

28. Ibid.

CHAPTER 6

1970–1971

Yearly Overview

Faculty

Elizabeth R. Hayes, Director of Modern Dance
Shirley Ririe, John Wilson, Joan Woodbury,
Maurine Dewsnup, Loabelle Mangelson

Guest Artists and Instructors

Members of Repertory Dance Theater (set Butler's "Three Promenades with the Lord" for Dance '71)
Paul Sanasardo (RDT Repertory Class)
Ethel Winter (Winter)
Al Huang (Summer Workshop)
Suzanne Pierce (Summer Workshop)

Teaching Assistants

Faculty: Lynn Van Dam
Student: Phyllis Haskell, D. Peterson

Departmental Concerts and Performances

Orchesis Choreographer's Concert ("Choreographer's Dance Concert")
Dates unavailable Kingsbury Hall
Choreographers: Norman Brown, Rita Dismer, Phyllis Haskell, Sheri Ille, Patti McConnell, Shannon McEntee, Carol Odlum, Jane Quetin, Sandy Sanderson, Diann Sichel, Gaylene Wilson

Dance '71
4, 5, and 6 March 1971 Kingsbury Hall
Choreographers: John Butler, Loabelle Mangelson, Shirley Ririe, John M. Wilson

Building Concert
22 and 23 May 1971 Dance Building
Choreographers and Performers; Irene Belk, Lynn Boyle, Rich Burrows, Maurine Cannon, Margaret Cayton, Rita Dismer, Duffy Einhorn, Phyllis Haskell, Kitty Hill, Kenneth Humphrey, Ann Kadesch, Carrie Kittell, Steve Koester, Wendy Loeff, Nancy Lyon, Patty McConnell, Maureen McGill, Emily Miller, Helene Obey, Andrea Olsen, Tom Peel, Sandy Sanderson, Paul Sansardo (RDT Repertory Classes), Kurt Setzer, Diann Sichel, Sandra Small, Jeff Wallace, Penny Werpen

An Evening of Dance
22 June 1971 Studio 326
Choreographers: Al Huang, Suzanne Pierce

Significant Events

The largest freshman class to date was recorded in the 1970 -71 academic year

Faculty

Mangelson and Woodbury did not teach in the department during the 1970-71 school year. Woodbury was on sabbatical leave, but remained active choreographing, teaching and touring in her capacity as co-director of the Ririe-Woodbury Dance Company. Ririe was given tenure, and Van Dam taught autumn quarter only. (She was listed as faculty in the Dance ‘71 program.)

During the early part of the winter quarter, Ethel Winters, former leading dancer with the Martha Graham Dance Company, taught five master classes for students in the department. She came to Salt Lake City to set Graham works on RDT, who made the arrangements for her to work with the modern dance majors.

In June, a modern dance workshop with guest artists Al Huang and Suzanne Pierce was held at the university. Wilson directed the workshop with the assistance of Mangelson and Donna Peterson. Huang and Pierce presented a concert on 22 June 1971

in studio 326, which prompted a scathing review of the building's safety (see Chapter 1, "The Old Dance Building").

In addition to their teaching duties within the department, modern dance faculty members were active in other professional arenas. Ririe, as the dance consultant for the ARTS-IMPACT project, a government project designed to expand the role of the arts in elementary education, traveled to several project sites during the school year to help evaluate and plan how dance would be involved. Hayes, in 1971, was the vice president of the American Association for Health, Physical Education and Recreation (AAHPER), the chairman of the National Dance Division. As a founding member, she remained active in CODA, attending its November meeting in Los Angeles with "eleven department directors of leading university dance major programs throughout the nation."[1]

Class schedules show the following faculty assignments:

Hayes:
Autumn - Dance Production (561), Dance History (571)
Winter - Modern Dance Technique – Rhythmic Analysis (132), Dance History (572)
Spring - Modern Technique and Composition (133), Dance History (573), Modern Dance in Secondary Schools (581), 671

Ririe:
Autumn – Modern Dance Technique and Theory II (141), Intermediate Dance Composition (151), Dance for Children (580)
Winter – Introduction to Dance (110-1), Modern Dance Technique and Theory II (142)
Spring – Introduction to Dance (110), Intermediate Dance Improvisation (522), Dance Production (560)

Wilson:
Autumn – Modern Dance Technique and Theory I (131), Analysis of Dance Technique (530)
Winter – Theory and Philosophy of Dance (550), Advanced Philosophy and Criticism (650)
Spring – Modern Dance Technique and Composition (133 with Hayes), Modern Dance Technique and Theory III (343), Modern Dance Technique and Theory IV (543; on alternating days with Mangelson), 650

Program and Curriculum

While the program structure and curriculum remained essentially the same, the 1970-71 school year was somewhat tumultuous as enrollment in the modern dance program continued to increase. The freshman class of 1970 -71 was the largest to date in keeping with university trends, which saw unprecedented enrollments during this period of time. Hayes refers to the growing enrollment in the department in her notes for the College of Fine Arts newsletter:

> This fall quarter saw the influx of 191 modern dance majors to our department in contrast with 64 students two years ago (1968). Thirty-three states and three foreign countries were represented. Unfortunately, there were just too many students for our limited number of faculty, so nearly fifty of these students had to be dropped as majors at the end of fall quarter. It was a sad penalty to have to pay for success.[2]

Those dropped would have included primarily freshmen students. Hayes's records indicate that even following the cuts, fifty-two freshman modern dance majors remained. The two previous years' freshman majors had numbered twenty and thirty-one, respectively. That year there were also thirty-six sophomores, twenty-two juniors, sixteen seniors, and twenty-one graduate students; no minors were listed (the minor was dropped in 1972-73).[4]

Hayes noted that while students were as important to the make-up of the department over the years as its faculty, "after 1968, there was a constant building of students to the point where we had to say no, we can't take so many."[5] According to Hayes, it would have been impossible to carry such a large group of majors through the four-year course of study given the number of faculty members, available studio and classroom space, and budget. She noted that the department was not ready for these high numbers, and had to "set some rules and regulations in place."[6] Because the administration of the university

had not established policy to control enrollment numbers in the modern dance program, it was up to the modern dance faculty to do so. Auditions, although not listed as a program requirement in the university catalogue, were used out of necessity to weed out those not suited for the major program. It seems that Hayes may have been taken to task for using student auditions. Although it is not clear, Hayes did mention university issues surrounding the propriety of auditioning in-state students. Interestingly, Hayes retained a letter in her files from a high school principal in Minneapolis to the Director of Admissions of the University of Utah in which the writer asks for clarification of the admissions policy in the dance major program. The text of the letter paints a very clear picture of the situation that year. The principal wrote:

> This fall you accepted a former student of mine as an incoming majoring in dance. It is my understanding that over one hundred students were accepted by you at this time and that the number of students had to be drastically reduced because of the Dance Department's staff limitations. My student was among the many who were dropped from the major program. I know of your excellent dance program through my acquaintance with Dr. Hayes and others in the Dance Department and I do not hold them responsible for using student auditions as the only practical method to reduce the number of students to one that could be given quality instruction. However, such an audition was not mentioned as an entrance requirement for dance majors in your University catalog and therefore it seems unfair to demand this of obviously unprepared freshman. From a professional point of view your acceptance of many more students than your staff could teach was thoughtless and may even border on the unethical. There is no doubt in my mind that your action has eliminated or delayed the professional and/or educational aspirations of many young people. I hope that in the future you will either limit your student enrollment or enlarge your department staff. Obviously the latter solution would gain further recognition for the university.[7]

Hayes and Josephson must have communicated prior to the writing of this letter which was likely meant as a letter of support for Hayes; the copy of the letter in Hayes' files

included the following note, " Dear Betty, Thought this might help! Hope I didn't make it too strong. This kind of problem is rather common I have discovered."

Students and faculty alike experienced the impact of the increasing enrollment. As numbers increased, the inadequacy of staffing and facilities were more keenly felt. Tensions came to a head winter quarter 1971 when modern dance students presented a petition to the university's administration listing (in order of importance) problems, or challenges, facing the department:

1. The administration of the University should control the enrollment of dance students by providing a cut-off point and accepting only an allotted number of students, so that the faculty does not have to be overworked.
2. The overcrowded classes are creating problems in scheduling; in addition, the number in the classrooms allows little freedom for discussing and developing concepts and ideas and intellectual growth.
3. The faculty are not able to provide adequate student counseling due to the overcrowded conditions; nor do they have the time to develop their own ideas for their classes and choreography due to the time they must spend with too many students.
4. More accompanists are desperately needed for technique classes.
5. The building is in great need of providing better facilities:
    - The holes in the floors of the studios should be fixed.
    - More studio space is needed which could be remedied by remodeling the pools.
    - Mirrors are needed in all of the studios.
    - The barres are coming away from the wall.
    - A better heating and ventilation system is needed.
    - More lockers in the girls' dressing room are necessary.
    - There are not adequate facilities to build and store costumes.
    - Lighting equipment for studio productions should be available.
    - Music equipment such as mallets, drums, record players, tape recorders, and pianos are needed.
    - The studios need draperies to provide stage space for concerts.
    - Hot water in the dressing rooms is required.
6. The graduate program needs to be better developed by offering more upper division courses; also the faculty must have time to counsel the grad students.
7. The grad students should be allowed to teach more classes (the rest of the statement was not readable).
8. PE non-major dance courses should be held in the PE complex in order to provide more space for the dance majors.[8]

The petition concluded stating that the students were in sympathy with the faculty, and asked for resolution to these problems "in order to maintain the high standards associated with the reputation of this department." One hundred and twenty-six modern dance students signed the petition. The fact that a petition was initiated pointed to a level of student involvement consistent with the times, and was also indicative of the students' investment in the department and their dance education. To his credit, Paxman immediately responded to the petition in a memo sent to Dean Mayron of the College of Fine Arts acknowledging the students' issues one by one, and offering solutions (where possible given staffing and facility limitations) and insight. Significantly, he noted that contact with the administration had actually been made prior to the petition investigating enrollment procedures. He stated, "We have been able to arrange with the Admissions Office to, through our Department office, control the number of students who will be admitted to our major program."[9] At a faculty meeting held on 11 March 1971, the new procedure for accepting majors was outlined in preparation for the upcoming year (see Chapter 7). Program policies for the 1971-72 catalogue were also reworked to explicitly delineate freshman screenings in order to deal more openly and effectively with increasing freshman modern dance enrollment numbers.

Paxman also made reference in his memo to a list, prepared by Hayes, of "good university dance departments across the country," outlining the staff to student ratios, and concluded that "this (list) does indicate that we are, comparatively, understaffed."[10] Hayes compiled the figures after a November 1970 CODA meeting in Los Angeles at which she gathered staffing information from her

colleagues (see Appendix G). Of the ten institutions polled, the University of Utah had the largest undergraduate population (170; before the cuts at the end autumn quarter), one of the larger graduate populations (21), the third smallest full-time faculty (4), and one of the smallest part-time staffs (1). As a point of comparison, UCLA with 135 undergraduates and sixty-five graduate students had twelve full-time faculty (including four full-time tech staff), and seventeen part-time staff.[11] Unfortunately, the modern dance program would continue to be relatively understaffed for several years.

Even with growing enrollment and an understaffed department, the modern dance program continued to focus on developing its curriculum. During the 1970-71 academic year, a program of study in dance pretherapy was initiated by John Wilson as an area of specialization within the modern dance curriculum. Six students participated in the pilot program that included in-practice experience through the Salt Lake County Community Mental Health Center. Forty hours of study and practice in therapy-allied subjects were offered in lieu of certain dance courses. The curriculum was to be officially offered the following year. Few students chose the pretherapy focus, and the program never really took root.

It should be noted that just as faculty was professionally active outside of its teaching duties, modern dance majors were also active outside of their studies. Several modern dance majors danced with Ririe-Woodbury (Phyllis Haskell, John Addis) or RDT (Karen Steele), and/or created their own performing opportunities. Hayes made note of one student venture in her newsletter notes which was very much a reflection of dance in the early seventies:

> Patti McConnell and Phyllis Haskell, MFA candidates in Dance Choreography, have assembled a company, known as the McHaskell Dancers. John Addis, Donna Sheya, Melanie Crone, Diann Sichel, and Patti and Phyllis comprise the company. Their program includes a lecture-demonstration on the history of styles in dance, a 'mini-concert' and technique and improvisation classes. Their 'pack-up' company will tour Southern California in the spring, and they are available for programs around the region.[12]

Departmental Concerts and Performances

The fall Orchesis Choreographer's Concert was titled "Choreographer's Dance Concert," and was held for two evenings in Kingsbury Hall. (The dates are not recorded on the program, nor are they noted on the newspaper review found in the modern dance archives. From this point on, it seems that "Orchesis" was dropped from the concert's title.) The concert included the following works by eleven senior and graduate students: "Peanut Butter and Honey" by Rita Dismer, with music by a modern jazz quartet; "Abyss" by Patti McConnell, with live cello and vocal accompaniment; "……" by Shannon McEntee, with music by Herbert Eimert and a cast of twenty-four; "Equinox," a quartet by Diann Sichel, with music by "spirit"; "Collage I" by Gaylene Wilson, with live percussionists accompanying the piece; "Authorized Personnel Only" by Sandy Sanderson, with "music for romance"; "Elizabethan Suite" by Norman Brown, with music by John Dowland; "3", a duet by Jane Quetin with no accompaniment listed; "On Impulse" by Sheri Ille, with music by John Pfeiffer; "Five Dance from the Gloriana" by Phyllis Haskell, with music by Benjamin Britten; and "There's Something I Want to Do With My Leg" by Carol Odlum, with music by Country Joe and the Fish.

Raine, in a *Tribune* review, made an interesting comment on the creative process relating it to this year's choreographers. He noted that the student choreographers,

> Primarily move to sharpen their aesthetic, choreographic approaches. The temptation is to abandon the fundamental of technique and scope given them in the learning process, as if to say, the teaching of principles is unfair to the creative soul. At least that attitude has prevailed in similar concerts of recent years – an attitude which sunk the programs in a sea of juvenilia. The opposite was true in the fall concert Friday night in Kingsbury Hall. Here are choreographers who are learning well the rules before they break them.[13]

While this represents one reviewer's opinion regarding "concerts of recent years," it could also point to the artistic and technical growth of the students and the program.

Dance '71 was presented in Kingsbury Hall on 4, 5, and 6 March 1971. Prior to the concert, H.D. Roberson of the *Daily Chronicle* gave a "gentle reminder" to the university community that the faculty dance concert was "eminent." In his article, he wrote that

> The pieces presented in the concert are not simple bodily expressions (an intriguing art in itself), but represent the polished style of experienced choreographers, subtle overtones and delicate nuances which make the work of mature dance artists a vivid experience that is much more than amusement.[14]

The concert included both new and repertory, choreography from faculty members Wilson, Mangelson, and Ririe, and a work by John Butler from the repertory of RDT. Wilson choreographed two new pieces for the concert: "Oh, Men. Ah, Women!" a dance about the "foibles and fancies of courtship," set to Handel's "Water Music"; and "Metaphoric Musings" set to Schoenberg's "Five Pieces for Orchestra." According to the choreographer, "each segment (of the latter work) questions the conditions of reality, its deceiving appearances, its transient properties and its many-faceted values."[15]

Mangelson's new work, "Feminine Gender," was a satirical work composed of several vignettes that made a " commentary on the role of the female in our society. It feature(d)

clever use of props, costumes and the individual wit of each performer."[16] It was performed to a jazz score by Lalo Schrifin and the John Benson Brooks Trio.

Ririe also contributed two works to the concert. "Prisms," a new piece, was set to a tape score by Nyle Steiner that joined together electronic and concrete sounds. The choreography was accompanied by light projections provided by a group called "Imaginary Menagerie of Projected Curiosities." A *Tribune* article describes the chance methods used in choreographing "Prisms," a reflection of the influence of Merce Cunningham's work:

> "Prisms" was originally constructed through "chance" or improvisational methods, with the individual movement qualities and vocabulary of the dancers directing the course of the choreography. Only energy levels and specific shapes that the dancers assume are pre-set. The time flow was variable according to objective devices, such as drawing numbers that represent so many seconds of movement out of a hat.[17]

Ririe's second work on the concert, "Now," was a remake of the original work performed in Dance '69. In both instances, it was the closing number on the concert. (It was also performed on several other occasions at the university.) In a 1971 concert review, it was described as being "composed of 'pedestrian materials,' including runs, falls and jumps as well as touching, lifting and hissing."[18] The twenty-four member cast grew to twenty-six for the 1971 concert performance, and the original rock score, which was performed live by the group Holden Caufield in 1969, was now performed by the Mad Tea Party. Without a doubt, this piece was indicative of the times with its pedestrian movements, large cast and live accompaniment.

The year before, Farber had set a piece on departmental students for "Dance '70" in conjunction with her work with RDT. The departmental connection to RDT was seen again in "Dance '71," which included a work from the RDT repertory, set on student

dancers by members of the company. The work, "Three Promenades with the Lord," set to traditional American folk music, was choreographed in 1954 by prominent choreographer John Butler. (In the concert program, the work is listed as "Three Promenades to the Lord; the program incorrectly indicates that it was choreographed in 1950.)

An interesting side notes to the "Dance '71" faculty dance concert is found in an excerpt from a *Daily Chronicle* article in which student sentiment regarding the audition process for these works is noted. Roberson wrote,

> These auditions are something of a sore spot with underclassmen in the department because selected upperclassmen are given special audition prior to those generally announced. Freshmen particularly were discontented because they had fewer opportunities for getting into dancing this quarter than they did last quarter, when they were all psyched up by continuous involvement.[19]

On Saturday and Sunday, 22 and 23 May 1971, the second annual "Building Concert" was held. The success of the first building concert gave way to a new surge of "site specific" creativity – and by all accounts the old dance building had many spaces to inspire creativity. Many of the previous year's performers appeared again in new spaces. The concert itself, however, was somewhat more structured. Unlike the first concert, most performances were titled and scheduled; several performances took place at one time, in different places or in the same space; most performances were repeated throughout the evening, and some were performed both nights. In addition to scheduled performances, a separate schedule of dances was shown continuously throughout the evening. Without a doubt, performances included improvised movement and structured choreography. A listing of the performances gives a sense of the breadth of this undertaking and its development from the previous year's less structured event:

Saturday, May 22, 1971

6:30	"North Carolina"	Anne Kadesch, Maurine Cannon	Room 302
	"Shape Study"	Nancy Lyon	Room 304
	"Hallway Happening"	Jeff Wallace and Group	3rd Floor Hallway
7:00	"Duet"	Kenneth Humphrey	Room 317
	"Newspaper"	Diann Sichel	Room 317
	"Vestibule"	Sandy Sanderson	Women's Shower Room
	"Fatal Birds"	Paul Sansardo (RDT Repertory Class I)	Studio 306
8:00	"Shape"	Emily Miller	Room 317
	"Duet"	Kenneth Humphrey	Room 317
	"Newspaper"	Diann Sichel	Room 317
8:30	"In Flight"	Sandy Sanderson	Basement Lounge
	"Something to do With Twinkies and Violins"	Emily Miller	Basement Lounge
	"Shape Study"	Nancy Lyon	Room 304
9:00	"Solo"	Margaret Cayton	Studio 306
	"Fatal Birds"	Paul Sansardo (RDT Repertory Class II)	Studio 306
	"Sudoxe"	Rich Burrows	Middle Studio
	"Perspectives"	Sandy Sanderson	3rd Floor Hallway
9:30			
	"Theme and Variations"	Rich Burrows	Middle Studio
		Rita Dismer	Middle Studio
10:00	"Jazz Dance"	Andrea Olsen	Middle Studio
	"Centering"		

Sunday, May 23, 1971

6:00	"Closet"	Sandy Sanderson	Closet in Women's Locker Room
6:15	"Gymnopedie I"	Carrie Kittell	Studio 306
6:30	"Double Cheese"	Emily Miller	Second Floor Equipment Room
	""Shade"	Emily Miller	Room 317
	"Duet"	Kenneth Humphrey	Room 317
	"Newspaper"	Diann Sichel	Room 317

7:00	"Hallway Happening"	Jeff Wallace	3rd Floor Hallway
	"Fatal Birds"	Paul Sansardo (Class II)	Studio 306
	"A Senior Recital of Dances"	Sandra Small	Middle Studio
7:30	"Vestibule"	Sandy Sanderson	Women's Shower Room
8:15	"In Flight"	Sandy Sanderson	Basement Lounge
	"Something About Twinkies and Violins"	Emily Miller	Basement Lounge
	"Jazz Dance"	Rita Dismer	Middle Studio
	"Sudoxe"	Rich Burrows	Middle Studio
	"Centering"	Andrea Olsen	Middle Studio
8:30	"North Carolina"	Ann Kadesch Maurine Cannon	Room 302
9:00	"Solo"	Margaret Cayton	Studio 306
	"The Game Called Life"	Penny Werpen	Studio 306
	"Gymnopedie I"	Carrie Kittell	Studio 306
	"Fatal Birds"	Paul Sansardo (Class I)	Studio 306
9:00	"Theater-Dance"	Steve Koester	Men's Locker Room
	"Perspectives"	Sandy Sanderson	3rd Floor Hallway
9:45	Puppet Show	Wendy Loeff Duffy Einhorn Lynn Boyle Kurt Setzer	Basement Lounge
10:00	"Closet"	Sandy Sanderson	Closet in Women's Locker Room
	"Theater-Dance"	Steve Koester	Men's Locker Room
	"Shade"	Emily Miller	Room 317
	"Duet"	Kenneth Humphrey	Room 317
	"Newspaper"	Diann Sichel	Room 317
	"Shape Study"	Nancy Lyon	Room 304
	"Sudoxe"	Rich Burrows	Middle Studio

Dances that were shown continuously throughout the evening, interspersed with the scheduled performances, included: "Dance on Stairs," a trio on the stairs by Irene Belk, Kitty Hill, Maureen McGill (Sunday only); "Film" by Phyllis Haskell and Patty

McConnell in Room 302; “Mimes” by Nancy Lyon performed “all around”; “Telephone” by Emily Miller and Irene Belk at the telephone by the north door; “Dance” by Helene Obey at the south entrance to the building; a tap dance by Tom Peel in the men’s john (Sunday only); “Do Not Feed the Ken” by Sandy Sanderson and Kenneth Humphrey in the closet off of the second floor men’s locker room; and “Shape Study” by Penny Werpen in the closet Room 319 (Sunday only). The “donation” for the concert was fifty cents.

The “Dance 71” program lists upcoming dance performances in Salt Lake City. Among those listed are “Dances We Dance,” a performance by Betty Jones and Fritz Ludin, former members of the Jose Limon Company, at Kingsbury Hall on 13 April 1971; and, a dance concert by Barry Lynn at the Prudential Auditorium on 18 March 1971. Lynn, a local dancer and choreographer, was asked to work on the production of “Dance ’71.” With a student committee, he designed and constructed costumes for the concert.[20]

Notes

1. Elizabeth R. Hayes, Notes for College of Fine Arts newsletter, n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

2. Ibid.

3. Elizabeth R. Hayes, interview by author, tape recording, Salt Lake City, Utah, 26 March 1992.

4. Enrollment figures, 1970 – 1971, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

5. Hayes, interview with author.

6. Ibid.

7. Mary Rae Josephson, Minneapolis, to Franklin L. McKean, Salt Lake City, 5 January 1971, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

8. Department of Modern Dance, University of Utah, Student petition, 1970 – 1971, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

9. Gordon Paxman, Salt Lake City, to Dean Edward Mayron, Salt Lake City, 11 February 1971, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

10. Ibid.

11. Following the November 1970 CODA meeting in Los Angeles, Hayes, in an effort "show quite clearly how extremely understaffed we are at the University of Utah relative to …other major programs," presented Paxman with student-faculty ratio figures collected from her CODA colleagues (Letter from Hayes to Paxman, 8 December 1970). See Appendix G for these figures.

12. Elizabeth R. Hayes, Notes for College of Fine Arts newsletter, n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

13. George Raine, "Student Works Charm Audience at Campus Dance Concert," *Salt Lake Tribune*, n.d.

14. H.D. Roberson, untitled, *Daily Utah Chronicle*, n.d.

15. "U. to Present '71 Spring Dance Show," *Salt Lake Tribune*, 28 February 1971.

16. H. D. Roberson, “Dance ’71 is ‘Clever’ and ‘Satirical’,” *Daily Chronicle*, 5 March 1971.

17. “Spring Dance Show,” *Tribune*.

18. Ibid.

19. H. D. Roberson, “Faculty dance – for variety,” *Daily Utah Chronicle*, n.d.

20. Modern dancer Barry Lynn performed in Salt Lake City as a soloist and with his own dance company for many years before leaving Utah in 1978. In 1943, Virginia Tanner formed the Modern Dance Theatre, a company that she co-directed with Lynn. He was also the producer and director of his own theater in Salt Lake City for seven years, as well as the director/choreographer for four dance companies he formed. He was a production staff member in the dance department at the University of Utah for ten years and a teacher of dance at Westminster College (http://rusk.area.arts.alliance.googlepages.com/barrylynn).

Another biographical account notes that following World War II, Lynn took dance classes under the GI Bill, performed solo in Europe and spent the bulk of his time in Salt Lake City. There he formed his own dance troupe, set up an indoor theater in an old grocery store and organized an outdoor theater in a red and white tent. He toured, taught dance at Westminster College, worked as a figure model and was a full time costume designer for the University of Utah dance department. He juggled all of this for three decades just so he could keep dancing. According to this account, people in Salt Lake City called him a renegade. He officially retired from the University in 1978. The article notes that he grew up on a tobacco farm in Roxboro, North Carolina, and remembers loving color, fabric and the bits of lace and trim his aunts gave him when he was a child (http://www.shimonlindemann.com/pages/.../barrylynn_big.htm).

Currently, the University of Utah Marriott Library Special Collections houses his photo collection. Lynn, along with Ariel Ballif, designed costumes for Woodbury’s “Exados” in Dance ’69. The program for this concert lists him as designing costumes for “Disposables and Creatures.”

CHAPTER 7

1971– 972

Yearly Overview

Faculty

Elizabeth R. Hayes, Director of Modern Dance
Shirley Ririe, John M. Wilson, Joan Woodbury
Maurine Dewsnup, Lynn Van Dam, Loabelle Mangelson

Teaching Assistants

Student: Shirley Bywater, Cathy Herbut, Frannie Silvey, Margaret Cayton, Gaylene Wilson

Guest Artists and Instructors

Cliff Keuter

Departmental Concerts and Performances

Orchesis Choreographer's Concert
2 and 3 December 1971 Kingsbury Hall
Choreographers: Claudia Cannon, Margaret Cayton, Deborah Dunn, Donna Gordon, Cathy Herbut, Anne Kadesch, Lynn Newton, Andrea Olsen, Katherine Sanderson, Dennise Sims, Penny Werpen, Cathryn Williams, Gaylene Wilson

Orchesis Choreographer's Concert
28 and 29 January 1972 Dance Building Theater
Choreographers: Sarah Bisping, Victoria Finlinson, Deborah John, Moira Nelson

Thesis Concert – Margaret Cayton
Date unavailable Dance Building Theater

Dance '72
20, 21, and 22 April 1972 Kingsbury Hall
Choreographers: Loabelle Mangelson, John M. Wilson, Joan Woodbury, Cliff Keuter

Significant Events

Secondary dance teaching certification, which was lost in 1966, is reinstated due to the efforts of Dr. Hayes and Gordon Paxman, Chair of the Department of Ballet and Modern Dance. Curriculum for a modern dance teaching major not approved until September of 1972, however.

Maurine Dewsnup becomes Assistant Professor

Students desiring to major in modern dance must now apply to the chairman of the department for provisional acceptance into the department major programs.

Margaret H'Doubler visits the University of Utah in the fall of 1971

Faculty

Van Dam returned to the department as an Adjunct Assistant Professor, teaching a class each quarter. Mangelson's teaching load increased, and Dewsnup, a long-time instructor in the department, became an Assistant Professor. Ririe was on sabbatical leave for the 1971-72 year. In the College of Fine Arts fall bulletin, Hayes wrote: "Mrs. Ririe will contin(ue) her work as dance advisor for the government sponsored Arts IMPACT Project which involves five school systems across the nation. She is also replacing Virginia Tanner in the related Reinhart project in which she will work for two weeks with the teachers and students at three of the of the IMPACT sites."[1] In the same bulletin, Hayes noted that Christine Ollerton was added to the modern dance faculty as a part-time instructor during Ririe's absence, and that "graduate student, Joyce Boorman from Alberta, Canada, a specialist in children's dance, who has written two books on the subject, is teaching the children's dance class during Ririe's absence."[2]

Faculty assignments were as follows:

Hayes:
Autumn – Dance Production (561), Dance History (571), Advanced Dance History (671)
Winter - Modern Technique and Rhythmic Analysis (132), Dance History (572), Dance Curriculum – Problems (620), 671
Spring – Modern Technique and Composition (133 with Wilson), Dance History (573), 671

Wilson:
Autumn – Modern Dance Technique and Theory I (131, two sections taught with Woodbury)*, Modern Dance Technique and Theory III (341 taught on alternating days with Haskell, a recent MFA graduate and member of Ririe-Woodbury Dance Company), Analysis of Dance Technique (530)
Winter – Modern Technique and Rhythmic Analysis (132-2 with Mangelson; Hayes also taught a section of 132 winter quarter. Usually, Hayes taught 132; however, due to high enrollment within the department, a second section taught by Wilson and Mangelson was added.), Modern Technique and Theory III (342 with Mangelson), Theory and Philosophy of Dance (550), Advanced Philosophy and Criticism (650)
Spring – Modern Dance Technique and Composition (133 with Hayes), Modern Dance Technique and Theory (143 with Woodbury), Modern Dance Technique and Theory III (343 with Mangelson), Advanced Philosophy and Criticism (650)

Woodbury:
Autumn - Modern Dance Technique and Theory I (131, two sections taught with Wilson); Advanced Dance Composition (351)
Winter – Modern Dance Technique and Theory II (142); Dance Lecture Demonstration (532)
Spring – Introduction to Dance (110); Modern Technique and Theory II (143; with Wilson); Intermediate Dance Composition (151); Modern Technique and Theory IV (543; with Mangelson); Dance Production (560)

Dewsnup:
Autumn – Elements of Music (119)
Winter - Resource Accompaniment (512)
Spring - Dance Accompaniment (511)

Van Dam:
Autumn – Dance Improvisation (321)
Winter – Introduction to Dance (110)
Spring – Introduction to Dance (110)

Mangelson:
Autumn – Modern Technique and Theory II (141 with Haskell on alternating days), Intermediate Dance Composition, Modern Dance Technique and Theory IV (541)

Winter – Introduction to Dance (110), Modern Technique – Rhythmic Analysis (132), Modern Technique and Theory III (342 with Wilson), Repertory (585)
Spring – Modern Technique and Theory III (343 with Wilson), Advanced Dance Composition (351), Intermediate Dance Improvisation (522), Modern Technique and Theory IV (543 with Woodbury), Modern Dance in the Secondary Schools (581)

Program and Curriculum

In the fall bulletin of the College of Fine Arts, Hayes wrote, "This fall is off to a roaring start. In spite of efforts to screen and limit the numbers of Modern Dance majors, enrollment adds up to 168 majors, representing 33 states and 3 foreign countries."[3] Because of the problems surrounding enrollment number in the previous year, the Department of Ballet and Modern Dance arranged with the Admissions Office to, through their office, control the number of students who were admitted to the major program. Prior to the 1971-72 school year, students wishing to major in modern dance were instructed only to "consult the department chair as early as possible," and were accepted into the department on probationary status. Beginning in autumn 1971, students wishing to major in modern dance (or ballet) now had to make formal application to the department for acceptance.[4] The new procedure for accepting majors was outlined in the minutes of a 11 March 1971 faculty meeting of the Department of Ballet and Modern Dance:

> Upon acceptance by the Admissions Office the student is mailed the (a) green postcard….All prospective modern dance and ballet majors are asked to complete the card and return it to the Department Office. Upon receipt of the postcard, the student is mailed the Application for Ballet or Modern Dance Major, and asked to complete and return this form to the Department Office. Upon receipt of the application, the student is mailed an acceptance or rejection letter.[5]

While students still entered the department on probationary status, a policy of freshman screening was now formally instituted and clearly described in the university

catalogue. Modern dance majors were screened during their first quarter technique class and their capabilities evaluated. Those who did not meet departmental standards were "weeded out," and asked to find another major while selected students were permitted to continue in the modern dance program. A further screening took place at the end of the freshman year. As in the previous year, the entering freshman class was large in number despite the department's efforts to screen and, therefore, limit the number of students entering the program. Hayes' records indicate that there were fifty-five freshmen at the beginning of autumn quarter 1971. As a result of freshman screenings, forty-one of those dancers remained at year's end.

Transfer students continued to audition before being accepted. Because of the sequential nature of the program, it was stipulated in the catalogue that freshman and transfer students would only be accepted during the autumn quarter. Such policies were considered necessary to ensure program excellence and to maintain a somewhat reasonable teaching environment for the already overtaxed modern faculty.

The curriculum as it had evolved to this point was broad-based and sequential, and there were no substantial changes made in the 1971-72 year. The theater requirement was dropped at both the sophomore and junior levels while retained for the freshmen majors (Theatre 102 – Beginning Theatre). Beginning Dance Improvisation was now listed as Dance 321 rather than 521; Intermediate Improvisation continued to be 522. The university catalogue did describe a new class offering, Advanced Problems in Analysis of Dance Technique (Dance 630; "Special analytical and experimental projects pertaining to dance movement"). However, the class was not actually offered until spring

quarter 1976. Its inclusion pointed to the fact that the faculty (in this case Wilson) continued to visualize curricular development.

The 1971-73 catalogue also describes a new combined performance emphasis in musical theatre offered jointly by the Departments of Ballet and Modern Dance, Music and Theatre. Students majored in one of the three departments and took allied work as required by the other two departments.

The freshman class in 1970-71 had been the largest in the department's history. Planning ahead for what turned out to another large freshman class, the department offered two sections of Modern Technique and Theory I autumn quarter (Dance 131) and winter quarter (Dance 132). Interestingly, two sections of Modern Technique and Theory III were also offered autumn quarter; one section was taught during the day, and the second Tuesdays and Thursdays from 7:15 to 9:00 p.m. Only one section of Dance 133, 143, and 343 was offered spring quarter. This was the only year more than one section of technique and theory was offered to majors

As university enrollment increased, there was also a need for more modern dance service classes. Advanced Modern Dance for Non-Majors (103) was added to the beginning (101) and intermediate (102) non-major service class sequence, and another section of Dance 101 was added. From 1968 to this point, one section of 101 and two sections of 102 had been offered. Senior and graduate student teaching assistants taught the nonmajor classes.

In the 1971-72 year, despite the challenges of the physical facility, the ballet program moved into the Dance Building. Ballet and modern dance were now housed in the same building for the first time since physical education had moved to its new facilities.

Renovations were made prior to the move (i.e., swimming pools were filled in to create ballet studios, the wrestling room was remodeled to serve as a dance studio, Dance 2), which according to Hayes provided "adequate work space" for both programs.[6] However, this situation was short-lived. In the newsletter for the Fine Arts fall bulletin, Hayes notes:

> The renovated old gym building, now called the Dance Building, finally permits the faculty and students of the Department of Ballet and Modern Dance to work together under the same roof and provides adequate work space. But this unprecedented experience of possessing enough work space is apparently going to be short-lived because already the lower floor (Dance 2) is warping and will have to be closed for repairs during winter quarter.[7]

Secondary Dance Certification

The secondary dance teaching certification lost in 1966 was regained in 1971 due in large part to Hayes's efforts. In the effort to regain certification, Hayes, as Director of Modern Dance, and Paxman, as Chair of the Department of Ballet and Modern Dance, co-authored an informative letter sent to state education officials:

> Certification for dance in the secondary schools in the State of Utah has been given previous consideration without any conclusive action, but support for dance certification has been gaining momentum across the nation.
>
> In 1965, when University of Utah dance majors were still being certified through physical education, there were nine high schools in or around Salt Lake City alone which employed one or two dance specialists to teach a total of 56 dance classes, meeting daily in addition to 8 dance clubs, involving the participation of a total of 2,286 students. This was six years ago. Since then, the number of high schools in this area employing dance specialists has increased as well as the number of participating students. Yet, with all this demand for good dance teaching, the University of Utah, which is now internationally recognized as having one of the two best dance major programs in the nation, is prevented by the lack of dance certification from helping to supply these schools with properly prepared dance teachers.
>
> All College of Fine Arts students at the University of Utah receive at least 90 credit hours of preparation in their major subject area in addition to their

> general University studies. Dance majors in our Department are no exception. It is extremely disturbing to us in dance to learn that some students who have taken only 3 credit hours of modern dance study at the college level are now being considered for these dance positions because they are certified to teach physical education. We hate to see the quality of the high school dance programs in Utah that took so many years to build to the point where they are an example of excellence to the nation, decline because of poor teacher preparation.
>
> We feel that the time has come for approval of certification of dance as a major teaching subject for secondary schools in Utah. Other states including California, Wisconsin, Illinois, Michigan and Maryland, are now leading the way. We hope that Utah will not be too far behind![8]

Although the secondary dance teaching certification was reinstated during the 1971-72 school year, curriculum for a modern dance teaching major was not approved until September 1972.

Departmental Concerts and Performances

Two Orchesis Choreographer's Concerts were held in the 1971-7272 school year due to increased choreographic activity within the modern dance student body. In fall 1971, Hayes made note of the two concerts in the newsletter: "The fall quarter promises to be a most productive one with more than 20 senior and graduate student works in progress. Selected numbers will be presented in Kingsbury Hall on December 1 and 2; the rest to be presented in a studio performance in January."[9] The first concert was actually held in Kingsbury Hall on 2 and 3 December 1971, and the second in the Dance Building on 28 and 29 January 1972.

The concert in Kingsbury Hall included thirteen pieces: "Elate" by Claudia Cannon, with music by Bach; "El Baile" by Deborah Dunn, with music by Edgar Varese; "Impact" by Cathy Herbut, with music by Ruth White; "Untitled" by Penny Werpen, with music by Ruth White and Pierre Henry; "9 with 6 Blows" by Donna Gordon, with

music by Nyle Steiner; “October Mountain” by Lynn Newton, inspired by the Alan Hovhanness musical piece by the same name; “Fiat Homo” with choreography and sound by Katherine Sanderson; “Sandy River Belles” by Anne Kadesch, with music by Sara Grey, Ed Tricket, and Mark Jardine; “Portraiture” by Andrea Olsen, with music by Terry Riley and a live viola improvisation performed by John Nez, the first of three works on the concert that featured live, improvisational accompaniment; “Relish” by Dennise Sims, a quartet with no listed accompaniment; “Yes in C” by Gaylene Wilson with music by Terry Riley; “Sun Shower” by Cathryn Williams, accompanied by a live flute improvisation performed by Susan Deaver; and “Cecandechann” by Margaret Cayton, also performed with live improvisational accompaniment (percussion, trombone, flute and saxophone). A program note stated, “This dance was composed by means of chance. Some sections have been set and others change with each performance.” Such chance determination introduced by Merce Cunningham a decade earlier was very much a part of the experimental and improvisational nature of dance creation and performance in the early seventies.

The second student dance production of the school year was held on 28 and 29 January 1972. Rather than being held in Kingsbury Hall, this concert was held in the “smaller, more intimate theater” in the Dance Building. Four pieces were described in a *Daily Chronicle* article dated 28 January 1972.[10] The article describes a “comic, theater/dance” piece, “Babus I,” choreographed by sophomore student, Moira Nelson, as being “modeled along the lines of the theater of the absurd.” The piece was accompanied by a live student musician, a recorded sound track of “piano, rhythm guitar and a strange electronic weirdness,” and a drum solo by the choreographer. The choreographer notes

in the article that she had planned to have a nude scene in the dance, but it was decided that the scene would be unacceptable.

In the second work on the program, "Tryad" by Deborah John, the dancers represented three parts of the psyche as described by Freud – the id, super-ego and ego. Sarah Bisping choreographed a third piece entitled "Concerto Grosso in D Blues" using freely structured music so "the dancers could move in and out of it."[11] It is interesting to note the title's similarity to Jose Limon's 1945 "Concerto Grosso." The choreographer spoke of her process noting that she began with a movement quality, and that much of the movement came spontaneously in rehearsals. The smaller theater, according to Bisping, was better suited to her work than Kingsbury Hall because of the subtle movements of the dance.[12] Another work considered by the *Daily Chronicle* writer to be better suited to an intimate theater was "Timespiece" by Victoria Finlinson because "the music was the sound of the dancers' feet pounding on the floor."[13]

Margaret Cayton's 1972 MFA concert (no date available), which included "Cecandechann" and five other works, pointed to the new choreographic explorations taking hold in the dance world and the department. In the program notes, she wrote:

> The dances on this concert involve several approaches to choreography – chance, improvisation, stylistic, dramatic, and pure motion. These approaches were used for purposes of expanding the choreographer's ability to create from various points of view.

During the seventies, improvisation was validated as not only a means of choreographic exploration but as a valid performance medium, as well. Two of her MFA concert pieces were group improvisational pieces; "Cecandechann" was choreographed by means of chance; "Medieval Suite" used period Spanish Cantiagas as accompaniment and was choreographed as a series of solos, duets, a trio and a quartet. The concert also

included two solo works, one of which, entitled "Reality," was accompanied by a tape recording of various "events," a popular means of dance accompaniment during this period.

On 20, 21, and 22 April 1972, "Dance '72" was presented in Kingsbury Hall, with works by faculty members Mangelson, Wilson and Woodbury. A departmental press release stated that, "The program combines dramatic, abstract, humorous and experimental elements of movement for an image of dance in 1972." Three works were premiered: "Lifeline" by Wilson; and "Miro" and "Freeway" by Mangelson. "Lifeline," with music by Alban Berg, was a dance-drama based on the Diary of Anne Frank and the "lives of those reflected therein."[14] Assistant choreographers were students Andrea Olsen and Bill Schlieder.

"Miro" was a dance reflecting the visual art and themes of the artist Joan Miro. With music by Pierre Boulez, the dance portrayed six distinct scenes danced by four soloists, a duet and a quintet. "Freeway," with music by Eric Burdon and the Animals and performed by a cast of fourteen, was the closing number in the tradition of Ririe's "Now."

Wilson's "Bittersweet Rhythms," with music by Tommy Dorsey, opened the concert. Woodbury presented two works: "Incantations," a twenty-minute piece which premiered in Salt Lake in "Dance '70," and was performed in the first building concert as well; and "Bus Stop," a fifteen-minute solo danced by Ririe to a music collage by Nyle Steiner. The dance was made possible by grants from the Chimera Foundation for Dance in New York City and the University of Utah Research Committee. It was first premiered at "The Space" in New York City, 29 March 1972.[15]

Early press releases for "Dance '72" announced that guest artist Cliff Keuter would present a work set on department students, "Fall Gently on Thy Head." The work did not appear on the concert program. However, Donna White recalls that she was in the piece and that it was, in fact, performed as part of Dance '72.

Memos and letters surrounding "Dance '72" indicate that publicity efforts included an outreach to the local high school dance departments.[16] In a letter sent to local high schools on 19 March 1972, Ann Merlo, Promotion Chairman, wrote,

> In connection with this concert the dancers of the department are offering master classes and demonstrations of concert works to your dance club or dance classes the weeks of April 3-7 and 10-14. Dancers will teach a class based on the movement vocabulary of the dance in which they will be performing.[17]

Each modern dance major was also asked to sell at least five advance sale tickets. They were asked to "make a particular effort to contact those who might not ordinarily attend the production."[18] These outreach efforts were a part of the H'Doubler thread as well as a reflection of the trend in modern dance (evidenced in the NEA-sponsored dance initiatives) to connect with the general population, and build dance audiences in the process.

Notes

1. College of Fine Arts, University of Utah, "Modern Dance News for the College of Fine Arts Newsletter," 1971, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

2. Ibid.

3. Ibid.

4. Admissions procedures were outlined in the yearly university catalogues.

5. Department of Ballet and Modern Dance, University of Utah, Minutes from faculty meeting, 11 March 1971, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

6. College of Fine Arts, University of Utah, Fall newsletter, 1971.

7. Ibid.

8. Elizabeth R. Hayes and Gordon Paxman, Salt Lake City, to unnamed state education officials, Salt Lake City, n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

9. College of Fine Arts, University of Utah, Fall bulletin, 1971.

10. *Daily Chronicle*, 28 January 1972, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

11. Ibid.

12. Ibid.

13. Ibid.

14. Concert program. "Dance '72," collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

15. Ibid.

16. Dance '72 Publicity materials. collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

17. Ann Merlo, Salt Lake City, to selected high school dance departments, Salt Lake City, 19 March 1972, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

18. Dance ’72 Publicity materials, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

CHAPTER 8

1972–1973

Yearly Overview

Faculty

Elizabeth R. Hayes, Director of Modern Dance
Shirley Ririe, John Wilson, Joan Woodbury
Maurine Dewsnup, Loabelle Mangelson, Anne Riordan
Judy Ann LeVeque, Morton Kay Barrell

Guest Artists and Instructors

Jennifer Muller (Fall Quarter)

Teaching Assistants

None listed in the class schedule catalogue

Departmental Concerts and Performances

Orchesis Choreographer's Concerts #1 and #2
Autumn Quarter 1972
No Other Information Available

Dance '73
23 and 24 March 1973 Kingsbury Hall
Choreographers: Judy LeVeque, Loa Mangelson, Jennifer Muller, Shirley Ririe, Joan Woodbury

Dance is for Everyone (Ririe-Woodbury Dance Company)
24 March 1973 Kingsbury Hall (matinee)
Choreographers: Shirley Ririe, Joan Woodbury

Still Frame: A Moment in the Continuing Process of Creating Dance
26 and 27 April 1973 Dance Building Theatre
Choreographers: Nancy Jean Brooks, Barbara Bunns, Graham deFreitas, Moira Lee

A.C.M.E. in Dance
24 May 1973 Dance Building Theatre
Choreographers: Merrily Bertucci, Rich Burrows, Kaye Ragland, Janet Walradt

Graduate Student Concert
Spring Quarter 1973 (No Date Available)
Choreographers: Katie Abbott, Nancy Jean Brooks, Amy Osgood, Eric Nielsen, Graham deFreitas, "Dean"

Senior Dance Concert presented by "Clock Mother and Friends"
Spring Quarter 1973 (No Date Available; performed off-campus)
Choreographers: Barbara Doherty, Becky Heist, Moira Nelson, Joanne Petroff, Leon Roden, Donna Sheya, Sally Ann Swarm

The Human Image and the Performer: Images and Metaphores, Studies in Human Form and Feeling
1973 (No Date Available) Dance Gallery (Off-campus)
Choreographers: Wendy Loring, Barry Lynn, Kaye Ragland, John Wilson

Significant Events

Curriculum for the secondary dance teaching major approved

Faculty

Anne Riordan, a 1956 graduate of the department, joined the faculty part-time as an adjunct assistant professor. Although she only taught Introduction to Dance (Dance 110) autumn quarter 1972, by the following school year, she was teaching Dance 110 all three quarters. Before joining the faculty, Riordan taught nonmajor technique classes from 1963 to 1966, and acted as the department's secretary for the 1965-66 school year. In 1971, Riordan began teaching and directing a performing group of mentally and physically handicapped adults called Sunrise and Sunrise Wheels at the Work Activity Center for Handicapped Adults.

Faculty cohesion continued to be a key factor in the growth and development of the modern dance program. Riordan, like Mangelson, graduated from the University of

Utah's modern dance progam with a secondary certificate, and taught in the Salt Lake City public schools before joining the faculty. In 1968, she did graduate work in special education at the University of Utah receiving teaching certification in educable and trainable mentally retarded. Her notable work with dance and special populations had its beginnings in 1971 at the Work Activity Center for Handicapped Adults where she taught and directed a performing group of mentally and physically handicapped adults called Sunrise and Sunrise Wheels for many years.

Van Dam did not return to the faculty for the 1972-73 school year. Judy Ann LeVeque, a visiting Assistant Professor from UCLA, joined the faculty and taught a full schedule. Spring quarter, Morton Kay Barrell taught the lighting class in the production sequence for the first time, and continued in that capacity through 1978-79. Hayes, who usually taught costuming autumn quarter, did not teach autumn quarter 1972. The costuming class was instead co-taught by Mangelson and LeVeque. (Hayes did continue to teach the costuming class autumn quarter through the 1976-77 year, however.)

Nineteen seventy-two was an important year for the Ririe-Woodbury Company. They auditioned for the NEA's new Artists-in-Schools and Dance Touring Programs, and were accepted into both programs. The company was now a full-time national touring company. Beginning in the 1972-73 year, in order to accommodate the work of the company, Ririe and Woodbury went from full-time to two-thirds time faculty. Each dropped a quarter of teaching – autumn and winter, respectively - and both taught spring quarter. Woodbury did not teach either autumn or winter quarter 1972-73, however. Eventually, with up to forty weeks of touring a year, both Ririe and Woodbury reduced their faculty roles, each teaching only one quarter a year, or one-third time. At this point,

Tandy Beal was brought in spring quarter on a regular basis to fill in the final third of the shared position.

Although Ririe and Woodbury maintained a busy company schedule and reduced their teaching loads, they were still very much involved in the department. An article by L. Scott Marsh (M.F.A., 1984) in the university's publication "Continuum," refers to this time period:

> Their travels remained an important recruiting tool for the U. "We brought a lot of students in who had seen us in various parts of the country," Shirley says. During the quarters in which they taught at the U, both Joan and Shirley choreographed new dances. Students had the opportunity to work with both choreographers during their creation of new work. A newly choreographed dance would be performed by Dance Department students on campus, and then Shirley and Joan might refine it for their company. At the University, they had the luxury of creative time, coupled with the energy and talent of the student dancers. "It really helped both the department and the company—it was very symbiotic," says Shirley.[1]

The article continues:

> Ririe-Woodbury was composed of young women and men trained at the University to be dancers, choreographers, *and teachers*. Joan and Shirley were both artists and teachers, and their company's touring activities reflected their expertise in dance education. For the next 12 years, the Ririe-Woodbury Dance Company was responsible for more than a third of all performances in the NEA Artists-in-Schools Dance Program, and many of the movement education specialists in the national program were trained by Shirley and Joan.[2]

The above paragraph points to two defining characteristics of the university's program: a strong working relationship with the local professional dance companies (Ririe-Woodbury and RDT), and the department's focus on training its students to teach dance as well as perform and choreograph. The department's valuing of dance education was clearly reflected in Ririe-Woodbury's work outside the department.

Teaching assignments as listed in the class schedule catalogue were:

Hayes:

Autumn – No teaching assignments autumn quarter (Hayes Dance History sequence was covered by an A. Olsen)
Winter – Modern Technique and Rhythmic Analysis (132 with LeVeque), Dance History (572), Advanced Dance History (671)
Spring – Modern Technique and Composition (133 with Wilson), Dance History (573), 671

Ririe:
Autumn – Modern Technique and Theory II (141), Intermediate Dance Improvisation (522), Dance for Children (580), Repertory (585)
Winter – No teaching assignments
Spring – Introduction to Dance (110), Modern Technique and Theory (143 with LeVeque on alternating days)

Wilson:
Autumn – Modern Technique and Theory III (341 with Mangelson on alternating days), Independent Studies (391), Analysis of Dance Technique (530 for teaching majors only), Modern Technique and Theory Iv (541 with LeVeque), Independent Study (691)
Winter – Modern Technique and Theory III (342 with Mangelson on alternating days), Independent Study (391/691 graduate level), Modern Technique and Theory IV (542 with Mangelson), Theory and Philosophy of Dance (550), Advanced Philosophy and Criticism
Spring – Modern Technique and Composition (133 with Hayes), Independent Study (391), Analysis of Dance Technique (530 for modern dance performance and ballet majors only), Advanced Philosophy and Criticism (650), Seminar in Modern Dance (780)

Woodbury:
Autumn – No teaching assignments
Winter – No teaching assignments
Spring – Modern Technique and Theory II (142 with LeVeque on alternating days), Dance Lecture Demonstration (532), Repertory (585), Seminar in Modern Dance (780)

Dewsnup:
Autumn – Elements of Music (119)
Winter – Resource Accompaniment (512)
Spring – Dance Accompaniment (511)

Mangelson:
Autumn – Modern Technique and Theory I (131 with LeVeque), Intermediate Dance Composition (151), Modern Technique and Theory III (341 with Wilson on alternating days), Dance Production (561 with LeVeque), Modern Technique and Theory (641 graduate level), Advanced Composition and Production (660), Modern Dance Seminar (780)

Winter – Introduction to Dance (110), Modern Technique and Theory III (342 with Wilson on alternating days), Independent Study (391/691 graduate level), Modern Technique and Theory IV (542 with Wilson), Modern Technique and Theory (641), Advanced Composition and Production (660)
Spring – Advanced Dance Composition (351), Modern Technique and Theory IV (543 with Woodbury), Modern Dance for Secondary Schools (581)

Riordan:
Autumn – Introduction to Dance (110)

LeVeque:
Autumn – Modern Technique and Theory I (131 with Mangelson), Dance Improvisation (321), Advanced Dance Composition (351),Modern Technique and Theory IV (541 with Wilson), Dance Production (561 with Mangelson),
Winter – Intermediate Modern Dance (102 -2 for non-majors), Modern Technique and Rhythmic Analysis (132 with Hayes), Modern Technique and Theory II (142 with Woodbury), Modern Dance in Secondary Schools (581)
Spring – Modern Technique and Theory II (143 with Ririe), Intermediate Dance Composition (150 for minors and non-majors), Beginning Dance Improvisation (321), Modern Technique and Theory III (343 with Woodbury on alternating days)

Barrell:
Spring - Dance Production (560)

Program and Curriculum

The department continued to experience increasing enrollment. For the third year in a row, the freshman class was larger than it had been in years past. Statistics for the 1972-73 school year (kept by Hayes) noted that there were 161 modern dance majors representing thirty-five states and three foreign countries. While there were ninety-four new undergraduate applicants, only thirty-nine were accepted, and only twenty-three remained at the end of spring quarter. There were thirty-five graduate applicants of which nine were accepted as matriculated students, and three as nonmatriculated students. Foreign countries represented among the graduate students were New Zealand, Canada, England, Finland and Hong Kong.

Freshman students were still screened during their first quarter technique class, and, if they made the "cut," again at the end of the year. Transfer students were accepted only with an audition, and all new students – freshmen or transfers – were only accepted autumn quarter.

To facilitate freshman concerns associated with rising enrollment numbers, all freshmen were required to take a Fine Arts Freshman Orientation (Dance 104). The one credit class was taught autumn quarter for three years only, through the 1974-75 year. In the 1972-73 and 1973-74 class schedules it was listed as meeting only one Thursday during the quarter. Freshmen in ballet were also required to take a Fine Arts orientation as well.

Senior students were no longer required to take Dance Seminar: Contemporary Trends in Ballet and Modern Dance (Dance 588). The class had been required for both ballet and modern dance majors, and was taught spring quarter by Karen C. Shores, a professor in the Department of Ballet.

Graduate students were still required to take Graduate Fine Arts Seminar (Dance 788). Dance 788, usually offered spring quarter only, was taught autumn quarter 1972 as well due to increased graduate enrollment. Modern dance graduate students were now also required to take Seminar in Modern Dance (780), which was offered only spring quarter 1973. Beginning with the 1973-74 school year, the class was offered all three quarters. Dance 780 first appeared in the university catalogue's course offerings for modern dance in 1969 -70, reflecting the department's desire to develop the graduate curriculum, but was not actually taught until spring 1973.

In September 1972, the curriculum for a modern dance teaching major was approved. Prior to the reinstatement of the credential, all modern dance teaching majors (i.e., those planning to teach in secondary schools) were required to complete a BFA in modern dance, and thirty-three hours of education courses as specified for certification. The requirement for education courses remained the same, but there was now more specificity in the dance courses required. While teaching majors had to take the core courses required of all modern dance majors, they were now also required to take Dance 110, 511, and 581, and Physical Education 218 and 343. In addition, they now also had to complete a minor in a subject commonly taught in secondary schools. The 1973-74 university course catalogue notes that in addition to these requirements, all teaching majors were expected to assist in a modern dance class (preferably in the sophomore year) before taking Modern Dance for Secondary Schools (Dance 581) their junior year.

(Note: The university typically published a yearly catalogue. However, for the years 1971-73, only one catalogue was published. Therefore, the changes made in the department's programming with the reinstatement of secondary certification were not reflected until the 1973-74 university catalogue was published. Whether all of these changes occurred in the 1972-73 school year is unclear. But given the fact that the curriculum was approved for this school year, I have chosen to include them here rather than in the following year.)

Obviously, emphasis on the preparation of secondary dance teachers diminished during the time when certification was dropped. When certification was restored, the curriculum had shifted – following national trends - to address the dance artist as a performer, a choreographer, *and* a teacher. There was no real return of interest in

certification when it was reinstated. Two to four majors per class on average might follow the certification track. According to Dr. Hayes, the shift broke the mold of the dance major, PE minor, common in earlier years.[3]

A distinction was made between modern dance majors with a performing emphasis and majors with a teaching emphasis in their junior year coursework. Modern dance majors with a teaching emphasis were required to take Analysis of Dance Technique (Dance 530) autumn quarter for three credit hours, while those with a performing emphasis took it for five credit hours during spring quarter. Since 1970-71, it had been taught only autumn quarter.

Just as a clearer distinction was made between the performing and teaching emphases within the major, a more defined line was drawn between the major and the teaching minor. Prior to the 1972-73 school year, minors could take either two quarters of beginning technique for nonmajors (Dance 121, 122) or first year technique for majors (Dance 131, 132). (Both Dance 122 and 132 included technique and rhythmic analysis.) Both freshman majors and minors were also required to take Dance 133, Technique and Composition. As of the 1972 -1973 school year, however, minors could no longer take Dance 131, 132, or 133; these classes were now *only* for modern dance majors. Minors were directed to take Dance 121 and 122, and a new class, Dance 150 (Dance Composition for minors and other nonmajors), was added to the class schedule. Minors no longer took Intermediate and Advanced Composition (Dance 151, 351) although they were still required to take Improvisation (Dance 321) and Dance Accompaniment (Dance 511). They now could take either Dance for Children (Dance 580) or Modern Dance for Secondary Schools (Dance 581). Before, only Dance 581 was listed in the catalogues.

Two Physical Education classes were still required (now 218 and 343), and Introduction to Dance (Dance 110) was added to the list of required dance classes.

The teaching minor continued to require twenty-five hours of approved dance work, but now the catalogue indicated that apart from the required classes noted above, minors were to take the remainder of their hours from Dance 101, 102, and 103, Beginning, Intermediate and Advanced Modern Dance for nonmajors. In keeping with policies of departmental acceptance and major status approval, the catalogue now clearly noted that students who wanted to minor in dance had to receive departmental approval. There were, however, few minors. Hayes enrollment records, in fact, do not record any minors after the 1969-70 school year.

Student activity within the department was high. In addition to student numbers, Hayes recorded other interesting statistical information for the 1972-73 school year that points to this high level of activity:

- Number of dance performances presented to the public – 19
- Number of new major works choreographed and produced by the modern dance faculty (student performed) – 8
- Number of dance lecture-demonstrations presented in the City schools and in Ogden and Brigham City – 14
- Number of modern dance majors each teaching 12-18 lessons in dance to children in City elementary schools – 40[4]

On the same sheet of paper that lists these statistics, Hayes also includes a list of "Modern Dance Immediate Needs" which points to the realities of a growing department:

1. Additional staff members to reduce faculty loads and to give graduate program appropriate attention.
2. Financial support for annual Kingsbury Hall performance.
3. Money for an occasional visiting choreographer or teacher.
4. Money for adequate salaries for technical and costume personnel.
5. Money for additional T.A.'s.[5]

These immediate needs reflect the same issues included in the petition presented to the administration the previous year.

Departmental Concerts and Performances

While student choreographic activity was high during the 1972-73 school year, (Hayes noted that nineteen performances were presented to the public that year) records of only a few performances are available. Orchesis Production Account records indicate that two Orchesis Choreographer's Concerts - #1 and #2 - were held Autumn Quarter 1972.[6] Unfortunately, no Orchesis concert programs were found in the collected papers of Hayes. Five programs of student choreography were available, however. While three of them were not dated, handwritten notes indicate they were from 1973. Whether these took place during the 1972-73 or 1973-74 school year is not entirely clear. However, they are included with the dated concerts as examples of student activity and choreographic themes of this period.

On 26 and 27 April 1973 a student concert entitled "Still Frame: A Moment in the Continuing Process of Creating Dance" was held in the Dance Building. Two pieces in particular by Graham deFreitas describe a sense of dance in the seventies: "(8+24) x 12: A Chance Dance for 6 Dancers, Pianist and Lights" was presented with live improvised piano accompaniment; "Electrons, Photons, and People…A kinetic environment of photocell switches, projections, sounds and lights" was also "designed and constructed" by deFreitas. Other choreographers on the concert included Barbara Bunns, Moira Lee, and Nancy Jean Brooks.

A concert program note describes the independent formation of a student dance group at the end of Autumn Quarter 1972:

> A.C.M.E. IN DANCE was formed as a joint venture in December of 1972 by a group of University of Utah modern dance students whose desire it was originally to explore the feasibility of setting works on a consistently available group of dancers. Dancers whose assets number: inconsistent body size, uneven temperament, an uncompromising sense of grandeur and a choreographic spirit that for all lies in left field. The common thread that binds all together is a never-ending desire to sit in dark rooms, rocking gently in a corner, humming South American anthems. (Concert Program)

With Mangelson as the artistic advisor, A.C.M.E. IN DANCE presented a 3:30 p.m. concert on Thursday, 24 May 1973 in the "Student Theatre 208" in the Dance Building. Merrily Bertucci, Rich Burrows, Carole Hansen, Tad Poulton, Ron Rubey and Janet Walradt were the founding members. This particular concert included six pieces choreographed by Merrily Bertucci (two works), Rich Burrows (two works), Kaye Ragland, and Janet Walradt. Rich Burrows choreographed one intriguing piece entitled "Plagiarism" and listed the "choreographers emeritus" as Mangelson, Wilson, Woodbury and four student choreographers. Music for the concert ranged from Steve Reich to Cat Stevens to Blood, Sweat and Tears to a Czechoslovakian folk ballad.

A graduate student concert was held most likely in spring quarter with works by a self-described "new breed" of choreographers: Katie Abbott, Nancy Jean Brooks, Amy Osgood, Eric Nielsen, Graham deFreitas and "Dean." Musical accompaniment ranged from popular composers Paul Simon and Elton John to Samuel Barber. Two works which stand out based on program notes are: Nancy Jean Brooks's work "fields," with music by John Cage, described in the programs notes as having been "constructed in four parts, the order of which is determined by chance"; and Graham deFreitas's "Hello

Walk," described as "ideas for a dance" accompanied by a tape collage made by the choreographer.

Another interesting program entitled "The Human Image and the Performer: Images and Metaphores, Studies in Human Form and Feeling" was held in 1973. The choreographic parameters of this concert were well defined. The program included three works for solo performers, all of which were choreographed around a specific image, and four "Studies in Human Personality" by Wilson. The first solo work, "She Who Once was the Helmet-Maker's Beautiful Wife," was inspired by a Rodin sculpture and accompanied by a Czechoslovakian folk tune. It was choreographed and performed by Kaye Ragland. She also presented this same work in the A.C.M.E. Concert. Wendy Loring used a Munch painting as her image source in a work entitled "Puberty," with music by Seeger and Roussel. "From the Prophet's Mouth" was choreographed by Barry Lynn and danced by Wilson to music by Stockhousen. The imagery for this work came from Biblical poetry and sculpture. The second section of the concert consisted of Wilson's four studies in human personality: "A Small Madness," a solo based on a poem by Emily Dickinson with music by Schoenberg; "Deaf Beethoven," a quartet performed to Beethoven's music and in silence; "Contemplations of a Painter," a duet with Henri Matisse as its inspiration and music by Prokofiev; and finally, "Little Black Boxes," a solo performed by Rich Burrows to music by Anton Webern. A program note gives special thanks to the Dance Gallery for its help and support. This most likely indicates that the concert was produced and/or performed off-campus.

A senior concert, produced off-campus and presented by "Clock Mother and Friends," included the following pieces: "It Was an Evil Day When the Village Flour Mill

Disappeared" by Donna Sheya, with music by Steve Reich; "Four Women" by Sally Ann Swarm, with music by Nina Simone; "Filling" by Leon Roden, accompanied by Gregorian Chant; "Tsu-Nao" by Becky Heist, with music by Alan Hovhaness; "A Short" by Barbara Doherty; "Hunters Web Spun," an abstraction of an aboriginal myth, by Joanne Petroff, with African accompaniment; and "Of Great Price" by Moira Nelson, based on the Scarlet Letter, with music by Alan Hovhaness.

Two master's thesis performances were also listed in the Dance '73 concert program as "Coming Performances." They were: "Sunrise, An Experience in Being," an experimental work by Toni Klein performed in the Arts and Architecture Building on 25 May 1973 at 4:00 p.m.; and "Catulli Carming" by Eric Nielsen, with music by Carl Orff, on 17 and 18 May 1973 in Room 208 of the Dance Building.

"Dance '73" was held in Kingsbury Hall on 23 and 24 March 1973. In an 18 March 1973 front-page article in the Sunday Arts section, the *Salt Lake Tribune* described the concert as "going thoroughly modern with distorted costumes, film projections and on-stage live electronic music."[7] It included four faculty works, all of which were premieres, and guest choreography by Jennifer Muller.

The first work on the concert was "Passing Change" by Ririe with a jazz score created and performed on stage by Steiner (electronic sound) and Stu Goldberg (piano). A program note refers to the contemporary choreographic focus of the piece:

> Sound and Motion: one dependent on the other
> some recalled
> some set
> some unset

Tribune reviewer Irene Jones describes the dance itself: "The dancers moved on-stage, casually stripped to their leotards, and began their free movements. As they concluded the scene, they again donned their jeans and coats and quietly left the stage."[8]

Judy LeVeque, a Visiting Assistant Professor and new to the department faculty that year, premiered "Soul Bird." This work also used live musicians with a score created for flute, oboe and steel drum. The piece, which evolved form a series of improvisation sessions, was set on nine departmental students and included a performance by Wilson. In her review for the *Salt Lake Tribune*, Jones praised his performance stating "his form and control gave beauty and substance to the dance, making it (a) highlight of the evening." She continued, "the dancers had the grace of birds, but freedom of dance was their medium."[9]

"Coverings" by Woodbury, with a musical collage by Steiner was a thirty-minute multimedia work created with Barbara and Ken White as media consultants. The dance sought to depict the façade of society, and had four sections: "Clown Parade," "Covered Figures," "Gaiety Façade," and "Mirror Images." The extent of the visual design and stage décor is noted in a *Tribune* review:

> The dance uses eight slide projectors, two eight-millimeter projectors and a double-frosted polyethylene and stretch fabric. Another fabric called "mylar" will be cut in strips….Mylar, an aluminized coating of highly reflective material can be used as a projection screen for images. The images will be bounced into the audience or can be easily distorted by moving the mylar strips.[10]

Jones summed it up, writing that "Coverings" was "constantly moving, almost tiring, satirical but enjoyable….The numerous backdrops gave dimension to the dance's message but left the viewers free to determine their own interpretations."[11]

"Giraffe" was a movement piece by Mangelson with music by the modern jazz quartet, Gunther Schuller. In the Nikolais tradition, Ms. Mangelson used costumes "to slightly distort body shape." The *Tribune* review describes the costumes and their effect on stage: "The costumes, unitards with raised circular areas, elongate the body shape and form a collage effect when the dancers come together."[12]

Guest artist and cutting edge choreographer Jennifer Muller also contributed a work to the concert. As an artist-in-residence during the fall quarter, Muller set two sections from "Rust (Giacometti Sculpture Garden) 1971," a work originally choreographed under a grant from the National Endowment for the Arts. Her work was also set on Repertory Dance Theatre, one of only a few companies at that time – outside of Muller's own company - to have one of her works in their repertory.

Barry Lynn was the costumer for the concert, with student assistant Nancy Jean Brooks. While he did not design any costumes for the concert, he "executed" the costumes for "Rust," "Coverings," and "Giraffe." Technical Director, Bruce Fugit, "executed" the set for "Rust" and the décor for "Coverings." As noted, Steiner continued his collaboration with the department; Woodbury commissioned a score for "Coverings," and he performed live for Ririe's "Passing Change."

For the first time, in conjunction with the annual faculty choreography concert, a children's matinee was held on Saturday, 24 March 1973 at 2:00 p.m. in Kingsbury Hall. "Dance is for Everyone" was presented by the Ririe-Woodbury Dance Company. It was a "fast-paced performance with audience participation and numerous multi-media effects."[13] The performance was in a lecture-demonstration format, and was tied to both Ririe's and Woodbury's work in the fledgling Artists-in- the-Schools program funded

through the National Endowment for the Arts. Both Ririe and Woodbury and their company took a pioneering role in the movement to introduce dance in the schools and educate younger audiences in the art form. The *Tribune* noted that "Dance is for Everyone" had been presented locally at Wasatch Junior High School, and while the company was on tour in Detroit, Michigan and Toledo, Ohio. The article states that when the concert was presented in Toledo in the fall of 1972, "the audience, clapping wildly, danced with the performers through the theater for 15 minutes after the performance."[14]

Jack Paul Lewis, who was the company manager for the Ririe-Woodbury Dance Company, was the publicity director for Dance '73. In a publicity report prepared for Paxman, Hayes, Woodbury and Mangelson, Lewis sets out both short and long-term publicity goals for the concert. Letting people know about the concert and encouraging them to attend was, of course, the short-term goal. The long-term goal was "to promote the Dance Department's image and to enhance its stature in the community." Lewis referred to outreach in the elementary, junior and senior high schools as "a traditional part of promoting this particular concert." Once again, classes and lecture-demonstrations were offered to elementary and secondary schools to "generate excitement and to increase ticket sales." While both concerts were publicized, it was decided that Ririe-Woodbury's children's show would be emphasized with elementary audiences, and Dance '73 with secondary audiences. Kaye Ragland coordinated the school outreach campaign. There was also a telephone campaign, and modern dance majors were asked to sell advance tickets.[15]

Notes

1. Scott L. Marsh, "Striped Celebrants," *Continuum*: *The Magazine of the University of Utah* (Spring 2009), http://www.continuum.utah.edu/2009spring/feature3.htm. Marsh, MFA ’84, served as chair of the Modern Dance Department at the University of Utah from 1997 – 2003.

2. Ibid.

3. Elizabeth R. Hayes, interview by author, tape recording, Salt Lake City, Utah, 26 March 1992.

4. Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

5. Ibid.

6. Ibid.

7. Staff Writer, “U. to stage multifaceted dancing show,” *Salt Lake Tribune*, 18 March 1973.

8. Irene Jones, “Dance ’73 Provides Audience Pleasing Interlude at U.” *Salt Lake Tribune*, March 24 1973.

9. Ibid.

10. Staff, “U. to stage multifaceted dancing show.”

11. Jones, “Pleasing Interlude.”

12. Staff, “U. to stage multifaceted dancing show.”

13. Ibid.

14. Ibid.

15. A publicity packet for Dance ‘73 was prepared for the department by Jack Paul Lewis; collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

CHAPTER 9

1973-1974

Yearly Overview

Faculty

Elizabeth Hayes, Director of Modern Dance
Shirley Ririe, John Wilson, Joan Woodbury
Maurine Dewsnup, Loabelle Mangelson, Ann Riordan
Judy Ann Le Veque, Morton Kay Barrell

Guest Artists and Instructors

Anthony LaGiglia

Teaching Assistants

None listed in the class schedule catalogue

Departmental Concerts and Performances

Choreographer's Concert #1 and #2
Autumn Quarter 1972
No Other Information Available

Choreographer's Concert #3
November 30, 1973 Dance Building Theatre
Choreographers: Kathy Gabriel, Titi Halle, Becky Hersh, Wendy Loring, Pamela Richard, Susan Sandack, Debbie Whitcomb

Seven Easy Pieces Plus One
February 8, 1974 Dance Building Theatre
Choreographers: Jacque Lynn Bell, Ruth Ann Glenn, Susan Gillis, Lisa Reswick, Leon Roden, Hazel Shaw, Fern Tresvan, Lisa Wariniski

Choreographer's Concert
March 8 and 9, 1974 Kingsbury Hall
Choreographers: Ann Brunsvik, Rich Burrows, Titi Halle, Robin Edward Johnson, Anthony LaGiglia, Wendy Loring, Kitty Rice, Susan Sandack, Clark Stookey, Lynn Walter Topovski

Summer Solstice
May 17 and 18, 1974 Dance Building Theater
Choreographers: Loabelle Mangelson, Shirley Ririe, John Wilson, Joan Woodbury

Final Act…A Dance Concert
May 31, 1974 Dance Building Theater
Choreographers: Lisa Buffmire, Alan Hadley, Victoria Hutchinson, Robin Edward Johnson, Nancy Ellen Stotz,, Linda Vernier, Shirley C. Wiegman, Sue Williams

In Passing
No Date or Location Noted
Choreographers: Moira Jackson, Paul Jackson, John Wilson

Significant Events

Maurine Dewsnup retires (1943-1974)

Faculty

The 1973-74 school year saw Wilson and Woodbury join Hayes as full Professors at the university. (Ririe would become a full Professor the following year.) Mangelson re-joined the faculty as an Assistant Professor, and Judy Ann LeVeque continued within the department as a Visiting Assistant Professor. Riordan was still part-time, but now taught a class each quarter. Anthony LaGiglia was an artist-in-residence, teaching and setting "Fields of Passing" on students for a March Choreographer's Concert.

Dewnsup, Asociate Professor, musician and composer retired in the spring of 1974. She came to the department in 1942 (not long after Hayes) after having been "discovered by the University of Utah Dance Department" accompanying dance classes at East High School. She was by all accounts an integral part of the fabric of the department, having

been a member of its core faculty through the crucial years of growth and development. It is not surprising that Hayes brought a musician on board early on in her tenure as Director of the Modern Dance Program; it was very much in keeping with her philosophy of a broad-based educational experience for the dancer.

Dewsnup's retirement after thirty-two years was an event worthy of attention. In a 27 March 1974 letter sent to "friends, colleagues and former students," Hayes announced Dewsnup's retirement writing that, "I'm sure it will come as a shock to you, as it has to all of us, to realize that the time has come for our dear Maurine Dewsnup to retire. She is so much a part of this Dance Department that it is difficult to imagine the Department without her."[2] A dance concert of faculty works was presented in Dewsnup's honor 17 and 18 May 1974 in the studio theatre in the Dance Building, and a reception was held in her honor in the Faculty Lounge of the university's A. Ray Olpin Union Building. In her letter, Hayes asked for notes and messages from "all those of you who love and appreciate her as much as we do" to be included in a memory book to be presented to Dewsnup. The text of the tribute given at the reception points to the important role she played within the modern dance program for so many years:

> Maurine Dewsnup has enriched the Department of Ballet and Modern Dance by her presence for the past thirty-two years. She has provided the musical inspiration for dance classes, taught basic elements of music for beginning dancers, introduced students to the mysteries of successful accompaniment for dance and opened to them the world of music literature. As accompanist, she has made the Dance Department the envy of those professional dance artists who have been fortunate enough to work with her. As a composer she has been the joy of choreographers. Maurine is not only an outstanding musician but she is also a scholar in the broadest sense of the word – well read and well informed in literature and the other arts as well as in world affairs. But most of all, Maurine has been a truly valued friend to students and faculty of the Dance Department. Although demands on her time have been heavy, seldom has she denied a request for her services, or refused to lend a sympathetic ear to a troubled student….It is difficult for the

> Department of Ballet and Modern Dance to think of functioning without the talents and wisdom of Maurine Dewsnup as a member of its faculty. She will be deeply missed.[3]

Dewsnup was truly a dancer's musician; in addition to her talents as an accompanist, she composed more than sixty musical compositions for dance choreography. A 1973 resume lists titles of "Compositions for Orchesis Concerts" including: "Studies of Design in Space: Directions, Focus, Symmetrical, Curved Line, Straight Line, Range, Three Designs in Line, Three Studies in Color;" "Dance Demonstration: Metrical Accent, Accumulative Meter Syncopation;" "Dance Demonstration: Unison, Successional, Round, Antiphonal, ABA, Rondo, Ground Bass, Theme and Variations;" "Dance Demonstration: An Explanation of the Element of Dance as an Art Form;" "Prelude to Peace;" "Campus Highlights;" "Contemporary Comment;" "Six Pomegranate Seeds;" "Dark Dreams;" "Song of Ruth;" "Pavane;" and "Moment of Decision," to name but a few.

Dewsnup retired having not only accompanied and composed for the department, but also having helped developed the required music component of the modern dance major, and taught the curriculum. (The strong musical component in the department's course of modern dance study is, again, reflective of the H'Doubler philosophy of educating the whole dancer.) Classes taught by Dewsnup included Elements of Dance (Dance 119), Dance Accompaniment (Dance 511, 513), and Resources in Dance Accompaniment (Dance 513), as well as the musical portions of the following classes: Introduction to Dance (Dance 110), First Year Modern Dance Technique and Composition (Dance 133), Dance History (Dance 571, 572, 573), and Dance for Children (Dance 580). Without a doubt, she was a great influence within the department.

Teaching assignments for the year as listed in the class schedule were as follows:

Hayes:
Autumn – Dance History (571)
Winter – Modern Technique and Composition (132 with Wilson on alternating days), Dance History (572), Dance Curriculum and Problems (620), Advanced Dance History (671)
Spring – Technique and Rhythmic Analysis (132), Dance History (573), Advanced Dance History (671)

Ririe:
Autumn – No teaching assignments
Winter – Modern Technique and Theory II (142 with Mangelson), Dance for Children (580), Repertory (585 with LeVeque)
Spring – Modern Technique and Composition (133), Advanced Dance Composition (351), Intermediate Dance Improvisation (522)

Wilson:
Autumn – Modern Technique and Theory II (141 with Mangelson), Independent Study (391/691 graduate level), Analysis of Dance Technique (530 for teaching majors only), Modern Dance Seminar (780)
Winter – Modern Dance Technique and Composition (132 with Hayes on alternating days), Modern Technique and Theory III (342 with Mangelson), Independent Study (391/691), Theory and Philosophy of Dance (550), Advanced Philosophy and Criticism (650)
Spring – Modern Technique and Theory II (143 with LeVeque), Analysis of Dance Technique (530 for modern dance performance and ballet majors only), Advanced Philosophy and Criticism (650), Independent Study (691), Thesis Research (697)

Woodbury:
Autumn – Modern Technique and Theory I (131 with LeVeque on alternating days), Intermediate Dance Composition (151), Repertory (585)
Winter – No teaching assignments
Spring – Modern Technique and Theory III (343 with LeVeque), Dance Lecture Demonstration (532), Modern Technique and Theory IV (543 with Mangelson), Repertory (585), Advanced Composition and Production (660), Seminar in Modern Dance (780)

Dewsnup:
Autumn – Elements of Music (119)
Winter - Resource Accompaniment (512)
Spring – Dance Accompaniment (511)

Mangelson:
Autumn – Modern Technique and Theory II (141 with Wilson), Advanced Dance Composition (351), Intermediate Dance Improvisation (522), Modern Technique and Theory (641), Advanced Composition and Production (660)
Winter – Introduction to Dance (110-1), Modern Technique and Theory II (142 with Ririe), Intermediate Dance Composition (151), Modern Technique and Theory III (342 with Wilson), Modern Technique and Theory IV (542 with LeVeque on alternating days), Modern Technique and Theory (641), Advanced Composition and Production (660), Seminar in Modern Dance (780 with LeVeque)
Spring – Dance Improvisation (321), Modern Technique and Theory IV (543 withWoodbury), Modern Dance in Secondary Schools (581)

Riordan:
Autumn – Introduction to Dance (110)
Winter – Introduction to Dance (110-2)
Spring – Introduction to Dance (110)

LeVeque:
Autumn – Modern Technique and Theory I (131 with Woodbury on alternating days), Dance Improvisation (321), Dance in Secondary Schools (581)
Winter – Beginning Technique and Rhythmic Analysis (122 for dance minors and P.E. majors), Modern Technique and Theory IV (542 with Mangelson on alternating days), Repertory (585 with Ririe), Seminar in Modern Dance (780 with Mangelson)
Spring – Modern Technique and Theory II (143 with Wilson), Dance Composition (150 for dance minors and non-majors), Modern Technique and Theory III (343 with Woodbury), Independent Study (391), Modern Technique and Theory (641)

Barrell:
Spring – Dance Production (560)
(Autumn production class (561) taught by "staff")

Program and Curriculum

While the freshman class was not as large as it had been in the last several years, it was still large – thirty-six students. The Department of Ballet and Modern Dance continued in its efforts to monitor enrollment, and ensure the quality and integrity of its programs. In the 1973-74 university catalogue, it was specifically stated for the first time that enrollment in all areas of the department was limited, and that "students will not be admitted to major classes unless they have been accepted by the department." Evaluation

procedures laid out in the 1973-74 university catalogue, took things a steps further, stating that majors would now be evaluated quarterly:

> Ballet and modern dance majors will be evaluated quarterly according to departmental standards. If progress according to these standards is not adequate, the student will receive official notice of his substandard status, and will be given until the end of the following quarter to meet departmental standards. If these standards are not met the student will officially be dropped from major status.

Quarterly evaluations supplanted the previous policy that gave entering freshmen until the final quarter of their sophomore year to earn departmental approval for major status. Modern dance transfer students, however, still had three quarters in which to establish major status. All majors were still required to earn grades of "C" or above in major course requirements, and pass a comprehensive examination in their senior year.

The 1973-74 university catalogue indicated that the core classes required of all modern dance majors (with either a performing or teaching emphasis) had been reworked; some classes were added, some omitted. The result was that fewer core classes were now required (18 instead of 27). This gave performing majors more choice in selecting dance electives that met their professional goals (see Chapter 7 for secondary teaching major requirements). All majors except those pursuing a secondary school certification were still expected to complete ninety hours of approved work in dance (including the core classes plus electives), enroll in a daily techniques class each quarter, complete one year of ballet technique (or the equivalent) and take Theatre 102.

The following courses now comprised the core requirement: Freshman Orientation (Dance 104; added); Elements of Music (Dance 119; added); First and Second Year Technique and Theory series (131-133, 141-143); Intermediate and Advanced Dance Composition (Dance 151, 351); Dance Improvisation (Dance 321; added); Resources in

Dance Accompaniment (Dance 512); Intermediate Dance Improvisation (Dance 522); Analysis of Dance Techniques (Dance 530); Dance Production (Dance 560, 561); only the third quarter of Dance History (Dance 573), which covered the history of modern dance; and Biology 131. Omitted from the new core of required classes were: Third Year Technique and Theory (Dance 341-343); Dance Accompaniment (Dance 511); Dance Lecture-Demonstration (Dance 532); Theory and Philosophy of Dance (Dance 550); the first two quarters of Dance History (Dance 571, 572); Dance Seminar: Contemporary Trends in Ballet and Modern Dance (Dance 588; no longer offered). In addition to the remaining dance courses, majors could also choose to fulfill their 90 hours by taking Physical Education 150, 152, 166, 218, 343 (or additional courses in physical education; folk, social and recreational dance classes), or Health Science 314.

The classes required of freshmen and sophomores were altered somewhat: The three quarter ballet technique requirement was shifted from the freshman to the sophomore year, and Elements of Music (119) was now listed as a freshman *requirement* autumn quarter. (It was a prerequisite for Technique and Rhythmic Analysis required of all freshmen winter quarter; the course catalogue noted that an exemption test could be taken for Dance 119.) Intermediate Improvisation (Dance 522) was now listed as a sophomore rather than a junior year requirement, although it could also be taken autumn of the junior year. Presumably, this would help alleviate the course load for the junior year, which was still quite heavy. The new biology requirement (Biology 131) was also added to the class load sophomore year. It should be noted that juniors were now only *required* to take 573 in the dance history sequence, although most took all three quarters.

The demand for non-major service classes continued to grow, and another section of Dance 102 was added to the schedule spring quarter. The College of Fine Arts had a 15-hour language requirement, which had previously been required of all dance students. Modern dance majors were now no longer required to study a foreign language. Ballet majors, however, were required to complete 15 hours of French.

Departmental Concerts and Performances

Departmental concerts were scheduled differently for the 1973-74 school year. It seems that three Choreographer's Concerts were held Autumn Quarter 1973 (although only the program from the third concert was available), and a fourth in March, which consisted of choreography selected from the fall's concerts. There was no Dance '73, but a concert honoring Dewsnup was held in May.

While two Choreographer's concerts had been held in each of the two previous school years, 1973-74 saw three concerts of new works by seniors and graduates. It seems that the increase in the number of concerts was related to the increased enrollment in the department; there were more senior and graduate students choreographing. Specifically, the freshman class of 1970-71 was the largest to date, with fifty-two freshman dance majors, and those who had continued as majors in the department were now seniors.

There is no information available for the first two Choreographer's Concerts, but a program from the third concert indicates that it was held on 30 November in the Dance Building Theatre, with two performances, at 4:00 p.m. and 8:00 p.m.[4] The concert consisted of seven pieces, and included works by Titi Halle, Kathy Gabriel, Debbi Whitcomb, Pamela Richard, Susan Sandack, Becky Hersh, and Wendy Loring.

A fourth Choreographer's Concert was held on 8 and 9 March 1974 in Kingsbury Hall and included senior and graduate choreography selected from the fall's concerts. This program included nine student creations and a premiere by Anthony LaGiglia, an artist-in-residence at the University. LaGiglia, assisted by students Moira Jackson and Kitty Rice, choreographed "Fields of Passing" to an original percussion score, and dedicated the work to the students of the University. Jones of the *Tribune* wrote, "Dancers in white, purple, yellow, green, black and red costumes, designed by Barry Lynn, swayed and fell to heavy drum beats and delightful percussion rhythms."[5]

Student works in the concert were: "Sweet Voices of Hope," by Clark Stookey, student and member of the Ririe-Woodbury Dance Company, set to music by Aretha Franklin, and described as "short and fun…a marvelous and mad piece using outlandish costumes and stuffing from pillows to complete the bedlam;" a work by Walter Lynn Topovski, also a member of Ririe- Woodbury Dance Company, set to music by Bach; "Obliquity" by Ann Brunsvik set to music by John Cage, and described as "most unusual, and without a doubt, most creative" in which "stunning lines and expressions" were designed against a "dissonant" musical background; "Pipes" by Richard Burrows, an "unusual piece" that used a background of water pipes projected on a giant backdrop; Sandack's "Bremerton" set to music by Emerson, Lake and Palmer; "Phoenix" by Halle; Loring's "Intermission," a "fine creation danced to an original jazz score by Stu Goldberg"; "Joy" by Robin Johnson, which was a "simple but refreshing dance" dedicated to Doris Humphrey; and "Family" by Kitty Rice, which was performed to Bernstein's "Sonata for Clarinet and Piano."[6]

On 17 and 18 May 1974 in the Studio Theater of the Dance Building, the Department of Ballet and Modern Dance sponsored a dance concert, "Summer Solstice," in honor of retiring professor, Maurine Dewsnup. Composer, teacher and accompanist to the Department of Modern Dance since 1943, Dewsnup was in integral part of the fabric of the department, and the concert a fitting farewell from her friends and fellow faculty members.

The concert began with a work by Woodbury performed by the Ririe-Woodbury Dance Company. Entitled "A Grimm Fairy Tale," the piece was accompanied by a sound collage, media effects and a narrator. "Voyage of the Minotaur," choreographed by Wilson in eight movements to the music of Stravinski, followed, and was dedicated to H'Doubler (as noted in the program) for "her insight into human nature and need." (The program notes that the "life and works of Pablo Picasso" also served as inspiration for the piece.) "On the Boards," originally choreographed in 1953, and performed by Ririe and Woodbury was, according to program notes, "A dance revived in commemoration to prove that old dances do die. One for the road, Maurine!" Mangelson's "Giraffe," first presented in "Dance'73," followed the four-minute piece.

Mangelson then presented a second work on the concert, "Overlay," which was choreographed in honor of Dewsnup. Performed to music by Kenneth Gaburo, it implemented "sounds, figures, costumes and facial masks," and included a performance by Woodbury as well as three other cast members. The final work on the concert was "Temperate Winds" by Wilson, another piece "dedicated and constructed for Miss Dewsnup, using the music of her favorite composer, Mozart."[7] Wilson made the

dedication to Dewsnup for her "wit, joy, artistry and inspiration."[8] The three-part work included a duet performed by Wilson and Mangelson.

Other concerts presented during the 1973-74 school year included: "Seven Easy Pieces Plus One" with two performances on February 8, 1974 in the Dance Building's Studio Theatre, with student works by Lisa Warinski, Ruth Ann Glenn, Lisa Reswick, Jacque Lynn Bell, Leon Roden, Susan Gillis, Hazel Shaw, and Fern Tresvan; "Final Act…A Dance Concert" with two performances on 31 May 1974 (also in the Studio Theatre), with student works by Lisa Buffmire, Linda Vernier, Nancy Ellen Stotz, Shirley E. Wiegman, Robin Edward Johnson (his Master of Fine Arts Thesis Production entitled "Outreach"), Sue Williams, Alan Hadley, and Victoria Hutchinson; and, "In Passing," presented by New Dance Theatre (undated although 1974 is noted on the program) with choreography (and performances) by students Moira Jackson (four pieces) and Paul Jackson (one piece), as well as a performance of the duet from Wilson's larger work, "The Voyage of the Minotaur" (featuring Moira and Paul Jackson on Friday evening, and Wilson on Thursday evening). It is not clear whether this concert was presented in the Dance Building's Studio Theater or off-campus.

Notes

1. A tribute to Dewsnup is found in the collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah. While the author is not named, it is logical to assume that Hayes, as director of the modern dance program, would have written it.

2. Elizabeth R. Hayes, Salt Lake City, to "friends, colleagues and former students" of Maurine Dewsnup, 27 March 1974, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

3. Dewsnup tribute, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

4. This was the first time that two performances of the same program were offered on the same day. This format was repeated in two other student concerts that year, " Seven Easy Pieces Plus One" and "Final Act….A Dance Concert." It is likely that two performances were scheduled to meet the audience demand.

5. Irene Jones, "Dance Concert Wholly Fresh," *Salt Lake Tribune*, 9 March 1974.

6. Ibid. All the descriptions quoted in this paragraph were taken from Jones article in the *Tribune*. Hayes also commented on the choreography. She wrote notes about some of the pieces on a program for the third Choreographer's Concert (found in Hayes's collected papers), and checked several. Obviously, the works presented in the fall concerts were being auditioned, or adjudicated, for the final spring concert. Three works from this third concert were chosen for the final concert, works by Halle, Loring, and Sandack. It seems likely that three works from each of the three fall concerts made up the nine student works in the spring concert. Whether it was Hayes alone who chose the pieces for the spring concert is unclear. Hayes's notes are interesting; her comments to all seven choreographers were concise and direct, reflecting her "educated eye." As Director of Modern Dance, Hayes did not teach the choreography classes, nor did she direct the student concerts anymore. These notes point, however, to her continued involvement in developing artistry in the student choreographers within the program she directed. For Halle's "Phoenix" she wrote "general choreography pleasing; needs polish; transitions need more definition; music good but a bit overpowering at the end"; for Loring's "Intermission," "section II should be III; II is still a little weak; Superb!"; and for Sandack's "Bremerton," simply "fun!"

7. Staff Writer, "The Dance Scene about Utah," *Salt Lake Tribune*, 12 May 1974.

8. Ibid.

CHAPTER 10

1974 – 1975

Yearly Overview

Faculty

Elizabeth Hayes, Director of Modern Dance
Shirley Ririe, John Wilson, Joan Woodbury
Bill Evans, Loabelle Mangelson
Anne Riordan, Morton Kay Barrell, Miriam Brunner

Guest Artists and Instructors

Information Unavailable

Teaching Assistants
Not available at the time the 1974-75 Class Schedule was printed

Departmental Concerts and Performances

Dance '74
22 and 23 November 1974 Kingsbury Hall
Choreographers: Bill Evans, Loa Mangelson, Shirley Ririe, Joan Woodbury

Men's Concert
14 and 15 April 1975 Dance Building Theatre
Choreographers: David Blood, Fred Davis, Stephen Fant, Brian Marble, Dean Nelson, Eric Whitmyre

Senior Choreography Concert #1
Program Unavailable Dance Building Theatre

Senior Choreography Concert #2
No Date Available Dance Building Theatre
Choreographers: Jeanie Bettini, Patsy Droubay, Judy Nelson, Cindy Parkinson, Sally Powell, Christina Reuber, Deborah Scott, Shirley Wiegman

Six Works in Motion (Graduate Concert)
8 and 9 May 1975 Dance Building Theatre
Choreographers: Sue Jamieson, Daphne Lowell, Rhonda Martyn, Cheryl Palonis, Suzanne Renner, JoAnna Mendl Shaw

Bill Evans in Concert
13 and 14 June 1975 Dance Building Theatre
Choreographers: Bill Evans, Spider Kedelsky, Matt Mattox, Anna Sokolow

Significant Events

Bill Evans and Miriam Brunner join the faculty

A Departmental Review is conducted of the Department of Ballet and Modern Dance

Faculty

Ririe was given full Professor status in the department after almost twenty years of teaching modern dance at the university (1955). Bill Evans and Miriam Brunner joined the faculty. Brunner taught the music resource classes previously taught by Dewsnup, and continued to do so through the 1975-76 school year. Bill Evans, a former student in the department and member of RDT, began teaching winter quarter 1975. Evans had strong ties to Utah. He studied at the University of Utah, receiving a BA in English, a BA equivalent in ballet, and an MFA in modern dance. He began his MFA studies at the university in the fall of 1967, completing his master's work during the 1969-70 school year. He joined RDT in 1968, and was a leading dancer and choreographer with the company until 1974. Like many alumni of the department, both before and after him, Evans returned to teach. With his arrival, the modern dance program now had two full-time male teachers.

While class schedules for the 1974-75 school year indicate the following teaching assignments, several major classes (typically assigned) are listed as being taught by "staff":

Hayes:
Autumn – Modern Workshop II (241), Dance History (571), Advanced Dance History (671)
Winter – Dance Production – Costume (562), Dance History (572), Advanced Dance History (671), Master's Research Consultation (698), Continuing Registration – Masters (699)
Spring – Rhythmic Analysis (135), Dance History (573), Advanced Dance History (671)

Ririe:
Autumn – No teaching assignments listed
Winter – Modern Technique and Theory I (132), Modern Workshop I (142), Improvisation and Chance Choreography (542 – new class offering), Performance – Repertory (585)
Spring – Modern Technique and Theory II (233 with Woodbury), Modern Workshop II (243), Independent Study (391), Teaching Methods for Children (580)

Wilson:
Autumn – Master's Thesis Research (697)
Winter – Modern Technique and Theory II (232), Independent Study (391/691), Stylistic Traditions and Resource in Performance and Choreography: Primitive, Archaic and Classic Antiquity (551), Dance Philosophy (575), Advanced Philosophy and Criticism (675), Thesis Research Masters (697), Graduate Dance Seminar (780)
Spring – Analysis of Dance Technique (530), Modern Technique and Theory IV (533 with Mangelson), Graduate Dance Workshop (641 with Woodbury), Independent Study (691), Thesis Research Masters (697)

Woodbury:
Autumn – Modern Technique and Theory I (131), Modern Workshop I (141), Sound as the Basis for Choreography (541 – new class offering), Performance – Repertory (585)
Winter – No teaching assignments
Spring – Modern Technique and Theory II (233 with Ririe), Technique and Theory III (333), Lecture Demonstration (555), Performance – Repertory (585), Graduate Technique and Theory (631 with 333), Graduate Workshop (641 with Wilson), Advanced Composition and Production (660)

Evans:
Winter – Modern Workshop II (242), Technique and Theory III (332), Senior Choreography Production (565 – new class offering), Graduate Technique and Theory (631 with 332)

Spring – Modern Technique and Theory I (133), Technique and Repertory (543 – new class offering), Seminar in Modern Dance (780)

Mangelson:
Autumn – No teaching assignments
Winter – Modern Technique and Theory IV (532), Modern Dance Teaching Methods (583), Advanced Composition and Production (660)
Spring – Modern Technique and Theory IV (533 with Wilson)

Riordan:
Autumn – Introduction to Dance (110), Modern Dance Teaching Methods (583)
Winter – Introduction to Dance (110)
Spring – Introduction to Dance (110), Dance Composition (123 for minors and non-majors)

Barrell:
Autumn – Dance Production (561-1; another section taught by Hayes)

Brunner:
Winter – Dance Accompaniment – Percussion (511)
Spring – Resources – Accompaniment (512)

Program and Curriculum

According to Hayes' records, in the 1974-75 year the modern dance program consisted of thirty-four freshmen, twenty-seven sophomores, twenty-one juniors, twenty-seven seniors, and seventeen graduate students.[1] The university catalogue for that year once again reflects the efforts of the modern dance faculty to refine and more clearly define their program. The performance emphasis was now called "Performance/Choreography Emphasis," and students wishing to pursue this track needed departmental approval. A general "Teaching Emphasis" was now described apart from the "Teaching Major in Dance with Secondary Certification." As before, a core of classes was required of all majors with specific classes required and recommended for each of the three different emphases. All majors except those pursuing secondary certification

were now required to complete ninety-five hours of approved work in dance rather than ninety hours as before.

In the previous year's catalogue, it stated that if a student received official notice that he or she was not meeting the departmental standards, they would be given until the *end of the following quarter* to improve, or be dropped from major status. In the catalogue for 1974-75, however, the wording was softened and changed to indicate that the student now would be given "an *appropriate time period* to meet departmental standards." While transfer students were still required to audition, the catalogue now stated that they, as entering sophomores and juniors, *must* qualify for the second year technique level in order to be admitted to the major program.

Curriculum continued to be refined. The 1969-70 and the 1974-75 school years saw the most curricular changes within the period covered by this thesis. In an interview, Ririe stated emphatically, "We always work curriculum!"[2] And so they did, prompted by the desire and a need to develop a program that would meet the needs of their students, and prepare them to meet the demands of the dance profession, whether they continued as performers, choreographers or teachers.

In October 1973, the modern dance faculty presented their plan for "extensive curriculum revision" to be implemented in the 1974-75 school year.[3] Several course numbers were changed:

> Dance 150 to Dance 123 (Dance Composition for Minors and Non-Majors)
> Dance 532 to Dance 555 (Dance Lecture-Demonstration)
> Dance 541, 542, 543 to Dance 531, 532, 533 (Technique and Theory IV)
> Dance 550 to Dance 575 (Dance Philosophy)
> Dance 581 to Dance 583 (Modern Dance Teaching Methods)
> Dance 641 to Dance 631 (Graduate Technique and Theory)
> Dance 650 to Dance 675 (Advanced Philosophy and Criticism)

Five courses had a change of title:

> Dance 520 from "Dance Curriculum and Problems in Education" to "Problems in Dance Education"
> Dance 575 from "Theory and Philosophy of Dance" to "Dance Philosophy"
> Dance 583 from "Modern Dance for Secondary Schools" to "Modern Dance Teaching Methods"
> Dance 585 from "Dance Repertory" to "Dance Performance and Repertory"
> Dance 780 from "Modern Dance Seminar" to "Graduate Dance Seminar"

Beginning Modern Dance Technique and Theory for dance minors (Dance 21) went from one to two credit hours.

Seventeen new courses were proposed in the curriculum revision, and were added to the course offerings catalogue for the 1974-75 year. Some courses were taught that year, and some were not taught until later; some courses were taught for a limited time, and some were never taught. When and whether courses were offered depended very much on the budget, and the available staff and space. Nonetheless, this revision reflected the faculty's desire to keep the program strong and relevant. The plan represented a brave step forward into the uncharted waters of dance in academia, at a time when the dance scene was changing and growing rapidly. It is worth noting the new courses proposed in this revision, whether or not they became a part of the department's ongoing curriculum; they offer insight into an important period in the growth of the modern dance program at the university. In the paragraphs that follow, we will examine the new courses as well as the restructuring of existing courses.[4]

As a core part of the revision, Technique and Theory I, II, and III were restructured. Previously, Technique and Theory classes met daily and received three credit hours. Modern Dance Technique and Theory I and II (Dance 131-133, 231-233) were now taught Monday, Wednesday, and Friday, and received two credit hours. New classes,

Modern Dance Workshop I and II (Dance 141-143, 241-243), to be taken in conjunction with Technique and Theory, were taught on Tuesday and Thursday, and received two credit hours. Technique and Theory III became a Monday, Wednesday, Friday class for two credit hours with no workshop attached; and Technique and Theory IV continued as a daily class for three credit hours, although the class numbers were changed for the series to 531, 532, and 533.

Graduate Technique and Theory, now Dance 631, now met three days a week for two credits, rather than daily for three credit hours. It met with Modern Technique and Theory III (331, 332, 333), and was offered each quarter. A new course, Graduate Workshop (Dance 641) met two days a week for two credit hours spring quarter 1975, and thereafter was offered autumn quarter.

Dance Improvisation (Dance 321) and Intermediate Dance Improvisation (Dance 522) were deleted from the course offerings and thus, from the sophomore requirements. Although these classes were deleted, improvisation, as a key element of the dancers' training, was still included in the curriculum. Modern Workshop I was described in the university catalogue as an "exploration of the basic elements of dance through technique, improvisation, composition and performance." Modern Dance Workshop II included "extended studies in basic elements of dance" which, of course, included improvisation. Improvisation and Chance as a Basis for Choreography (Dance 542) was a new course offered winter quarter, taught by Ririe. The class was taught under this title for four years until autumn 1978, when it was retitled Advanced Improvisation.

Hayes had taught Rhythmic Analysis winter quarter since the 1969-70 academic year as part of Technique and Theory I (Dance 132). It was now offered as a separate two

credit hour class (Dance 135) spring quarter, also taught by Hayes. Elements of Music (Dance 119) was still a prerequisite. Dance accompaniment classes (Dance 511 and 512) continued, and a new related class, Sound as a Basis for Choreography (Dance 541; re-numbered 543 the following year), was added. Taught autumn quarter by Woodbury, it was described in the university catalogue as focusing on "effective uses of existing music and the creation of sound scores for choreography." This is significant given the changing and innovative ways in which sound was being used to create scores for choreography. Woodbury was well qualified to initiate such a class give her collaborations with innovative musicians such as Steiner and, of course Nikolais. This class continued to be taught by various faculty members throughout the time period covered by this thesis, later becoming a prerequisite for the senior choreography and production class (Dance 565).

Evans taught Technique Leading to Repertory (Dance 543) spring quarter, another new course offering that year. (The following year it was renumbered as Dance 541 and offered autumn quarter.) New Directions in Choreography (Dance 557, later 547), described in the university catalogue as a "choreographic exploration of contemporary trends," was also added to the course offerings. Although it was not listed in the class schedule until autumn 1982, it was offered fairly consistently autumn quarter (1982, 1983, 1985, 1987, 1988, and 1989) from that point on. Mangelson was the primary instructor for this class.

The preparation of dance educators was also addressed in the curriculum revision. The education offerings were renumbered, refined and expanded with the addition of two advanced teaching classes. A focus on methodology was more clearly articulated. Dance

for Children (Dance 580), a five credit hour class, became Teaching Methods in Children's Dance, and the class description in the university catalogue now listed *methods* as well as materials and practice in teaching children. Advanced Teaching Methods in Children's Dance (Dance 581) was added to the course offerings for two credit hours. It included a performance element giving "experiences in developing and executing methods and materials for teaching dance to children, with the possibility of making performances with and for children."

Modern Dance for Secondary Schools (Dance 583) now became Modern Dance Teaching Methods, and was expanded to focus on both secondary and college dance instruction. Advanced Principles of Teaching (Dance 584), a new course, was added to the education sequence. Its focus, the "discovery of one's personal philosophy and exploration into practical and theoretical teaching experiences," was more experiential, philosophical and personal than Dance 583. Dance 584 first appeared in the class schedule spring quarter 1977 as a class for teaching assistants. Although, Dance 584 was to have been offered only once every third year, it was actually offered every quarter (with one exception) for the next four years. It then began to be offered autumn quarter only through the 1988-89 school year, after which, it no longer appeared in the course offerings or class schedule.

The existing production courses were renumbered and offered for less credit, and two new production classes were added. Previously, the production courses consisted of Dance 560 (staging, lighting, make-up) and Dance 561 (costuming), and each class received three credit hours. The new series of production courses were Dance 561 (theory of lighting; autumn quarter), now offered for two credit hours; Dance 562 (theory of

costume design and execution for dance; winter quarter), now offered for one credit hour; and Dance 563 (theory of promotion for dance performances; spring quarter), a new course offered for one credit hour. Dance 563, however, did not appear in the class schedule until spring 1979, and was only offered again winter quarter 1981and 1982. Production Lab (Dance 350, later 360), a new course described as "directed laboratory experiences in lighting, staging and costume making," was listed in the course offerings but was not actually taught until autumn quarter 1977. From that point, during the period covered by this thesis, it was taught each autumn quarter.

(Adjustments were made in Dance 561 and 562 over the next several years. The following year, Costuming was Dance 561, offered autumn quarter for two credit hours instead of one; lighting was Dance 562, offered winter quarter for one credit hour instead of two. In 1976-77, costuming again received one credit, and lighting two. This arrangement continued in 1977-78. Costuming was not offered again until autumn 1980, and then received two credit hours. It was then offered primarily winter or spring semester, as was lighting, which continued to be a two credit hour course.)

Senior Choreography and Production (Dance 565), a new course, was offered winter quarter 1975. By autumn 1985, the course was offered all three quarters. The class was required of all seniors, and dealt with "choreographing, lighting, costuming and production of dances for senior concerts." In the 1984-85 course catalogue, Dance 543 (Sound as the Basis for Choreography) was listed as a prerequisite for Dance 565, and Dance 560 (Advanced Composition and Production) was listed as prerequisite in 1989-90.

Stylistic Traditions and Resources in Performance and Choreography (Dance 551, 552, and 553) was a series of courses proposed by Wilson. One of the three courses in the series was to be taught winter quarter, with each course offered every third year. Dance 551 was to cover the primitive and archaic periods, and classic antiquity; Dance 552, gothic, renaissance and baroque periods; and Dance 553, romantic, realistic and expressionistic periods. Unfortunately, Dance 551 was only offered winter 1975; Dance 552 and 553 were never offered. This was most likely due to Wilson's departure at the end of the 1975 - 1976 school year.

Indicative of Wilson's influence was another class listed in the 1974-75 course offerings entitled Dramatic Forms and Choreography (Dance 554). Its focus was "the role of acting techniques in dance explored through dramatic forms: farce, comedy, melodrama and tragedy." It was taught winter quarter 1976 by Wilson, and only once again spring quarter 1977 by Ririe.

In an effort to look towards the future, the faculty envisioned a new course entitled Choreography for the Visual Media (Dance 556, later 546) that was to focus on the "choreographic process as related to television, film and other visual media." The class was listed in the course offerings catalogue through the 1988 – 1989 year, and was to be offered in alternate years. It was actually only taught three times in the period covered by this thesis, autumn 1980, spring 1983 and winter 1985.

Since 1968-69, the university catalogue had listed the sequence of classes for freshman, sophomores, juniors and seniors. Beginning in 1974-75, the catalogue listed only freshman and sophomore class sequences. Sequences for that year show that freshmen were no longer required to take Theatre 102 (Beginning Theatre), but were now

required to take Rhythmic Analysis (Dance 135) spring quarter as well as its pre-requisite, Dance 119 (Elements of Music), autumn quarter. Of course, Modern Dance Workshop I was now required each quarter in conjunction with Technique and Theory I.

The class sequence for sophomores changed quite a bit as Intermediate Dance Composition (Dance 151), Dance Improvisation (Dance 321), and Intermediate Dance Improvisation (522) were dropped from the sophomore sequence, and from the course offerings. Composition and improvisation were now incorporated into the Modern Dance Workshop II, which was required every quarter in conjunction with Technique and Theory II. Sophomores were still required to take Dance Accompaniment: Percussion (Dance 511), Biology 131 (with a prerequisite of Biology 101), Physical Education 218 and 343 (social and folk dance). This year, however, the catalogue indicates that performance majors could substitute Ballet 130, 131, 132 or 235, 236, 237 for the two physical education classes. Junior and senior schedules were determined by their major emphasis.

Departmental Review

A university review of the Department of Ballet and Modern Dance was conducted during the 1974-75 year. Under the stipulations of the Review of Graduate and Undergraduate Degree Programs approved by the University Senate in November 1972, both an External and an Internal Review Committee examined the department's programs. The External Review Committee was comprised of Louise Kloepper (Chairman of the Dance Division, University of Wisconsin, Madison), David McLain (Head of the Dance Division, University of Cincinnati, College-Conservatory of Music), and Nancy Smith (Chairman of the Department of Dance, Florida State University).

Internal Reviewers included Michael Rudick (English), Joseph Bentley (Psychology), and Jay Welch (Music), all professors at the University of Utah. The review included interviews of students and faculty, and an assessment of both undergraduate and graduate programs.

The Graduate Council prepared and submitted the final report, a summation of the findings of both the Internal and External Review Committees, to the Vice President for Academic Affairs and the University Senate on 12 January 1976. The report concluded that the quality of the department's program, faculty and graduates was outstanding, and recognized fact that the department had achieved a national reputation. It recommended that the BFA, MFA and MA programs be continued, but pointed out several issues that should be revisited. Not surprisingly, many of the same issues outlined in the 1971 student petition and in faculty communications with university administrators over the years were raised.[5] The report noted:

1. The Department has grown rapidly in recent years. The faculty teaching loads are too high and in some cases are becoming excessive. The faculty have responsibility for rehearsals and production, which add to the workload. In general, the faculty workload should be reduced.
2. Departmental funds for Teaching Assistants and Teaching Fellows are virtually non-existent, and, as a consequence, much of the teaching of undergraduates (particularly non-majors) is being done by volunteer student assistants who receive no compensation. Adequate financial support for Teaching Assistants and Teaching Fellows must be provided.
3. The graduate program has few courses designed specifically for graduate students. Additional courses at the graduate level such as the graduate ballet seminar should be developed.
4. Studios are heavily used not only for instruction but for student practice, production, and rehearsals. Consultants unanimously agree that studio facilities are inadequate. Plans should be made immediately to acquire additional space or to better schedule and utilize existing space.
5. To ensure the present high quality of programs in the Department the faculty should carefully assess the present graduate and undergraduate enrollment, including majors, to determine the proper limits for enrollment. There seems to be clear evidence that at the present time the

number of students is excessive, given the number of faculty, and the level of funding in the Department. The Department appears to be endangering the quality of its instruction by admitting too many students.

6. Funding for dance productions has been very low in the past. The compensation for production staff has also been very low. The quality of the Department's programs would be enhanced by increasing the budget for production activities.
7. The Department of Ballet is somewhat isolated from the mainstream of activities in the dance world. The quality of programs in the Department would be enhanced with an ongoing "faculty in residence" and/or "guest artist" program.[6]

While the findings of the external review committee were folded into the final report, it is worth noting particular comments by the external consultants in order to add depth and detail to the picture painted by the review. In terms of the department's geographic isolation referred to above, McLain noted,

> The fact that Utah is so far removed geographically from dance centers, is off the usual touring route of most major companies, and cannot frequently import guest teachers due to high transportation costs affect the morale of both faculty and students. There is a high sense of isolation from the rest of the dance world, which was expressed by both faculty and students.[7]

Smith concurred:

> There seems to be a scarcity of guest artists brought to campus for instructional or artistic purposes. I was told that the various local concert series and dance productions are so abundant that it is not profitable for Artist Series to bring in someone and that furthermore, there is inadequate wing space in Kingsbury Hall. The dance scene in Salt Lake City <u>is</u> unique, but the lack of outside stimuli certainly could make for an ingrown art.[8]

The modern dance program did have a comparative advantage over ballet in its connection with RDT, whereby the company shared visiting artists with the department on occasion, and, while the modern dance program did not have a budget line specifically for guest artists (the Rockefeller grant ended in 1967), Hayes did manage to patch together funds to bring in guests when possible. (It should be noted that the concept of the guest artist and dance residency came into being with the rise of modern dance

programs in higher education; guest artists became a vital part of these programs as both the growth of dance in higher education and the "dance boom" of the seventies coincided.) Interestingly, Kloepper noted that the University of Utah did not participate in the Artists-in Residency Programs sponsored by the NEA.[9]

In a letter responding to the findings of the reviewers, Hayes, Paxman and Mattlyn Gavers, Director of Ballet, noted, however, that while geographic isolation from the general dance world "deprived (them) of the inspiration that can be gained from learning from other leaders in the dance profession," it also worked to their advantage "in requiring that the faculty and students develop their own artistic resources." All agreed, however, with the recommendation of the external reviewers that their programs could benefit from a consistent use of visiting short-term faculty as teachers and choreographers.[10]

McLain also commented on admissions policy, stating,

> Again, because of the geographic location, it is not possible for prospective students to be auditioned at the University prior to admission as freshmen or sophomores. This frequently results in a wide range of technical ability, attitudes and individual potential in the freshmen class. On the other hand, all applicants have a chance to prove themselves during their early years of university training. Perhaps it would be helpful if the Department could have auditions in various cities across the country each year. It might also be helpful if the faculty could pre-screen applicants through the photograph they submit, along with a medical form containing a physician's statement of the applicant's height and weight, and a listing of career goals.[11]

Ririe-Woodbury, as noted earlier, became an important recruiting tool for the program as it began to tour widely during the seventies; as part of tits recruiting activities, the company conducted auditions at times. While auditions around the country did not become systemic, McLain's suggestion that applicants submit photographs was used in the application process over the next several years.

Smith also made several observations not mentioned in the final report submitted by the Graduate Council. She noted a need for additional strong technique teachers; crowded class conditions (for example, forty-five in a small studio) that could well impair instruction; and a curriculum that "appeared to be rather comprehensive and well developed," although she did have some concerns about the graduate course of study.[12] She also noted that there was considerable complaint on both the graduate and undergraduate levels about the lack of opportunity for modern dance majors to take the ballet they needed, and vice versa. On this issue, she noted that while justified, the problem, as so many, would require additional resource with which to provide additional classes. The fact that this was an area of concern for students points to the breaking down of walls that had existed between the two art forms in previous generations. (There was also a desire for more jazz offerings as well.) Furthermore, she recognized student comments on the "excellence of the theory courses," stating, "This always seems to me to be a special kind of compliment in a performing art discipline in which students usually are much more eager to do than to explore theoretical bases."[13]

Kloepper's findings dealt specifically with the modern dance program and were, in part, comparative, based on a questionnaire sent to Ohio State University, University of Illinois-Urbana, New York University, and, of course, the University of Wisconsin, Madison. While Utah ranked the lowest on staff available (with correspondingly heavy credit loads), Kloepper found that all universities offered much the same subject matter, and in some cases, comparable credit hours. She did note that Utah gave more time and credit in the areas of improvisation,

composition, teaching and in elective dance courses. The universities included in the survey all offered a performance-choreography major and a teaching major; Utah's, however, was the only program to distinguish between a noncertification teaching emphasis, and a certification teaching major. (It is not clear if the other universities had secondary certification attached to their teaching majors at this time.) Wisconsin had a dance therapy program as well. (Wilson's unsuccessful effort to establish a pre-therapy program in Utah was reflective of the field's desire to broaden departmental offerings.)

Kloepper's comments on the modern dance faculty were particularly interesting given the common Wisconsin-thread:

> The staff members of the modern dance division are either graduates from Utah or Wisconsin, which provides similar backgrounds of experience based on the pioneering work of Margaret H'Doubler of Wisconsin. This fact would tend to raise the question of in breeding. The homogeneousness of this group strengthens rather than weakens the teaching situation. Although the staff have similar backgrounds, over the years they have broadened their experiences through summer study with acknowledged dance artists in the field…Students offered the remark that each staff member was very individualistic in his or her approach to technique and composition. Apparently great variety is evident although solidly based on a similar background of knowledge and information.

She acknowledged the "exceptional productivity" of full-time staff Hayes, Woodbury, Ririe, and Wilson, noting that their "prodigious amount of creative output…ranks high on the list of qualified faculties and is in fact superior."

Kloepper met with modern dance seniors asking them to share "positive reactions" they had to the program and staff. Three "areas of staff course endeavors" were cited as outstanding – Analysis of Body Movement, Rhythmic Analysis, and Improvisation and Composition. Other comments noted the

creativity of the staff, and the abundance of opportunity – and encouragement - to do creative work and perform; the staff's individualistic approaches to technique (though it was recognized that there was a common ground of information and knowledge about the dance medium); valuable opportunities to do production work; and the healthy and open atmosphere of the department.

The Student Advisory Committee voiced strong feelings about not having access to Kingsbury Hall for student performances (a budgetary issue), and expressed a desire for more ballet and jazz. Graduate students appreciated having the little theater (Dance 208); they liked the flexibility of the program, the tradition of creativity in Utah, the time given to individual students by staff, and praised the teaching abilities of the staff. They felt their technique classes were challenging and the approach creative.[14]

The report of the internal review committee also adds depth to the final report submitted to the Graduate Council.[15] Its introductory paragraph included a statement acknowledging the unique place of arts in higher education:

> The Department of Ballet and Modern Dance shares with other members of the College of Fine Arts the problem of offering professional training, of an intensive, "conservatory" kind, in the arts while existing within the administrative structure of a university largely devoted to academic pursuits. There is no sense in which the presence of fine arts training is anomalous; university support of the arts is one of its valuable functions, and the recognition given to the arts – especially those of dance – by the university community has been sustained and appreciative over the years. Nevertheless, a number of problems that exist seem to be consequences of divergences between the perceived role of a professional program in performing arts and the role assumed by the predominately academic cast of the university, which is reflected in its traditions and administrative structures. It is important to point out that divergences of this kind are probably inevitable and irreducible; a department of dance cannot and should not be asked to do the same things in the same ways as does a traditionally-conceived academic department, and there is a value in assessing the programs of the Department of Ballet and

> Modern Dance on their own terms. Part of the problem, then lies with the University at large, whose responsibility is to recognize and appreciate the dance department's unique educational mission.

The reviewers made reference to the department's standards of excellence and its reputation:

> Administrative, faculty, and student perceptions attest almost universally to the excellence of the Department. Students recognize the high quality of instruction, faculty members regard their colleagues as eminently talented persons, and administrators judge this to be one among the most distinguished departments of dance in the United States, and in many respects a pioneer in university-level dance education. The BFA or MFA in dance from the University of Utah is, without question, both a respected degree and a valuable credential for its holder. It was not altogether surprising to the internal review committee to find, in speaking with faculty and students, the feeling that this excellence is maintained under what department members feel are less than ideal situations. But it should be stressed that the problems discussed in this committee's report (the same as in the final report) do not point to any concern over quality; rather, they stem from concern about the conditions under which professional work is pursued in the department.

The report noted cohesiveness within the two divisions of the department, stating, "All in all, given the existing temperamental variances (between ballet and modern dance students and faculty), the department is to be congratulated on its harmonious functioning." This harmonious functioning was important to the department's leaders. In response to this finding, Hayes, Paxman and Gavers stated,

> The department was particularly pleased to learn that the Internal Committee sensed that the modern dance and the ballet areas of the department are working cooperatively and compatibly to achieve common goals. We feel that our united faculty effort is a major strength of our department and program.[16]

The internal reviewers were impressed by "the powerful dedication of faculty members to their art and to the teaching of it," and noted that,

> It seems that this factor goes a long way toward compensating for the difficulties that might affect morale….Faculty who have been long connected with the department and the university feel a strong loyalty to the department and a determination to have it do its job well whatever the conditions."[17]

The same observation was found to be true of student attitudes; there was a commitment that allowed them to move forward against all odds (see Chapter 1, "The Dance Building Sonnet'). The internal reviewers' report also stated that faculty members appeared "altogether satisfied with the quality of their students," noting that the department's reputation attracted applicants from all over the country, and that its student body "must be among the most diverse in the university." It also referred to the department's stringent admissions criteria:

> Students are continually under pressure to maintain standards in order to keep their status in the programs. There is considerable attrition between the freshman year and the graduation year. Some of this is voluntary, some is the result of counseling out when a student evidently does not possess the talent to make the degree, and some is the result of the department's decision to drop a student. The committee questioned carefully both faculty and students on the fairness with which judgments were administered. Students appear to be aware of the criteria on which they are judged and have no significant complaints of arbitrariness. The criteria may sound subjective to outsiders, but misunderstandings are few and dance students are not especially grade-conscious. Decisions on students' continuance in the dance major are made by faculty committees in an audition situation rather than by individual instructors in courses. Probationary periods are allowed students, and they are informed as to what specific elements of their performance must be improved to regain full-status matriculation. In terms of demands made and accomplishments expected, the dance major is probably one of the most stringent undergraduate programs on the campus, yet the students recognize the necessity of this and consider its stringency as administered fairly.

Interestingly, the internal reviewers' report noted that admissions criteria were more stringent in modern dance than in ballet, "because adequate ballet training in high schools is nearly nonexistent." This premise of this statement is debatable. In reality, ballet training was a function of the studios, not the high schools. And

although modern dance was taught in some high schools, it seems more likely that modern dance enrollment was higher than ballet because of the interest generated by the dance boom, and the fact that modern dance had a longer tradition as a field of study in higher education.

The report acknowledged the rigor of the major, noting that the dance major required ninety credit hours, or "about twice the minimum number for most academic majors." As such, dance study was seen as a "conservatory" on campus with limited liberal education experiences for its students. Students noted the difficulty in scheduling classes outside the department because technique classes met for ninety minutes rather than the usual fifty minutes for academic classes. However, according to the internal reviewers' report,

> Less concentration would be deleterious since the BFA must qualify its holder to step immediately into a professional position without further graduate training. Still, the department's faculty expects dance students to meet their general obligations cheerfully, and it emphasizes to students that if they want to do more than dance, the university is not the place for them.[18]

Nevertheless, the report noted that "the student complaint heard again and again involved the arduousness of the dance major," which paralleled the "prevalent faculty complaints about overwork in their teaching assignments." The demands of classes, rehearsals, and performances with limited space and the resulting scheduling inconveniences undoubtedly took their toll on both faculty and students. However, faculty stated that they did not feel that the hour demands of the students were "materially out of line with university norms," and questioned the students' inability to "reconcile their desire for less work with their appreciation of the fact that constant work makes a dancer." They also stated clearly their "disinclination to see the BFA become a five-year program."[19]

As has been noted, the department was "underbugeted," and this was felt in the area of graduate student support. The department employed .75 FTE worth of graduate teaching fellows (TF), far less than other university programs with similar enrollments, with the consequence that was more than once described to the internal review committee as 'scandalous':

> The bulk of the department's non-major instruction in dance is done by graduate and undergraduate students who volunteer for the job and are compensated, in some cases, by credit hours and, in other cases, not at all. The circumstance is widely deplored within the department. The absence of significant TF support has at least two significant effects on the graduate program itself. First, since the MFA degree is primarily a teaching credential, instructional experience ought to be provided for candidates and isn't. Second, graduate students must support themselves through part-time or even full-time employment outside the university, and so take longer to complete their degrees and concentrate less upon them than is felt desirable.[20]

Both internal and external reviewers noted a lack of development in the graduate curriculum. The report of the internal review committee stated,

> Because there is little offered beyond the 500-level, the department feels obliged not to accept its own BFAs into the masters programs unless they have spent some time in dance away from the university before graduate admission; in this way, the department hopes to prevent its masters program from being one or two more years of repeated undergraduate course work. Graduate students and involved faculty whom the committee spoke to are sensitive to the lack of a full graduate curriculum, but students will enter what there is because the MFA seems now to be the accepted credential for college-level dance teaching.[21]

Department faculty responded to the consultants concern:

> The fact that our graduate student body, by choice, has been held to a small and select group, and, again, our limited space and faculty numbers have made impractical the establishment of a totally separate graduate curriculum. Technique classes are sufficiently advanced to challenge both undergraduate and graduate students. The problem is to find graduate students capable of working at our most advanced undergraduate levels. Classes in choreography require students to solve the creative problems at their own levels of artistic advancement. It is the degree of understanding that the student brings to the problems that determines the quality of the solution. We have, in fact, based

> our graduate program on a few specific graduate courses, but then have provided graduate students with opportunity for independent study options. These independent studies bring students into a close and personal contact with a variety of faculty members providing them with the kind of interchange and learning experience, which simply does not come through class type courses.
>
> Students who have completed our graduate programs, gone elsewhere and then returned for visits, or have corresponded with us, have emphatically told us that their master's study provided them with realistic, full and practical backgrounds for their professional work in companies and universities. So though our graduate program, as it is outlined in the catalog, may not specifically fit into the general pattern of other university graduate programs, we nevertheless feel that it is a valid and substantial program and would question the necessity or validity of major adjustments. There are areas of graduate study in which we may wish to expand in future years, but such expansion will certainly demand additional faculty and workspace.[22]

It should be noted that in 1976 -77, Sally Fitt joined the faculty as Director of Graduate Studies, and began to develop the existing graduate curriculum (see Chapter 14, "Development of the Graduate Program").

The internal review committee concluded that the department was strong, "endowed with excellent and accomplished faculty and with students of considerable potential." It was cited for remarkable resilience in maintaining high-quality programs in the face of budgetary shortfalls, and it was noted that in addition to increased space, budget and teaching fellow support, the department was also in need of "greater faculty and departmental recognition for the quality of the job being done." Furthermore, it stated that department "presents a picture of activity and effectiveness" and, despite problems, would, whatever the conditions, "do better than merely muddle through."[23]

Lastly, but significantly, the report noted that in past years, the department had had a good placement record for its degree-holders. It made reference to the job crunch in all sectors of the then current economy, but expressed the sentiment that, "given

maintenance of the department's reputation and standards, Utah graduates ought to be able to compete on the national market advantageously."[24]

A *Tribune* article from the same time period entitled "University Freshmen Dancers – Competition's Strong and Financial Future's Dim," corroborates the internal reviewers' findings. It stated that although the ballet and modern programs "boast record numbers this year, the statistics show that few will graduate." It continued:

> Despite the financial woes plaguing many of the nation's major dance companies, student interest in dance careers is as strong as ever at the University of Utah. The Utah Department of Ballet and Modern Dance, recognized as one of the finest and most demanding in the nation, is still attracting more eager applicants than it can accept. "We've thought for years that our applications would begin to drop because of the economic instability of the profession, says department Gordon Paxman. "But we've been surprised each year," he adds. "The interest has not diminished. We have enough applicants to expand the department if funds were available." Acceptance at Utah is actually the easiest part in the long and rocky road to a professional dancing career. Only half the freshmen modern dance students at Utah, and less on one-fourth of the entering ballet students, will actually graduate from the dance program.[25]

The article continued speaking of the students and demands of the Utah program:

> Paxman explains, "Beginning modern dance student are put into a freshman technique class since there is not a great deal of variation in the technical skills among these students." The first big weeding-out process comes at the end of the first year. "We are able to have high standards, and we stay pretty close to our technical and creative accomplishment goals," he says. "You either have that certain amount of native talent or you don't. If by the end of the first year it is apparent that a student can't meet the standards, he or she is counseled out by the faculty. We don't just dump students. We try to help them decide whether they want to change majors, or go to some other school with less exacting standards." The rigorous standards of the program provide a rude awakening for many entering students. "It's really a shock when you come from a small town where you were considered the best," says Shirley Wiegman, a senior modern dance major.[26]

On a final note the article noted that "the Utah students believe that going to college for dance training instead of apprenticing at an early age with a professional dance company provides a lot more versatility and security."[27]

Departmental Concerts and Performances

While the annual faculty choreographer's concerts were usually held spring quarter, because of the concert held in the spring of 1974 to honor Dewsnup, Dance '74, was held in the fall on 22 and 23 November 1974 in Kingsbury Hall. A concert announcement in the *Daily Chronicle* stated that this particular concert would be the only departmental dance concert to be held in Kingsbury Hall that year.[28] The concert consisted of four works by Woodbury, Mangelson, Ririe, and new faculty member Bill Evans. "Who's in the Center Ring?" a premier work by Woodbury, was based on the idea that Americans were becoming a "nation of watchers."[29] The thirty-minute piece included a cast of twenty and consisted of five sections: Performance, Adulation, Audience on the Go, Who's Up Front?, and The Watchers. The accompaniment was a collage by Steiner with special assistance from Miriam Brunner, Woodbury and various recording artists. The visual design by Barbara Yerbury and Kenneth White was made possible by a grant from the National Endowment for the Arts.

Mangelson's "Overlay" (dedicated to Dewsnup) was performed again, this time with a cast that included faculty members Woodbury and Mangelson, and two members of the Ririe-Woodbury Dance Company, Robin Johnson and Phyllis Haskell. The dance was now in the repertoire of the company. In a press packet prepared by student Rhonda Martyn for Irene Jones of the *Salt Lake Tribune*, the dance and the process were described as follows:

> The piece started out as an energy study using one man and two women. The choreographer's intention was to experience a forced, thrown, whipping, driven kind of energy. The intensity in speed and energy output made the dancers feel almost possessed by their own bodies. The movement began to look as if the dancers were trying to rid themselves of their own bodies. Their bodies seemed multi-layered with skin they were trying to remove or shed. Thinking of the idea of layers of people, bodies, personalities, energies, the dance concept began to take shape. The title became evident – "Overlay." After the dance was choreographed using three dancers, an overlay of another figure was added. This solo figure carries on ripped, long pieces of shuting wrapped up in an apron. She begins ripping the Johrie and attaching the pieces to her body – her action or movement sequence is the exploration of time – she sits in one corner of the stage and very literally tears the fabric by hand. The dance or trio part of "Overlay" are dancing, oblivious to her presence. The choreographer then added on overly of sound composed by Kenneth Gaburo called "Fat Millie's Lament" – the score is very repetitive and is actually an overlay of voices repeating "Fat Millie" at various speeds. So a 2nd overlay was added to the trio – and finally a third – facial masks that can be peeled off are worn by the 3 dancers – thus, the last overlay.[30]

The third work on the concert was "Legacy" by Bill Evans. The work was created in 1971, commissioned by a grant from the S. B. Eggerston Foundation of Salt Lake City, and was premiered by the Utah Repertory Dance Theatre. For "Dance '74," a revised version of the work, originally done for the Harvard University Dance Center's Resident Company in August 1974, was performed. Set to Harold Shapero's "String Quartet #1," the work was inspired by photographs of early Utah Mormon families from the latter part of the nineteenth century. It was danced in period costumes before a large set piece depicting the interior of a period home with both sets and costumes used courtesy of Utah Repertory Dance Theatre. It was narrative in structure and depicted a fictional occurrence within a polygamous household. Evans danced the role of "A Man" for both evening performances; the remaining four roles (His First Wife, Their Son, His Second Wife, and His Third Wife) were dual cast with alternating student casts for each of the two performances.

The final piece on the concert was Ririe's "Paper Piece," a thirty-minute work commissioned by the National Endowment for the Arts with a $9,000 Choreographic Grant, and premiered in Minneapolis, Minnesota in August 1974. It was set to a collage score by Steiner, with slides and visual designs by Ken White and Barbara Yerbury, and was performed by members of the Ririe-Woodbury Dance Company: Woodbury, Dee Winterton (Head of the Dance Department, Brigham Young University), Doris Hudson (modern dance student, University of Utah), Lynn Walter Topovski (modern dance student, University of Utah), Donna Sheya (former modern dance student, University of Utah), and Clark Stookey (former modern dance student, University of Utah). The work is described in press material as having "no particular linear or dramatic idea, no particular conceptual idea or thread. It is simply a dance dealing with paper."[31] The idea came from Ririe's many years of teaching improvisation classes at the university in which newsprint was used as the "stimulating object." In fact, parts of the dance were improvised as the dancers "unroll the paper, tear and tangle it, wrap themselves in it and build mountains with it."[31] The piece consisted of several sections as outlined in the press materials:

1. Ritual – the ritual of bringing the paper rolls on stage. The ritual of any beginning.
2. Paper flying – the excitement of paper rolls – people and paper sheets flying in space.
3. Paper river – a solo danced by Donna Sheya done in a river of paper.
4. Paper tearing – the sounds of tearing and tangling combined.
5. Stuffing and mask – using the paper to distort the body's shape.
6. Paper walls
7. Light show – done on the wall with projections by Ken White and Barbara Yerbury – a landscape.
8. Whirlwind
9. Paper mountain – <u>again</u> the ritual of building a paper mountain.[33]

(Note: In its use of paper, Ririe's work reflects the influence of Anna Halprin, being very similar to Halprin's "Paper" happening (1964) and, in particular, "Parades and Changes" (1965-67).)

On 14 and 15 April 1974, "The Men's Concert" was held in the Dance Building Theatre with Evans acting as the faculty advisor. The concert included six works by male students in the department: "You Like It" by Fred Davis; "Summer Song" by Brian Marble; "Wet Dream" by Eric Whitmyre; "Banana" by Stephen Fant; "Journey" by David Blood; and "Untitled" by Dean Nelson. Blood and Nelson were graduate students; Davis, Marble, Whitmyre, and Fant were sophomores. It is likely that the works they presented came from their work in Modern Dance Workshop II, which was taught by Evans winter quarter. (Department records indicate that the following year only Whitmyre and Marble returned as juniors, and only Whitmyre continued to his senior year. This indicates that there was attrition in student enrollment; whether these students "dropped out" of the program or were counseled out is unclear.)

Evans presented another concert, "Bill Evans in Concert," on 13 and 14 June 1975 in the Dance Building Theatre. The solo concert included eight pieces, five choreographed by Evans, and three repertory works: "Gigue," a premiere by Evans; "Song in August" and "What's Your Story, Morning Glory" by Evans; excerpts from "Hard Times" and "Tin-Tal" also by Evans; "Harold" by Spider Kedelsky, a dancer and choreographer who worked with Jack Cole; an excerpt from "Opus Jazz Loves Bach" by jazz great Matt Mattox; and an excerpt ("The Good Soldier") from Anna Sokolow's "Lyric Suite."

Graduate students Cheryl Palonis, Sue Jamieson, JoAnna Mendl Shaw, Daphne Lowell, Suzanne Renner, and Rhonda Martyn presented "Six Works in Motion" on May

8 and 9, 1975 in the Dance Building Theatre. Palonis presented “Vivant”; Jamieson, “Ablative Dream”; Mendl Shaw, a duet entitled “Don’t touch me! Don’t question me! Don’t speak to me! Stay with me!”; Lowell, “Awe,” a larger work with live flute, organ, violin and percussion accompaniment; Renner presented a solo, “Variation III” and a group work, “Chairity”; and Martyn presented “Exclamaciones del Alma a Dios,” a work based on the life and literary works of Saint Teresa of Avila. (Renner, from New Zealand, danced with Ririe-Woodbury for nine years until 1985.)

As in previous years, concert programs are not available for all concerts held during that year. A program for the Senior Choreographer’s Concert #2, was available, and lists works by modern dance senior students Christina Reuber, “Seventide”; Deborah Scott, “The Best to You Each Morning”; Sally Powell, “Follow Thru”; Shirley Wiegman, “My Spirit Wears No Death Mask,” a “portrayal of the agony and strength of Anne Boleyn during moments before her execution”; Judy Nelson, “Reveries of the Dawn”; Cindy Parkinson, “ Back Door to Ecstasy”; Patsy Droubay, “Chrystal Trudges”; Jeanie Bettini, “Two All Beef Patties, Special Sleaze, Lettuce, Cheese, Pickles, Onions on a Sesame Seed Bun,” a work in five sections set to a television sound collage. Faculty advisor for the concert was Bill Evans.

It is not clear in which quarter the concert took place. However, the student (senior and graduate) choreography concerts were usually produced autumn quarter. It should be noted here that these concerts of senior and graduate choreography were called Orchesis Choreographer’s Concerts (OCC) for many years. In the autumn of 1968, 1969, and 1971, they were still titled as such. Autumn 1970’s concert dropped “Orchesis” from its title, and was simply the Choreographer’s Dance Concert, most likely by student choice,

and perhaps because Orchesis, since 1969, was no longer the inclusive performance group it had been in the past; it was now an honorary organization. In 1972 – 1973 there were many concerts of student work with a variety of titles from Graduate Student Concert to A.C.M.E. in Dance. In 1973-74, the four concerts of senior choreography (and one graduate work) were once again titled Choreographer's Concert. Autumn quarter of 1975 two Senior Choreography Concerts were held; this was the last year that the old paradigm of the OCC, or an alternately titled concert of senior and graduate work, was held in the fall and a faculty choreographer's concert held spring quarter. Whatever these autumn concerts were called, the connection of the word "Orchesis" to the concerts was still strong in the campus community. The OCC concerts and faculty concerts received a small amount of funding from the Student Activities Committee (SAC) at the university; in a November 1975 letter from the SAC chairperson to Gordon Paxman informing him of the year's budget allocation for concerts, the student concerts were still referred to as "OCC." (In this particular letter it was indicated that Dance '76 would receive $1,000; OCC 1, $333.00; OCC 2, $333.00; and the Graduate Thesis Concert(s), $333.00. This budget indicates some, although inadequate, support from the university community.)[34]

Notes

1. Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

2. Shirley Ririe, interview by author, tape recording, Salt Lake City, Utah, 12 March 1992.

3. Department of Ballet and Modern Dance, University of Utah, "Extensive Curriculum Revision Modern Dance," 12 October 1973, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

4. All course descriptions are taken from the 1974 – 1975 university course catalogue's course descriptions for modern dance (127 – 128).

5. On February 13, 1975, Hayes sent the following letter to Pete D. Gardner, the Vice President for Academic Affairs at the University of Utah as part of an ongoing communication surrounding the budgetary needs of the department:

Dear Vice President Gardner:

In accordance with your request, I am sending you this additional evidence of our desperate need for financial assistance in order to continue our nationally recognized program of modern dance:

1. Already this year we have had at least 300 inquires from students who indicate interest in entering our program of modern dance at Utah; yet, we can accommodate less than 50 new major students according to our self-imposed quota.
2. We have cut the number of modern dance major students we accept to the bare minimum of 25-30 students for each class level. A further reduction of major students would not reduce the number of classes we offer -- it would merely reduce the size of our classes. At present each of our major classes is offered only once a year (one section only) and if we were to cut any of these classes we would jeopardize our curriculum and the reason for our national reputation.
3. We have only four faculty who teach technique and we offer four technique levels. In an emergency or during a sabbatical we have no faculty reserve upon whom to draw.
4. Our number of faculty and staff is woefully small even relative to our restricted number of modern dance major students. Although we have slightly more modern dance major students that Ohio State University, the University of Utah has less than one-third of the number of modern dance faculty and staff to carry on the same responsibilities.

	Undergraduates	Graduates	
Ohio State University	110	20	28 full-time faculty and staff
University of Utah	115	17	5 dance faculty or part-time equivalent; 1 musician; 1 secretary; 1-1/2 technical staff

SUNY Brockport, that I am sure has not more majors than Utah, if as many, has 18 full-time faculty and staff. Although their student enrollment is larger than ours, UCLA has a dance faculty and staff of 30 people.

While we do not expect to compete with Ohio State in terms of number of faculty and staff relative to students, we do feel that the inequities between the two institutions indicate that the Utah modern dance program is greatly understaffed and in need of assistance. Our incredibly small faculty, therefore, must depend upon help from our adjunct instructor and teaching assistants or our Department simply cannot function. It is essential that we have adequate money to cover these needed budget categories. As I stated in my other letters, these funds are presently nearly non-existent.
(Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.)

6. The Graduate School, University of Utah, "Graduate Council Report to the Vice-President for Academic Affairs and the University Senate", 12 January 1976, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah. Kurt Brandle, Architecture, and Marshall Kreuter, submitted a report entitled "Review of Department of Ballet and Modern Dance" to the Graduate Council on 5 December 1975. This report preceded the above report as a matter of protocol, and concluded that the "external and internal reports concur in all major aspects of this department's strengths and problems." Its summary and recommendations are the same as those found in the report of the Graduate Council, although very briefly stated. The report of the Graduate Council was prepared with more detail.

7. David McLain, Evaluator's Report, "Funds, Space and Geographic Location Create Major Problems," 2 April 1975, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

8. Nancy W. Smith, Evaluator's Report: Undergraduate and Graduate Degree Programs of the Department of Ballet and Modern Dance in the College of Fine Arts, the University of Utah, "Evaluator's Observations," n.d., 2, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

9. Louise Kloepper, Evaluator's Report, 21 April 1975, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

10. Mattlyn Gavers, Elizabeth R. Hayes, Gordon Paxman, Department of Ballet and Modern Dance, University of Utah, to Dr. Sterling McMurrin, Dean of the Graduate

School, University of Utah, 25 November 1975, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

11. McLain, Evaluator's Report, "Admissions Report."

12. Speaking about the graduate curriculum (supposedly for both the ballet and modern dance programs), Smith noted "In discussing the MFA program with its director, one area of concern emerged: there seems to be an imbalance between curricular opportunities of a directed individual study nature and specific cognate courses. Most of the graduate curriculum seems to be pursued on an individual basis and/or in courses outside of the department, with a few exceptions. Individuated teaching-learning situations and curricular freedom are certainly not in themselves detrimental; indeed, they can represent learning at its most potent, if supported and accompanied by solid theoretical bases. If the emphasis on individual study means that graduate students have many options within a carefully articulated structure appropriate to graduate standards, the practice may simply be an index of curricular flexibility. I was told, however, that in a 60 – 70 hour MFA program, only 25 graduate hours of course work are offered. This seems to me to be a considerable imbalance. I was told that courses on the junior and senior levels could be taken by graduate students and would be applicable to their degrees. If this means that graduate learning goals and expectations replicate those at the undergraduate level, this practice would seem questionable" (Smith, Evaluator's Report, n.d.).

13. Smith, Evaluator's Report.

14. Kloepper, Evaluator's Report.

15. Joseph Bentley, Michael Rudick, Jay E. Welch, "Report of the Internal Review Committee for the Department of Ballet and Modern Dance," University of Utah, to Richard Kendell, Graduate School, University of Utah, 5 June 1975, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

16. Gavers, Hayes, Paxman, to McMurrin, 25 November 1975.

17. Bentley, Rudick, Welch, Report of the Internal Review Committee.

18. Ibid.

19. Ibid.

20. Ibid.

21. Ibid.

22. Gavers, Hayes, Paxman, to McMurrin, 25 November 1975.

23. Bentley, Rudick, Welch, Report of the Internal Review Committee.

24. Ibid.

25. Staff Writer, "University Freshmen Dancers – Competition's Strong and Financial Future's Dim," *Salt Lake Tribune*, 1 December 1974.

26. Ibid.

27. Ibid.

28. *Daily Chronicle*, untitled, n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

29. This description is noted in the concert program.

30. Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

31. Ibid.

32. Irene Jones, *Salt Lake Tribune*, 17 November 1974.

33. Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

34. Ibid.

CHAPTER 11

1975-1976

Yearly Overview

Faculty

Elizabeth Hayes, Director of Modern Dance
Shirley Ririe, John Wilson, Joan Woodbury
Bill Evans, Loabelle Mangelson, Anne Riordan
Morton Kay Barrell, Miriam Brunner

Teaching Assistants

Susan Jamieson, Janet Shaw, Nancy Simon, C. Parsons, Margaret Tcheng, K. Rice, Rhonda Martyn, Jennifer Tolch, Cheryl Palonis, Nancy Welti, Janet Singer. Della Davidson, Dean Nelson

Guest Artists and Instructors

Joan Armstrong (Autumn)
Ethel Winter (Autumn)
Tandy Beal (Spring)
Jon Scoville (Spring)

Departmental Concerts and Performances

Senior Choreographer's Concert #1
28 and 29 October 1975 Dance Building Theatre
Choreographers: Della Davidson, Susie Fuller, Joy Gottlieb, Pamela Jones, Lisa Katz, Carli Mareneck, Janet Singer, Nancy Simon, Jennifer Tolch, Nancy Welti

Senior Chorographer's Concert #2
17 and 18 November 1975 Dance Building Theatre
No Program Available

Conversations
No Date or Location Available
Choreographers: Della Davidson, Lisa Katz

Ancestors
7 and 8 November 1975 Dance Building Theatre
Choreographer: Margaret Tcheng

Bill Evans and Friends
November 24 and 25, 1975
Choreographer: Bill Evans

An Evening of Conceptual Improvisation: A Work in Progress
18 and 19 December 1975 Dance Building Theatre
Choreographer: Joan Woodbury

Dance ‘76
23 and 24 April 1976 Kingsbury Hall
Choreographers: Bill Evans, Loabelle Mangelson, Shriley Ririe, John Wilson

Significant Events

Gordon Paxman steps down as Chair of the Department of Ballet and Modern Dance at the end of the 1975-76 school year

John Wilson, Bill Evans, and Miriam Brunner leave the University at the end of the year

Anne Riordan becomes a full-time faculty member

Faculty

In addition to its core faculty, the modern dance department welcomed several guest artists during the 1975-1976 school year: Ethel Winter and Joan Armstrong autumn quarter, and Tandy Beal, spring quarter. Winter, a former member of the Martha Graham Company co-taught Technique and Theory III with Evans, Technique and Theory IV with Armstrong, and taught a section of Technique and Repertory. (Evans taught the other section). Armstrong, a dancer with RDT, co-taught fourth year Technique and

Theory with Winter. Armstrong taught Tuesday and Thursday; and Winter, Monday, Wednesday and Friday.

Spring quarter 1976, Tandy Beal taught Technique and Theory and Workshop I, as well as the Performance and Repertory class. From this point on, Beal, a former member of the Nikolais Dance Company and director of Tandy Beal and Company, returned to the department each spring for a teaching and choreographic residency. She brought with her partner and musician, Jon Scoville, who accompanied technique classes, and soon began teaching the accompaniment and musical resource classes in the department. Scoville was an accomplished accompanist, musical director, composer and the co-artistic director of Tandy Beal and Company in Santa Cruz, California. He actively taught classes and workshops around the country in percussion accompaniment, design and construction of musical instruments, and musical resources for dance teachers.

Riordan became a full-time faculty member. In addition to Introduction to Dance (Dance 110) which she began teaching autumn quarter 1972, she now also taught Modern Dance Teaching Methods (Dance 583) and Dance Composition for dance minors and nonmajors (now Dance 123).

While Morton Kay Barrell had taught the lighting production classes in the department since the 1972 -73 school year, he was first listed as an adjunct assistant professor in the university catalogue that year.

Although Woodbury is not listed in the schedule as teaching any classes during the 1975-76 school year, she was, however, the "choreographic designer" for an evening of improvisational work performed in December (see "Departmental Concerts and Performances" below).

At the end of the school year, several faculty members left, and there was a change in departmental leadership. Wilson left the department after eight years to accept a teaching position at the University of Arizona; Evans, after only five quarters, left for Seattle where he formed, in 1976, the Bill Evans Dance Company, and a school, Dance Theatre Seattle, which, at the time, was the largest school of dance in the Pacific Northwest. Brunner also left the modern dance faculty after having stepped in to replace Dewsnup in autumn 1974. Very importantly, Gordon Paxman stepped down as the Chair of the Department of Ballet and Modern Dance, a position he had held since 1966. During his tenure as chair, the relationship between Paxman and the modern dance faculty was a strong one, marked by a great level of mutual respect on both a personal and professional level.

Faculty teaching assignments for the 1975-76 year, as listed in the university class schedules, were as follows:

Hayes:
Autumn - Production – Costume (561), Dance History (571), Problems in Historical Research (671, formerly Advanced Dance History), and Masters Research (698, 699)
Winter - Dance History (572), Problems in Dance Education (620), and 671, 698, and 699
Spring - Rhythmic Analysis (135), Dance History (573) and 671, 698, and 699 spring.

Ririe:
Winter - Modern Workshop I (142), Improvisation Chance-Choreography (542), and Performance and Repertory (585)
Spring - Technique and Theory II (233), Modern Workshop II (243), and Children's Teaching Methods (580)

Wilson:
Autumn - Technique and Theory II (231), Movement Analysis (530), Graduate Projects (695), Thesis Research (697) and the Graduate Dance Seminar (780)
Winter – Technique and Theory III (332 and 631 graduate level), Independent Study (391), Dramatic Choreography (554), Advanced Philosophy and Criticism (675), and 691, 695, and 697
Spring – 530, Technique and Theory IV (533), Advanced Problems in Movement Analysis (630), 691, 695, and 697

Woodbury:
No classes are listed with Woodbury as the instructor for the 1975 – 1976 year; however, she was the "choreographic designer" for an evening of improvisational work performed in December. (See "Departmental Concerts and Performances" below)

Evans:
Autumn – Modern Workshop II (241), Technique and Theory III (331 with Ethel Winter), Technique and Repertory (541-2), Performance and Repertory (585), Graduate Technique and Theory (632), and Graduate Choreography (665)
Winter – Technique and Theory IV (532), Dance Philosophy (575), and Graduate Dance Seminar (780)
Spring – Technique and Theory III (333 and 631 graduate level), Sound – Choreography (543), Advanced Composition and Production (560)

Mangelson:
Autumn – Technique and Theory I (131), Modern Workshop I (141), and Independent Study (391 and 691)
Winter – Technique and Theory II (232), Modern Workshop II (242), Modern Dance Teaching Methods (583), and Advanced Composition and Production (660)
Spring – 391, Graduate Dance Workshop (641), Graduate Choreography (665), and Graduate Dance Seminar (780)

Riordan:
Autumn – Introduction to Dance (110) and Modern Dance Teaching Methods (583)
Winter - Introduction to Dance (110)
Spring - Introduction to Dance (110), and Dance Composition (123 – minors and non-majors),

Brunner:
Autumn – Elements of Music (119)
Winter – Dance Accompaniment – Percussion (511)
Spring - Resources – Accompaniment (312)

Program and Curriculum

Requirements for acceptance into the department were again revised. The university catalogue now stated, "Students are selected on the basis of their previous dance experience and general body structure." Overweight students were not accepted into the modern dance major, and students were expected to maintain an acceptable body weight

during their time within the department. Students applying from out-of-state were asked to submit a full-body photograph upon applying for admission to the department.

Under "Prerequisites" in the university catalogue, the department again stated that students would be accepted on probation and given "*as a maximum time*" (new wording) until the end of the sophomore year to establish regular major status.

The policy for transfer students was also clarified. Transfer students in 1968 were required to arrange a dance class placement audition before registering, and had three quarters to establish major status. In 1969 and 1970, however, wording was changed slightly requiring potential transfer students to notify the department "so that it may prepare for auditions or make other necessary arrangements." In the 1971-73 university catalogue, it clearly stated that transfer modern dance students must audition, and directed them to write to the department for audition dates. Around this time, the department began to receive quite a few transfer requests not only from students outside the university, but also from the department's ballet students who were dropped from the ballet major, and wanted to transfer into the modern program. With growing enrollment in general, transfer policies continued to be refined. In 1974, sophomore and junior transfers had to qualify for the second year technique level in order to be admitted to major status. In 1975, sophomore transfers still had to qualify for second year technique, but junior transfers now had to qualify for third year technique. They still had three quarters to qualify for major status.

Hayes' enrollment records for the 1975-76 year showed twenty-six freshman majors, twenty-three sophomores, twenty-one (eighteen) juniors, twenty-seven seniors and eighteen graduate students.[1] As enrollment numbers settled, the Fine Arts Orientation

(104) was no longer considered a necessity, and thus was no longer required of freshmen as it had been for the past three years.

Two sections of Technique and Theory I (Dance 131, 132, 133) were offered, one section for majors, and one for sophomore ballet majors and above. (Modern Dance Workshop I was specifically designated for modern dance majors only, however.) This is significant because it was the first year that modern dance technique was a core, or required course, for ballet majors. Modern dance majors (with the exception of those pursuing secondary certification) were already required to complete one year of ballet technique (or the equivalent). Previously, ballet majors could take up to nine hours of modern technique as an elective. In a *Tribune* article from December of the previous year, the writer notes that in the Department of Ballet and Modern Dance, "both ballet and modern dance students agree that the two styles of dance are complementary arts." The article quotes senior ballet student, Jan Goodman, as saying, "they (ballet and modern) are different styles, but in order to do either well you must be disciplined and know the techniques of each. You really need some training in bother now-a-days."[2] In treating the two styles of dance as complementary art forms, the dance programs at the university were very much in synch with trends in the larger dance world.

Following the curriculum revision of the previous year, there were still some changes to the course offerings. Advanced Composition and Production (Dance 560) was added to the course offerings spring quarter. Advanced Composition and Production (Dance 660), a graduate class which had been offered each quarter, was renamed and renumbered as Graduate Choreography (Dance 665), and was now offered autumn and spring only.

A two-unit Graduate Workshop (Dance 641) was also added spring quarter; beginning the next year, it was offered autumn quarter only.

The course numbers for Technique Leading to Repertory (Dance 543, now 541) and Sound as a Basis for Choreography (Dance 541, now 543) were switched to reflect the sequence in which they now were offered: Dance 541 was offered autumn; Dance 542 (Improvisation and Chance as a Basis for Choreography), winter; and Dance 543, spring quarter.

As noted above, 1975-76 was Wilson's final year in the department. He made significant contributions to the department's curriculum development efforts during the eight years he was on the faculty. He had a great interest in the body and in movement analysis, and proposed a pretherapy program for dancers in the early seventies. While the program did not take hold, the course Movement Analysis for Dancers (Dance 530) did, and was offered for the first time autumn quarter 1971, taught by Wilson. There were obviously plans at this point to develop this part of the curriculum: Advanced Problems in Movement Analysis (Dance 630), although not taught until spring quarter 1976, Wilson's last quarter in the department, appeared in the university course offerings in 1971. The university catalogue described Dance 630 as course that dealt with "special analytical and experimental projects pertaining to dance movement." Dance 530 became a required class for junior modern dance majors. The addition of Biology 131 (with a Biology 101 prerequisite) in 1973-74 as a required course for all sophomore modern dance majors also indicated that the department was moving towards a stronger science component in the study of dance. This was very much in keeping with the H'Doubler influence at the university.

Departmental Concerts and Performances

The first Senior Choreographers' Concert was held on 28 and 19 October 1975 in the Dance Building Theatre. Two performances were held each day, at 4:00 p.m. and 7:30 p.m. Works included: "Daybreak" by Janet Singer, using both music and live poetry; "Severed" by Lisa Katz; "Free to Be…" by Joy Gottlieb; "Gather Round" by Jennifer Tolch, with live musical accompaniment (mandolin, guitar, banjo, fiddle, harmonica); "Bonomiollo" by Nancy Simon, also with live musicians and voice; "Goat Women" by Carli Mareneck; "Verge" by Nancy Welti; "Passing" by Susie Fuller; "Woman Being" by Pamela Jones; and "Existence" by Della Davidson. Evans and Mangelson were faculty advisors.

The second Senior Choreographer's Concert was held on 17 and 18 November 1975 in the Dance Building Theatre. A program was not available. (Program records kept by Hayes indicate that there were twenty-eight senior students on the records at the beginning of autumn quarter; only nine presented in the first concert. It is not likely that all twenty-eight students presented senior choreography.) "Conversations," a concert with works by seniors Della Davidson and Lisa Katz, was produced in "partial fulfillment of the requirements for (a) BFA degree" according to an undated concert program. Both Davidson and Katz were listed in Hayes's records as having a choreography emphasis. "Conversations" most likely signified that, as choreography majors, Davidson and Katz were required to present more than the one piece each contributed to the first senior concert. The concert consisted of four works: "Crystal Mountain Labyrinth" and "Nocturnal Elusion" by Katz; and "Trail" and "Existence" by Davidson. Davidson described her works in the program as being about "the same thing; the intrusion of a

stronger force into an environment and the effect this has on the natural inhabitants. As is historically apparent, the beauty or the wisdom of the culture does not guarantee its survival. A stronger force can drive another to extinction. The fittest survive." Her work "Trail" was constructed through "improvisation and the group awareness of the dancers," and included readings from the speeches, songs and poems of the Plains and Nez Pearce Indians. In their program notes, the choreographers included several quotes from and references to Native American cultures, and the tale of Milarepa, the Tibetan Yogi. They dedicated the program to their mothers. Ririe and Wilson were the faculty advisors for the concert. (Davidson continued to choreograph professionally, and became the director of the San Francisco-based Della Davidson Dance Company in 1986.)

Other concerts held during the autumn quarter included "The Ancestors," a work choreographed by graduate student, Margaret Tcheng on 7 and 8 Novemeber 1975; "Bill Evans and Friends," a concert including modern dance students, faculty and guests in an evening of works choreographed by Evans on 24 and 25 November in the Dance Building Theatre; and "An Evening of Conceptual Improvisation: A Work in Progress" on 18 and 19 December 1975 also in the Dance Building Theatre. Woodbury was the "choreographic designer" for that evening's layered performance, which was made possible by a grant from the University of Utah Research Committee. Miriam Brunner was responsible for the music and sound design, which included recorded musicians Joan Bauman (flute and voice), Elizabeth Pizzard (Cello) and Todd Woodbury (guitar). Visual and costume designs were by Barbara Yerbury, and Kenneth White and Robert Allen acted as technical, lighting, and sound consultants and "activators." The cast included nine modern dance students. In a program note, Woodbury writes:

> This evening, as motion, sound, and light events take place in space and time – they happen in flux. The conceptual base from which they stem is set, but the development of events themselves shift and change. Tonight is different from tomorrow, and from yesterday. Reflections change scenes and senses are altered.

"Dance '76" was held in Kingsbury Hall on 23 and 24 April 1976, with choreography by Evans, Mangelson, Ririe and Wilson. As was often the case with departmental concerts, this one was described as a "display of diversity." Writer Helen Forsberg explains that the diversity "did not lie so much in the dancers themselves, but in the choreography."[3] The concert began with "Feet Feats" by Ririe with music by Stravinsky and musical transitions by Steiner. A program note describes the piece as "a marriage of a dozen short Stravinsky pieces and a collection of thoughts about dancers' feet." Forsberg added to this stating, "the premiere piece is a collection of thoughts about dancers' feet and what they wear on those feet: furry house slippers, ski boots, flippers, or nothing at all. The dance is a combination of graceful and purposely clumsy movements."[4]

The second piece, also a premiere, was "Forms that Fly and Float" by Wilson. Choreographed to silence and a musical collage by Foss, Brown, Rochberg and Javanese gamelan, Wilson compared it to the Japanese art of origami: "light and airy, but specifically formed." Jon Scoville was the sound designer for the piece.

"Forest Dreams" was also included. Tandy Beal choreographed the work in 1975, with music by Art Lande. The quartet, described as "vibrant, alive," was set on modern dance students by Beal, who was a visiting instructor in the department spring quarter.[5]

"Rummage Sale" by Mangelson was set to music by Tomita (arranged by Steiner). The dance was made possible by a Faculty Research Grant from the university and

inspired by the book, *The Rummage Sale* by Donald Marshall, a professor of humanities at Brigham Young University. Also a premiere, it consisted of several sections overseen by an auctioneer. Sections included: Going Once! Going Twice!; Memorabilia; Collectables; Auction; Antiques; Heirlooms; and Sold!

The final piece on the concert was "For Betty," a dance created for Hayes by Bill Evans to music by Vivaldi. Evans originally created the piece for Dr. Hayes in 1970.

Notes

1. Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

2. Staff Writer, "University Freshmen Dancers – Competition's Strong and Financial Future's Dim," 1 December 1974.

3. Helen Forsberg, "'Dance' 76 – A Display of Diversity," *Salt Lake Tribune*, 24 April 1976.

4. Ibid.

5. Ibid.

CHAPTER 12

1976-1977

Yearly Overview

Faculty

Elizabeth R. Hayes, Director of Modern Dance
Shirley Ririe, Joan Woodbury
Sally Fitt, Loabelle Mangelson, Anne Riordan
Morton Kay Barrell, Jon Scoville
Guest Faculty: Sybil Huskey, Kathleen McClintock, Donna White (nee McConnell and Sheya)

Teaching Assistants

Jim Coleman, Nancy Dickson, Daphne Finnegan, Lee Anne Hartley, Kathleen Hill, Katie McGurrin, Janet Shaw, Lynda Smith, Mary Wohl, Martha Wolf, Robyn Young

Guest Artists and Instructors

Tandy Beal (Spring)
Robert and Marcia Esposito (Winter)
Emery Hermans and Jeannette Stoner (Winter)
Dr. Shirley Wynne (Winter)
Joan Armstrong (Spring)
Clay Taliafero (Winter)

Departmental Concerts and Performances

New Dance Works
19 and 20 November 1976 Dance Building Theatre
Choreographers: Sybil Huskey, Joan Woodbury

Dance: An Evening of Choreography
10 and 11 December 1976 Dance Building Theatre
Choreographer: Loabelle Mangelson

Senior Choreographers' Concert #1
22 and 23 April 1977 Dance Building Theatre
Choreographers: Robin Chmelar, Margaret Kihm, Katherine Lutton, Abby Potter, Rheba Vetter, Mary Ward, Erik Whitmyre

Senior Choreographers' Concert #2
20 and 21 May 1977 Dance Building Concert
Choreographers: Cathy Card, Maureen Gaddis, Art Leigh, Debra Ryals, Yda Smith, Marilyn Wagstaff, Martha Wolf

Significant Events

Shirley Wimmer of Ohio University holds the position of Chair of the Department of Ballet and Modern Dance on a part-time basis while continuing as chair at Ohio State University

Sally Fill joins the faculty Autumn Quarter 1976

Sybil Huskey, Donna White and Kathleen McClintock join faculty as guest artists as well as graduate assistants

Modern Dance receives departmental status when the Department of Ballet and Modern Dance separates at the end of the 1976-77 school year

Elizabeth R. Hayes steps down as director of Modern Dance at the University of Utah at the end of the 1976-77 school year as the search for a new department chair begins

Teaching minor no longer listed in the University Catalogue as a departmental option

Faculty

The 1976-77 academic year was a transitional year in terms of departmental leadership. At the end of the previous school year, Paxman stepped down as the chair of the Departments of Ballet and Modern Dance. Shirley Wimmer was brought in as acting chair on a part-time basis while continuing in her duties as chair of the dance department at Ohio University, the department that she founded in 1969. Hayes continued as Director of Modern Dance. At the year's end, the Department of Ballet and Modern Dance separated, with both modern dance and ballet receiving departmental status.

According to Hayes, the separation occurred because they were unable to find anyone to chair the combined departments who would satisfy both the ballet and modern faculties. (The ballet faculty did ask Hayes if she would consider taking on the position, but she declined since she was close to retirement.). While Paxman became Chair of the Department of Ballet in 1977-78, Hayes stepped down as the Director of Modern Dance at the end of the 1976-77 year, choosing not to chair the newly formed Department of Modern Dance. Hayes had served as Director of Modern Dance in the College of Fine Arts since 1966, and prior to that, within the college of Physical Education since her arrival at the university in 1941. Although she would no longer be at the helm, Hayes continued teaching in the department for many years. The search for a department chair for the new Department of Modern Dance began at year's end.

Even as leadership shifted, the department brought in new faculty. Autumn quarter, Sally Fitt joined the faculty, filling the full-time position vacated by Wilson, and assumed the role of Director of Graduate Studies. A specialist in dance kinesiology and movement behavior, she had recently received her EdD from UCLA. From 1967 to 1979, she worked as a teaching and research assistant to Dr. Valerie Hunt, an expert in the field of kinesiology, and Director of the Movement Behavior Laboratory at UCLA. Mangelson received Associate Professor status within the university.

Sybil Huskey, Donna White and Kathleen McClintock joined the department as guest faculty. Because of their professional backgrounds, they were brought in to teach technique classes, filling the void created with the departure of both Wilson and Evans. According to Hayes, they were hired as teaching assistants but with a special status because of their performing and teaching experience; they were considered members of

the faculty. Huskey received a BFA in modern dance from the university in 1970, and would receive an MFA in 1979. Prior to her return to department, she performed with the Larry Richardson Dance Company and the Laura Forman Dance Company, and was actively choreographing and performing professionally. White received her BFA in 1973, and would also receive an MFA in 1979; she too had been active professionally, dancing with the Ririe-Woodbury Dance Company from 1971-76. McClintock was finishing her BFA in modern dance, which she would receive in 1978. She danced with RDT from 1967-74, and with Bill Evans from 1975-76. From 1966-74, McClintock was also a member of the Julliard Dance Ensemble. Huskey and White began their graduate studies the following year.

When Brunner left, the faculty appointment in music, which she and Dewsnup had held, was eliminated. In the 1976-77 year, Elements of Music was taught by "staff" autumn quarter; Resources in Accompaniment: Music (now Dance 312) was taught by G. Pack winter quarter; and Dance Accompaniment: Percussion (now 311) was taught spring quarter by Scoville, While joining the ranks part-time, Jon eventually became the musical director of the Department of Modern Dance, and one of its influential faculty members.

While Scoville taught Dance Accompaniment and accompanied technique classes, Beal taught Technique and Theory II and III, and Modern I spring quarter. In her news for the College of Fine Arts Newsletter, Hayes wrote, "We are fortunate in again having Tandy and Jon Scoville as regular faculty members during the spring quarter."[1]

Hayes also reported on the guest artists who visited the department winter quarter:

> The Modern Dance area was fortunate in having a number of artists-in-residence during the winter quarter of 1977. These included Marcia and Robert Esposito who were guest faculty members for the entire quarter. Marcia was a former member of the Murray Louis Company and Robert, a former member of the Alwin Nikolais Company. In January, Emery Hermans and Jeanette Stoner presented a concert and taught several master classes. Dr. Shirley Wynne, eminent authority on baroque dance, gave classes on this subject on February 11 to both ballet and modern dance students. The quarter was climaxed by the arrival of Clay Taliafero who taught classes for an entire week to the modern dance majors. Tandy Beal made a brief visit with her company during her residency at B.Y.U. in March and presented an informal dance program for the majors.

(Note: Donna White joined the Tandy Beal Company in 1977.)

Faculty continued their professional activities. Dr. Hayes was selected as the National Dance Association's Dance Heritage Honoree for the year 1977. She received the award on March 26 in Seattle, Washington at the AAHPER National Convention. Anne Riordan was also invited to present a lecture on "Dance Experiences for the Mentally Retarded" at the same conference.[3]

Teaching assignments as they appeared in the class schedule were as follows:

Hayes:
Autumn – Production – Costume (561), Dance History (571), Problems in Historical Research (671), Master's Research (698), Continuing Research (699)
Winter – Dance History (572), Problems in Historical Research (671), Master's Research (698), Continuing Research (699)
Spring – Rhythmic Analysis (135), Dance History (573), Problems in Historical Research (671), Master's Research (698), continuing Research (699)

Ririe:
Autumn – No teaching assignments
Winter – Modern Workshop I (142), Improvisation – Chance Choreography (542), Performance – Repertory (585)
Spring – Modern Workshop II (243), Dramatic Forms and Choreography (544; last time offered), Teaching Methods for Children (580), Performance and Repertory (585)

Woodbury
Autumn – Modern Technique and Theory I (131), Modern Workshop I (141), Graduate Dance Workshop (641)
Winter – No teaching assignments
Spring – No teaching assignments

Fitt:
Autumn – Movement Analysis (530), Advanced Problems in Movement Analysis (630)
Winter – Dance Philosophy (575), Graduate Dance Seminar (780); Advanced Problems in Movement Analysis (630)
Spring – Movement Analysis (530), Modern Dance Teaching Methods (583 – for secondary certification dance majors and minors), Advanced Problems in Movement Analysis (630), Graduate Projects (695), Master's Thesis Research (697), Graduate Dance Seminar (780)

Mangelson:
Autumn – Independent Study (391/691), Senior Choreography and Production (565)
Winter – Technique and Theory III (332), Advanced Composition and Production (560), Modern Dance Teaching Methods (583)
Spring – Modern Technique and Theory I (133; another section was taught by teaching assistant, K. Hill, for ballet students sophomore level and above), Independent Study (391/691, Sound and Choreography (543), Advanced Composition and Production (560), Senior Choreography Production (565), Graduate Choreography (665)

Riordan:
Autumn – Introduction to Dance (110), Modern Dance Teaching Methods (583)
Winter – Introduction to Dance (110)
Spring – Introduction to Dance (110), Advanced Principles of Teaching (584; offered for the first time; for teaching assistants)

Barrell:
Winter – Production and Lighting (562)

Program and Curriculum

There were some changes to the curriculum and major requirements. Improvisation and Chance as a Basis for Choreography (Dance 542) and Sound as a Basis for Choreography (Dance 543) were added to the core classes required of every major. Ninety hours of additional approved work were now required, instead of the ninety-five hours listed for the past two years.

Advanced Principles Teaching (Dance 584), a new two unit course proposed for the 1974-75 curriculum revision, was taught for the first time spring quarter by Riordan. The class schedule indicates that it was for teaching assistants, of which there were several that year. As noted in a previous chapter, its focus was the "discovery of one's personal philosophy and exploration into practical and theoretical teaching experiences."[4] Its prerequisites were Modern Dance Teaching Methods (Dance 583), or, eventually, Graduate Teaching Methods (683), which was added spring 1979. As previously noted, although Dance 584 was to have been offered only once every third year, it was actually offered every quarter (with one exception) for the next four years. It then began to be offered autumn quarter only through the 1988 – 1989 school year, after which, it was no longer offered. Graduate Projects (Dance 695), for nonthesis projects, was now offered all three quarters, not only autumn and spring.

With her background, Fitt built on the foundation laid by Wilson in undergraduate Movement Analysis (530), and graduate Advanced Movement Analysis (630). She stated, "There was a valuing of vague science (in the department). But there was a valuing. I didn't have to create that. I was hired because there was a valuing."[5] She went on to note that when she arrived, the undergraduate Movement Analysis class was a one-quarter, five-unit class. Not surprisingly, it was a challenge for Fitt to cover everything in one quarter. Winter quarter 1979, a second quarter of kinesiology was added (Dance 540) for three units, but at that point, in Fitt's words, "it was a one shot deal for ballet and modern majors."[6]

After Fitt began teaching the class, Movement Analysis (Dance 530) was only required for ballet majors for another two or three years. Fitt noted that in her movement

analysis classes she addressed the danger of forcing turnout, and she spoke candidly about the "costs of the traditional and non-flexible expectations of ballet in terms of bodies."[7] Interestingly, as Fitt noted, the movement analysis requirement for ballet majors was replaced by a dance injuries course taught in the Department of Ballet.

It is worth noting Fitt's assessment of the modern dance program as a new faculty member. She acknowledged department's strong focus, stating, "From the time I came, the University of Utah (modern dance program) had a clear sense of what they did and what they did not do; (they were) very conscious. We were not a school for therapy; we were not a school for ethnology; we were not a school for Laban because no one was trained in them."[8] (A course in Labanotation was described in the 1967-68 university catalogue, though it was not included again.) The program focused on performance, choreography and education, and the theoretical foundations that support them. In Fitt's words, "they (performance, choreography and education) were of equal importance in the curriculum and in the value system."[9]

Technical growth and ability were imbedded in this focus. Coming from UCLA's modern dance program, Fitt also observed, "when I came (to Utah), the technical ability of the students was head and shoulders above UCLA; the academic was considerably less. I set about to begin to bring up the academic,"[10] While Hayes taught a rigorous three-quarter dance history series, Fitt worked to more deeply integrate the science of movement into the curriculum. As director of graduate studies, she also began to build the graduate program, a topic that will be addressed in more detail in Chapter 13.

Departmental Concerts and Performances

Beginning with the 1976-77 school year, the format of annual departmental dance concerts changed. Helen Forsberg acknowledged the change in the *Tribune*,

> The University of Utah Department of Modern Dance faculty has in previous years presented one concert each spring at Kingsbury Hall. This year they have changed that procedure due to financial problems and are presenting several concerts throughout the year in the smaller Dance Building Theatre on the University campus.[11]

The first of these concerts was held on 19 and 20 November 1976 when Woodbury and Sybil Huskey presented a concert of "New Dance Works" in the Dance Building Theatre. According to Forsberg, "This new procedure worked well: the dancers were in top form, the choreography interesting and innovative and in these intimate surroundings, the audience was more receptive."[12]

Huskey presented a work entitled "Strung – Part II," an "abstract work based on the various energies and relationships which provide the continuity of life." Huskey described the intention behind the dance stating: "The individual experiences tensions ranging from the totally passive to the aggressive. These are the energies which provide the essence of life, and which keep our lives 'strung' together."[13] The music for the piece was by Benjamin Britten and the cast included ten modern dance students.

Woodbury's work, "Boxes, Etc…" was comprised of nine sections, each with a different score ranging from pygmy music to familiar tunes; one section included a "thanks" to the graduate class for voice sounds. A "work in progress," "Boxes" used light, sound, props, and movement. Of course, the props were boxes. Forsberg writes, "the dance uses boxes to show the frantic pace of life; the feelings of being closed in, of

not having enough time…Ms. Woodbury has relayed a message in her light humorous way."[14]

On 10 and 11 December 1976, Mangelson presented a concert of her own work entitled "Dance: An Evening of Choreography." The concert was made possible by a University Faculty Research Grant, and included five works. Mangelson performed "Transitions," a solo. The other pieces were performed by students in the Department of Modern Dance: "Personages in the Night, Following the Phosphorescent Tracks of Snails" (1976); "Feminine Gender" (1971); "The Rummage Sale" (choreographed for "Dance '76"); and, "5 Dance Preludes" (1978).

Senior works were now presented in the spring rather than in the fall. Senior Choreographers' Concert #1 was held on 22 and 23 April 1977 in the Dance Building Theatre. Margaret Kihm, Katherine Lutton, Rheba Vetter, Erik Whitmyre, Mary Ward, Abby Potter and Robin Chmelar presented their choreography. Senior Choreographers' Concert #2 took place a month later on 20 and 21 May 1977 also in the Dance Building Theatre. Choreographers included Art Leigh, Marilyn Wagstaff, Debra Ryals, Yda Smith, Maureen Gaddis, Cathy Card and Martha Wolf. Mangelson was the faculty advisor for both concerts.

Notes

1. Elizabeth R. Hayes, "Modern Dance News for College of Fine Arts Newsletter," Spring 1977, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah. When available, Hayes's news items for the College of Fine Arts newsletter were not usually dated, although the academic year and often the quarter could be established by the content.

2. Ibid.

3. Ibid.

4. This description is taken from the yearly university catalogue.

5. Sally Fitt, interview by author, tape recording, Salt Lake City, Utah, 10 March 1992.

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.

10. Ibid.

11. Helen Forsberg, "U. of U. Dance Concert Intimate, Innovative, *Salt Lake Tribune*, 20 November 1976.

12. Ibid.

13. Staff Writer, "U. Modern Dancers Ready New Works for Concert," *Salt Lake Tribune,* 14 November 1976.

14. Forsberg, "Concert Intimate, Innovative."

CHAPTER 13

1977-1978

Yearly Overview

Faculty

Elizabeth Hayes, Acting Director of Modern Dance (Autumn 1977)
Jacqueline Clifford, Department Chairperson (Winter 1978)
Shirley Ririe, Joan Woodbury
Sally Fitt, Loabelle Mangelson
Morton Kay Barrell, Anne Riordan
Bruce Fugit, Marina Harris, Jon Scoville
M. Williams

Guest Artists and Instructors

Tandy Beal (Spring Quarter)

Teaching Assistants

Suzanne Grace, Lisa Hoffmaster, Linda LeBarron, Arthur Leigh, D. McLaughlin, S. Nelson, GaryLynn Reed, W. White, Sara Wilbourne, Penelope Williams, Mary Wohl
Lee Anne Hartley (1977 MFA graduate)

Departmental Concerts and Performances

Modern Dance Faculty Concert I
21 and 22 November 1978 Dance Building Theatre
Choreographers: Sybil Huskey, Joan Woodbury

Phases I
6 January 1978 Dance Building Theatre
Choreographer: Lisa Hoffmaster

Phases II
7 January 1978 Dance Building Theatre
Choreographer: Lisa Hoffmaster

Undergraduates Dance Choreography Concert
1 and 2 April 1978 Dance Building Theatre
Choreographers: Sarie Lynn Bogen, Stephanie Dykas, Charlie Hard-Horn, William Harren, Shelley Holmstead, Sara Lampert, John Mead, Victoria Panella, Deborah Stone, Jeanine Thompson

Spring Concert 1 (Senior Choreography)
21 and 22 April 1978 Dance Building Theatre
Choreographers: Judi Fullmer, Deby McLaughlin, Julie Peden, Denise Rapp, Gary Reed, Lorna Thayn, Lisa West, Cynthia Williams

Spring Concert 2 (Senior Choreography)
19 and 20 May 1978 Dance Building Theatre
Choreographers: Bruce Ballinger, Wendy Levine, Deby McLaughlin, Shirley Nelson, Susan Poppy, Fred Shumway, Amy Tyler, Penny Williams

Tandy Beal and Company
Spring Quarter 1978 Dance Building Theatre
Choreographer: Tandy Beal

Significant Events

Elizabeth R. Hayes serves as the acting Chair of the Department of Modern Dance during the Autumn Quarter 1977

Jacqueline Clifford joins the faculty as the new Chairperson of the Department of Modern Dance in January (Winter Quarter 1978)

Sybil Huskey and Donna White enroll in graduate program (Autumn 1977) while continuing to teach in the department

Faculty

Wimmer decided not to return to the university for the 1977-78 year, choosing to continue as chair of dance at Ohio University. During the autumn quarter 1977, Hayes held the position of Acting Director of Modern Dance in the newly formed Department of

Modern Dance. In January of 1978, at the beginning of winter quarter, Jacqueline Clifford assumed the position of Department Chairperson.

Clifford, a native of Maine, had a background in dance and music. She received her PED from Indiana University in 1967 with a concentration in music, art and dance, and a minor in film and video production. She was Head of Dance at the University of New Hampshire from 1954-62, taught at Indiana University, California State University, Fullerton and Long Beach, and was the part-time dance chair at Chapman College from 1974-76. Before coming to Utah, she was a lecturer and associate professor at UCLA. She was also the General Manger for "Theater Dance Trio," a company out of Los Angeles comprised of Clay Taliaferro, Lynda Davis and Carol Warner. As a specialist in dance video and film, she taught Choreography for the Visual Media (546) the few times it was taught during this time frame.

Huskey, White and McClintock continued to teach technique; White and Huskey were now enrolled in the MFA program, and McClintock on track to graduate with her BFA Lee Anne Hartley, a 1977 MFA graduate was invited to teach technique as well. (She was also a graduate teaching assistant the previous year teaching Advanced Modern Dance for nonmajors (Dance 103) winter quarter.) Although not complete in its listing of instructors each quarter, the university class schedule notes that winter quarter, Hartley taught the two sections of Technique and Theory I (for both modern and ballet majors) and Workshop I; McClintock taught Technique and Theory III (which met with Graduate Technique and Theory); and Huskey taught Technique and Theory IV. Spring quarter White taught Technique and Theory and Workshop I; McClintock, Technique and

Theory and Workshop II; and Huskey Technique and Theory III. Winter quarter, Hartley taught both sections of Technique and Theory I, and Workshop I.

Scoville taught winter and spring quarters, teaching both Resources in Accompaniment and Percussion (now renumbered Dance 311 and 312). Beal joined him spring quarter teaching technique and performing. She taught Modern Workshop II with McClintock, Technique and Theory IV, and advised the senior choreographers in Dance 565 (Senior Choreography and Production).

Marina Harris, a local choreographer, set and costume designer who worked with RDT, taught costuming autumn quarter. Prior to this, Hayes had taught the costuming classes. Bruce Fugit, who worked on productions in the Dance Building, was asked to teach a new course autumn quarter for one unit, Dance Production Lab (Dance 350). (The class was taught all three quarters, although it is not clear who taught it winter and spring quarters.) Morton Kay Barrell continued to teach the lighting class winter quarter.

Summer 1978 Clifford directed and taught a summer workshop in Related Arts for classroom teachers in the Salt Lake City public school system. She had developed and taught the Related Arts course of study in dance, drama, music, philosophy and literature in 1972 and 1973 while a lecturer at California State University, Long Beach.

Faculty teaching assignments as listed in the class schedule were as follows:

Hayes:
Autumn - Dance History – Primitive and Ancient (571/671), Problems in Historical Research (674; formerly 671), Master's Research (698), Continuing Registration (699)
Winter – Dance History – Medieval, Renaissance, Baroque (572/672), 674, 698, 699
Spring – Rhythmic Analysis (135), Dance History - Modern (573/673),

Clifford:
No teaching assignments listed in class schedule

Ririe:
Autumn – No teaching assignments
Winter – Advanced Improvisation (542), Performance – Repertory (585)
Spring – No teaching assignments

Woodbury:
Autumn – Modern Technique and Theory I (131), Modern Workshop I (141), Graduate Dance Workshop (641)
Winter – No teaching assignments
Spring – No teaching assingments

Fitt:
Autumn – Modern Workshop II (241), Independent Study (Dance 391), Movement Analysis (530; for teaching majors only), Graduate Projects (695; non-thesis), Thesis Research (697), Graduate Dance Seminar (780)
Winter – Dance Philosophy (575), Advanced Kinesiology (630), 695, 697, 698, 699
Spring - Movement Analysis (530), 695, 697, 698, 699, Graduate Dance Seminar (780)

Mangelson:
Autumn – No teaching assignments
Winter – Modern Technique and Theory II (232), Modern Workshop II (242), Independent Study (391/691), Advanced Composition and Production (560), Graduate Dance Seminar (780)
Spring – Independent Study (391/691), Sound and Choreography (543), Independent Student Composition and Production (560; note class title change), Modern Dance Teaching Methods (583; secondary certification dance majors and minors), Graduate Choreography (665)

Riordan:
Autumn – Introduction to Dance (110), Modern Dance Teaching Methods (583)
Winter – Introduction to Dance (110), Advanced Principles of Teaching (584)
Spring – Advanced Principles of Teaching (584; for teaching assistants)

Barrell:
Winter – Production – Lighting (562)

Beal:
Spring – Modern Workshop II (243 with McClintock), Modern Technique and Theory IV (533), Senior Choreography and Production (565)

Fugit:
Autumn – Dance Production Lab (350; first time class offered)

Harris:
Autumn – Production – Costume (561)

Scoville:
Winter – Resource Accompaniment (312)
Spring – Dance Accompaniment – Percussion (311)

Williams:
Autumn – Elements of Music (119)

Program and Curriculum

Three sections of Beginning Modern Dance for nonmajors (Dance 101) were offered autumn quarter. Typically, there were two or three sections of Dance 101 offered (although in 1974-75 there were four autumn quarter), one or two sections of Intermediate Modern Dance for nonmajors (Dance 102), and only one section of Advanced Modern Dance for nonmajors (Dance 103).

Dance Production Lab (Dance 350) was added to the class schedule autumn quarter. This particular class had been one of the new courses proposed for the extensive curriculum revision of 1974-75, but was only now being offered. It was taught all three quarters, with winter quarter reserved for sophomore majors. A Senior Dance Seminar (Dance 590) was added autumn quarter meeting once a week throughout the quarter.

Autumn quarter, Fitt taught a class entitled Individual Differences in Movement Performance using the Independent Study (Dance 391) course offering. Autumn quarter 1978, the class was offered as Dance 221. Dance 630, a graduate course offering, was now taught winter quarter only and renamed Advanced Kinesiology instead of Advanced Problems in Movement Analysis. During the 1976-77 school year, it was taught all three quarters.

The sequence of classes required of sophomores was altered slightly. Physical Education 343 was now only required of teacher certification majors. The ballet

requirement was changed; now sophomores were required to take Beginning Ballet Technique First Year (Ballet 129) a three-quarter sequence for ballet majors. Previously, they were required to take the beginning ballet sequence (Ballet 121, 122, 123) for non-majors. This points to the high expectations of the modern dance major, and to the increasing cross over in modern dance and ballet training.

Departmental Concerts and Performances

"Modern Dance Faculty Concert I" was presented on 21 and 22 November 21 and 22 1977 with works by Woodbury and Huskey. Woodbury's "No-Where Bird" was "an exploration in dance and film" created in conjunction with filmmaker Juan Salazar. In the "drawing-board stage," the work was made possible, in part, by a grant from the University of Utah Research Department. Described as a highly innovative and experimental piece of choreography, it integrated film with dance, rather than just using it as a background. The piece was set to a collage of music by Chick Corea, Billy Cobham, Paul Horn, Keith Jarrett, Jean LucPonty, John McLaughlin, and Flora Purim. Dorothy Stowe of the *Deseret News* wrote:

> "Nowhere Bird" is unlike anything you have ever seen before. Film projections behind dancers are a fairly common device nowadays; but synchronization of live dancers with dance movements on screen is something quite different. Eight dancers, clad in the nondescript, featureless garb which today's mobile youth favor, were filmed at the old Rio Grande Station (with a few scenes filmed along the beaches of the Great Salt Lake). The film footage has a black-and-white starkness, ageless, conveying the rootlessness of travelers – waiting, uninvolved with each other, trains that pass in the night. Before this backdrop the live dancers mirror, echo, anticipate what is on the screen. They bring poses and tableaus to life, they interact, wraithlike in white leotards, as if stripped down to their inner selves. A boy and girl flirt covertly on the screen, then come to life to fantasize a joyous celebration. Three fellow-travelers crap for seat space in a funny sequence, which reveals much about their personalities. One of the greatest scenes has two live dancers synchronizing with two filmed dancers, each on a

> quarter of the screen. Shadows interplay, dancers leap in and out of view, like players in a silent film, sometimes cranked up, with strobe-like lighting. As ambiguous as the title are the many sequences where the dancers float hazily on the screen or run down halls, through waste spaces, into the cameras, over the heads of their live counterparts.[1]

She concluded stating that it was "totally engrossing as a glimpse into the creative process, a new experience in dance… One must rejoice at the supportive academic situation, free from commercial pressures and deadlines, where such fruitful experimentation is possible."[2]

"'Til the Cows Come Home" by Huskey with music by William Russo,

> …made use of student abilities straightforwardly, in a good-humored, unpretentious short piece which allows everyone to be a chorus girl, even a misguided Rockette. Or all 21 dancers may come on in a mob scene like Busby Berkley gone awry. There are solos, duos, quartets and larger groups; there are pileups and encounters, pillow fights, much peppy coming and going which gives the student cast opportunity to move enjoyably at their present level of attainment.[3]

Huskey gave this description in promotional materials for the concert: "42 legs, satin shorts, sequins, and a score for a blues band and orchestra provide the framework for 'Til the Cows Come Home.' The piece emphasizes the sometime bizarre, but always the light and easy side of life."[4]

On 6 and 7 January 1978, "Phases I" and "Phases II," respectively, were presented in the Dance Building Theatre. These two presentations, comprised of fifteen pieces, were choreographed and performed by Lisa Hoffmaster in partial fulfillment of her M.F.A. requirements. A second graduate thesis concert was held on 10 and 11 February in the Dance Building Theatre. "Unused Wings" featured works by graduate students Suzanne Grace and Sara Wilbourne, and Kathleen McClintock (who was finishing her BFA). Wilbourne's piece "Crossing Lines" dealt with the theme of confinement; in motion, in

space and in the lives of women.[5] "Fractured Figments," by Suzanne Grace, consisted of five sections, and was billed as a "continuous study of the qualities and effects in dreaming…"; "Nightie Night" by McClintock, was described as "sometimes bizarre, sometimes comical, but always outrageous."[6]

An "Undergraduates Dance Choreography Concert" was held in the Dance Building Theatre with one performance on 1 April 1978, and both afternoon and evening performances on 2 April 1978. This was the first time a concert of undergraduate works was produced under this title. The *Daily Utah Chronicle* staff writer, Linda Olson, refers to the enthusiasm and initiative of the dancers stating that "the student dancers received virtually no faculty help from the Department of Modern Dance, yet proceeded to organize, publicize and present a program of 11 diverse and interesting choreography compositions…(they) proved they could do it all, literally."[7] The program included works by undergraduate students Stephanie Dykas, Jeanine Thompson, Charlie Hard-Horn (two pieces), Victoria Panella, Sara Lampert, Sarie Lynn Bogen, William Harren, John Mead, Deborah Stone, and Shelley Holmstead. Huskey, the faculty advisor for the concert, paid tribute to the groups' creativity calling them a "real credit to the department of modern dance."[8]

Two senior choreography concerts were presented: "Spring Concert 1" on 21 and 22 April 1978, and "Spring Concert 2" on 19 and 20 May 1978. Visiting instructor, Tandy Beal was the faculty advisor for both senior concerts. In an interview prior to the performances, she said, "It pleases me to work with such a motivated group of students. Their choreography surely reflects their spirit and creativity."[9] The first concert included

eight works by senior students Denise Rapp, Cynthia Williams, Lisa West, Lorna Thayn, Judi Fullmer, Deby McLaughlin, Julie[9]Peden, and Gary Reed (and Friends).

"Spring Concert 2" also showcased the choreography of eight seniors: Amy Tyler (and dancers); Fred Shumway; Wendy Levine; Bruce Ballinger; Penny Williams; Susan Poppy; Shirley Nelson; and, McLaughlin, who also choreographed for the first senior concert. The first two pieces on the concert, "Playing Around" by Amy Tyler and dancers, and "Toe-Hold" by Fred Shumway were performed outside – in the "circular area west of (the) Union Building" and "on the grass," respectively.[10] Both concerts were followed by receptions in the student lounge, and were sponsored by the Department of Modern Dance *and* the Associated Students of the University of Utah (ASUU).[11]

Tandy Beal and Company also presented a program during the 1977-78 school year. Under the artistic direction of Beal and musician, Jon Scoville, the company presented several works chosen from the following: "Silhouette" (1966) with music by Scoville; "Dancey Dance" (1974) with music by Scoville and Gary Griffith; "Parade" (1971); "Place Where Canaries are Born" (1974) with music by Scoville; "Interfaces" (1974) with music by Scoville; "Moment to Moment" (1974) with music by Luciano Berio; "Forest Dreams" (1975) with music by Art Lande; "Rocococo" (1975) with music by Bach; "Desert Voices" (1976) with music by Scoville; and "Li Po's Rhumba Dream" (1977) with music by Scoville – the only work not choreographed by Beal (the choreographer is not listed). It is not clear which pieces were performed on the program, nor when during spring quarter the performance took place.

Notes

1. Dorothy Stowe, “Dance and Film Mixed with Fancy,” *Salt Lake Tribune*, 22 November 22 1977.

2. Ibid.

3. Ibid.

4. Promotional materials for “Modern Dance Faculty Concert I,” collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

5. Staff Writer, “Concert: Unused Wings,” *The Daily Utah Chronicle*, 10 February 1978.

6. Ibid.

7. Linda Olson, “Undergraduate Dance Pieces are Diverse,” *Daily Utah Chornicle*, 4 April 1978.

8. Staff Writer, Untitled, *Salt Lake Tribune,* 26 March 1978.

9. No citation information was available. The newspaper clipping is, however, found in the collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

10. Program notes.

11. The reception following the concerts was noted in the concert program. This was the first recorded instance of such an event accompanying the performances.

CHAPTER 14

1978-1979

Yearly Overview

Faculty

Jacqueline Clifford, Department Chairperson
Elizabeth Hayes, Shirley Ririe, Joan Woodbury
Sally Fitt, Loabelle Mangelson
Morton Kay Barrell, Anne Riordan
Donna White
Bruce Fugit, Marina Harris, Jon Scoville
M. Williams

Guest Artists and Instructors

Theatre Dance Trio:
Clay Taliaferro, Lynda Davis, Carol Warner (Autumn)
Melinda Haas (Autumn)
Tandy Beal (Spring)

Teaching Assistants

Information Unavailable

Departmental Concerts and Performances

Theatre Dance Trio
6 and 7 October 1978 Dance Building Theatre
Choreographers: Ruth Currier, Lynda Davis, Clay Taliaferro, Carol Warner

Dance Touring Ensemble
6 and 7 November 1978 Dance Building Theatre
Choreographers: Linnea Alexandrov, Peggy Gaither, Loabelle Mangelson, Mary Sprafka, Joan Woodbury, Dennis Wright

Performing Danscompany
8 and 9 November 1978 Dance Building Theatre
Choreographers: Loabelle Mangelson, Donna White

A Collage of Dance and Music
17 November1978 Dance Building Theatre
Choreographers: Lynda Davis, Melinda Haas, Carol Warner, Joan Woodbury, and workshop students

Sage Cycle
21 November 1978 Dance Building Theatre
Choreographer: Sage Cowles
Filmmaker: Molly Davies

Performing Danscompany
16 and 17 February 1978 Dance Building Theatre
Choreographers: Shirley Ririe, Clay Taliaferro, Carol Warner

Lecture Demonstration (Informal)
30 and 31 March 1979 Dance Building Theatre
Choreographer: Aida Pisciotta

Undergraduate Modern Dance Concert
6 and 7 April 1979 Dance Building Theatre
Choreographers: Margaret Buchholz, Hilary Elmore, Charlie Hard-Horn, Tom Hagood, Jon Harriott, Susan McGee, John Mead, Victoria Panella, Julie Vidano

Undercurrent
13 and 14 April 1979 Dance Building Theatre
Choreographers: Shelley Holmstead, Yda Smith

Dances! (Senior Choreographer's Concert I)
20 and 21 April 1979 Dance Building Theatre
Choreographers: Michael George, William Harren, Brett Larson, Eric Miller, Teri Nielson, Katheleen Peterman, Debra Reich, Debra Ryals

Senior Choreographer's Concert II
18 and 19 May 1979 Dance Building Theatre
Choreographers: No programmatic information available

Performing Danscompany
25 May 1979 Kingsbury Hall
Choreographers: Pat Debenham, Loabelle Mangelson
(Alternate Program Choreographers: Lorrie Sue Keller, Loabelle Mangelson, Jane Unger)

Significant Events

Performing Danscompany (PDC) established by Loa Mangleson-Clawson Autumn Quarter 1978

PDC tours Great Britain 27 May–2 June 1979 (first such tour of a U.S. university modern dance performing group)

Faculty

The faculty remained essentially the same for the 1978-79 school year with Clifford as Chair of the Department of Modern Dance. Autumn quarter Theatre Dance Trio and musician/composer Melinda Haas were in residence. Clifford had managed Theatre Dance Trio, and brought them to the university. The Los Angeles-based trio was comprised of Clay Taliaferro, Lynda Davis and Carol Warner. Taliaferro was a former dancer with Jose Limon, and worked with Donald McKayle; Davis was a featured dancer with the Bella Lewitzky Company, and had danced with the Gloria Newman Dance Theatre; and Warner was also a former dancer with Gloria Newman. Haas had taught Dalcroze Eurhythmics, piano improvisation, and dance composition at various universities throughout the U.S. and Canada. Theatre Dance Trio presented a concert in October. Davis, Haas and Warner all taught student workshops, and presented their students' work in a concert towards in November.

Since the end of the Rockefeller grant program in 1967, the modern dance program had had no consistent funding for guest artists. (Lucy Vennable was the last artist to visit the university under that program.) In reading departmental correspondence from the late sixties to mid-seventies, it is clear that modern dance funding for guest artists was always either lacking or nonexistent. In the Department of Ballet and Modern Dance, it was Paxman who did the budget for the combined department, not Hayes. With the budget

they were given, the modern dance program did find ways to bring in guest artists, although it often involved patchworking funds from various budget lines. Contact with a variety of modern dance artists through residencies was a part of the department's strategy to keep its program relevant and vital. It was also very much a trend in higher education, and college and university residencies were very much a part of the modern dance artists' livelihood. As chair of the Department of Modern Dance, Clifford was able to get a budget line for guest artists allowing the department to continue bringing in guest artists with more ease.

Teaching assignments as they appeared in the class schedules were as follows:

Clifford:
Autumn – Senior Dance Seminar (590), Graduate Dance Seminar (780)
Winter – Independent Study (391/691), Dance Philosophy (575)
Spring – Production- Promotion (563)

Hayes:
Autumn – Rhythmic Analysis (135), Dance History (571/671), Independent Study in Historical Research (674), Research Consultation (698), Continuing Registration (699)
Winter – Dance History (572/672), Problems in Dance Education (620)
Single – Dance History (573/673)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580), Graduate Dance Workshop (642)

Woodbury:
Autumn – Modern Technique and Theory II (231), Modern Workshop II (241), Independent Study Composition and Production (560), Performance and Repertory (585), Graduate Dance Workshop (641), Graduate Choreography (665)

Fitt:
Autumn – Individual Differences in Performance (221; new offering), Movement Analysis (530: teaching majors only), Independent Study (691), Graduate Projects - Non-Thesis (695), Research Design (696 – new offering), Master's Thesis Research (697)
Winter – Advanced Dance Kinesiology (540 – new offering), Advanced Principles of Teaching (584), Graduate Projects –Non-Thesis (695), Master's Thesis Research (697), Research Consultation – Master's (698), Continuing Registration (699), Graduate Dance Seminar (780)

Spring – Research – Teaching Kinesiology (630), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Research Consultation – Master's (698), Continuing Registration (699)

Mangelson:
Autumn – Independent Study (391)
Winter – Technique and Theory III (332), Independent Study – Composition and Production (560)
Spring – Independent Study (391/691), Sound and Choreography (543), Independent Study – Composition and Production (560), Performance and Repertory (585), Graduate Choreography (665), Graduate Teaching Methods (683 – new offering), Graduate Dance Seminar (780 with Riordan)

Riordan:
Autumn – Introduction to Dance (110); Modern Dance Teaching Methods (583)
Winter – Introduction to Dance (110)
Spring – Introduction to Dance (110), Modern Dance Teaching Methods (583; secondary certification dance majors), Graduate Dance Seminar (780)

Barrell:
Winter- Production-Lighting (562)

Fugit:
Autumn – Dance Production Lab (350)

Harris:
Spring – Production-Costume

Scoville:
Winter – Resources- Accompaniment (312)
Spring – Dance Accompaniment – Percussion (311)

Williams:
Autumn – Elements of Music (119)

Program and Curriculum

With the change of leadership in the department, there was, in the words of Ririe, a "philosophical tussle" between Clifford and the veteran faculty, in particular, Hayes, Ririe and Woodbury.[1] For many years, the faculty in the department had enjoyed a philosophical compatibility that allowed them to build a cohesive program that valued

performance, choreography and education as integral to a well-rounded university dance training. It was, again in Ririe's words, a "very strong H'Doubler-based togetherness."[2] There was a sense that Clifford was emphasizing technique and performance over creative-choreographic and educational aims, shifting the balance of the three-pronged focus on which the program had been built. While the university's modern dance program valued and was recognized for its technically strong and well-trained dancers, the veteran faculty members did not want to see the emphasis on creativity and education lost.

While Clifford's strong focus on the preparation of dancers for the professional world was a challenge to the status quo, her skills and approach did meet needs within the growing department. As previously noted, Clifford was able to bring in more guest artists by securing a budget line for their contracts, and Mangelson noted that Clifford "went to bat" for her new "project," PDC, offering the support it needed to take root.[3] PDC was very much a reflection of the trend in university dance programs, and the dance world in general, towards a higher level of technical excellence, and towards a closer connection with the emerging world of professional dance. Two of the stated goals of ACDF, piloted in 1973, reflect the new dance paradigm into which PDC was born: "to raise standards of excellence in college and university dance program; to build a network of communication within the college dance community and between the college and the professional dance world."[4]

Though philosophical differences may have existed between the new leadership of the department and veteran faculty, the program did move forward maintaining the integrity of its philosophical underpinnings, and, at the same time, responding to the changes in

the evolving worlds of dance in higher education and professional dance. The formation of PDC, continued visits by artists-in-residence, and a curriculum that continued to develop were evidence of this continued development.

Under Fitt's direction, the dance kinesiology program was developed. Dance 530, still a five-unit course, was now offered autumn quarter under the title Dance Kinesiology rather than Movement Analysis. A new three-unit course, Advanced Dance Kinesiology (Dance 540), was now offered winter quarter. In the university catalogue, Dance 530 is described as a "basic kinesiological analysis of dance activities," and Dance 540 as "continued kinesiological analysis, physiology of exercise, and related topics." Dance 630 was taught spring quarter and renamed Research and Teaching Dance Kinesiology. The course description remained the same as it had been since it first appeared in the 1971-73 university catalogue, noting that it was a class that dealt with "special analytical and experimental projects pertaining to dance movement."

Individual Differences in Performance was now its own course, Dance 221. It was offered for credit through Independent Study (Dance 391) the year before. The course description in the university catalogue is as follows: " Identification and analysis of physical and stylistic individual differences in movement performance" (1979-80 university catalogue). Fitt described this class as "experiential movement behavior, and how you use that to develop your own potential as a performer and breadth of potential as a performer. It was really an exciting class. I loved teaching it; it was one of my favorite (classes) to teach."[5]

Development of the Graduate Program

The mid to late seventies was a period during which the graduate program was refined. Since 1978-79 was a pivotal year in this process, it is worth noting the development of the graduate curriculum to this point. Graduate students in modern dance could earn an MFA degree in the college of Fine Arts or an MA in the Graduate School. As early as the 1969-70 school year, the university catalogue lists the areas of specialization in modern dance as performing, choreographing and teaching. At that point the graduate program consisted of a core of courses including Graduate Modern Dance Technique and Theory (which met with Technique and Theory III); Dance Curriculum and Problems in Education (Dance 620), a three-unit course taught by Hayes every other year winter quarter, which dealt with the preparation and planning and administering programs of dance for high school and college in terms of curriculum, facilities, staff, budget, and relationships with other departments; Advanced Dance Philosophy and Criticism (Dance 650), advanced study in selected areas of dance philosophy and criticism; Advanced Dance History (Dance 671), advanced study in selected areas of dance philosophy and criticism; Advanced Composition and Production (Dance 660); Independent Study (Dance 691), which corresponded to undergraduate Dance 391; Thesis Research (Dance 697); Research Consultation (Dance 698), a three-unit course; Continuing Registration (Dance 699); and a one-unit Fine Arts Seminar (Dance 788). With the exception of Dance 620, 641, 698 and 788, course scheduling and credit was by arrangement.

Dance Seminar (Dance 780) was added to the graduate course offerings in place of Modern Dance Seminar (Dance 299) in 1969-70, but not taught until 1972-73. The

course was offered every quarter and taught by various faculty members. Dance 641, 660, 671, 691, and the thesis courses Dance 697, 698, and 699 were offered all three quarters; and Dance 650 was offered winter and spring quarters (as of 1970 – 1971).

In 1974-75, the undergraduate program underwent an extensive curriculum revision. At that time, changes were made to the graduate program as well. Graduate Fine Arts Seminar (Dance 788), taught each spring quarter, was dropped from the class schedule that year. (It was offered autumn and spring 1972-73 due to increased graduate enrollment in both the ballet and modern dance programs.) Graduate Projects (Dance 695) was added for those pursuing a nonthesis master's degree. By the following year, it was offered all three quarters. Graduate Dance Workshop (Dance 641) and Graduate Choreography (Dance 665) were added in 1975-76; Graduate Choreography replaced Advanced Composition and Production (Dance 660) the following year, and was offered autumn and spring.

In 1976, when Fitt joined the faculty as the Director of Graduate Studies, there was already movement towards developing the graduate program; she continued in that effort. In the 1976-77 year, she taught all three quarters of the Graduate Seminar (Dance 780), and began initiating changes to "develop the graduate program to make it a *graduate* program."[6] She noted that, to this point, the graduate program had been "a weak sister of the undergraduate program," and that the undergraduate program was really the strength of the department. She stated that the graduate program often brought in individuals with weak undergraduate training, and plugged them into the undergraduate program in order to bring them up to the university's undergraduate level.[7]

Fitt noted that when she arrived, the MFA program was primarily choreography and projects, and that the MA was not "earmarked with anything in the academic realm, in the theoretical basis of dance." The refinement of the MA program, in particular, was in Fitts' words "not a conscious change; it just happened, evolved. (We) took an honest look at what we could accommodate in terms of academic focal points for an MA – kinesiology, education, history and philosophy – the three."[8] Courses specifically for graduate students were added to the department's offerings in an effort to add depth to graduate studies, in particular, the MA program.

In 1978-79, Research Design (Dance 696), a three-unit course, was added autumn quarter, taught by Fitt. This course was important in the development of the graduate program in that it bridged the world of academia and the world of dance, as it existed in higher education. It introduced graduates to methods and theories of scholarly research and writing to better inform their own master's work.

In addition to Research Design, a second quarter of Graduate Workshop (Dance 642) was added winter quarter for two units; and Graduate Teaching Methods (Dance 683), a five-unit course, was added spring quarter. Prior to the addition of this course, graduate students took the undergraduate teaching methods course; it was important in building that graduate program that there be classes specifically geared to and for graduate students. Graduate Dance Seminar (Dance 780), which was first offered in 1971-72 as a one-unit course, was now changed to a two-unit course. (Since 1972-73, Dance 780 was offered all three quarters, and taught by a different faculty member each quarter.) Dance 674 was renamed Individual Study in Historical Research instead of Problems in Historical Research.

With these additions and changes, the graduate curriculum and the graduate program continued to develop.

Departmental Concerts and Performances

In the fall of 1978, Mangelson formed a modern dance performing ensemble within the Department of Modern Dance. The formation and debut of this student company marked a pivotal point in terms of the performing opportunities available to both undergraduate and graduate students. Performing Danscompany (PDC) presented three concerts, one each quarter with the first two concerts being held in the Dance Building Theatre and the third in Kingsbury Hall. These concerts took the place of the annual faculty choreography concerts as they now provided the outlet for the choreography of faculty and guest artists. Concerts of guest artist and faculty work were still produced as the occasion arose, but on a smaller scale than the former spring faculty concerts and the current PDC concerts. Undergraduate and senior choreography concerts were produced in the spring; master's thesis concerts, winter quarter.

Performing Danscompany's debut concert was held on 8 and 9 November 1978. The original company was composed of twelve modern dance students, both undergraduate and graduate, chosen by open audition. Forsberg of the *Salt Lake Tribune* wrote:

> The company, like most newly formed companies, was bursting with opening-night energy, and unlike many new dance groups, was strong in focus and direction. This is probably due to the fact that five of the six works on the program are Ms. Mangelson's and her strong influence is apparent throughout the concert…the dancers are technically strong and have an assurance not always found in student performances.[9]

Five pieces by artistic director Mangelson were presented: "My Mother; My Self," a drama-satire about mother-daughter relationships which was being performed at that time

on the road by the Dance Touring Ensemble (see below); “Overlay” (1974) in which Woodbury danced the solo figure role; a premiere, “Body Part Preludes”; “Collectibles”, a section from Mangelson’s “Rummage Sale”; and “Giraffe” (1973). A new work, “La Grand Jatte,” choreographed PDC’s assistant director, Donna White, was also premiered. White, an MFA student in choreography, was also the artistic director of the company “Danceworks.” (Note: White’s thesis proposal was to form a “company” within the department, and for that reason, Mangelson brought her in as assistant director for PDC. “Danceworks,” was her thesis. Jeff Slayton and Tandy Beal set solos on White for her MA thesis concert.)

PDC’s winter quarter concert was held on 16 and 17 February 1979. Since the auditions fall quarter, new members were added to the company. Works performed were: “Symmeteria” (1979) by Ririe; “Cyclic Rites” (1979), “Body Parts Prelude” (1978) and “Feminine Gender” (1971) by Mangelson; and, “Trebizone” (1979) by White.

On 25 May 1979 in Kingsbury Hall, Performing Danscompany presented a benefit concert for the company’s European Tour to Scotland and Ireland that was being sponsored by the Utah Dance Touring Project. The concert included several previously performed works by Mangelson: “Giraffe,” “My Mother; Myself,” “Cyclic Rites,” “Overlay,” and “Feminine Gender.” “Very Vivaldi” (1978) by Brigham Young University dance faculty member Pat Debenham was also presented. The program notes an alternate repertory that included Mangelson’s “Body Part Preludes” as well as works by Jane Unger, PDC Company Manager (“Peg’s Journey”), and Lorrie Sue Keller (“A Blue Feathered Star Shimmer, Moon Rhyme Magic Show”).

Several other concerts took place that year. The 1978-79 performance calendar began with a performance by Theatre Dance Trio on 6 and 7 October 1978. Comprised of dancers Lynda Davis, Clay Taliaferro and Carol Warner, the company was in residence fall quarter at the University. They performed seven pieces in the Dance Building Theatre including the world premiere of "Soliloquy," choreographed especially for the company by Ruth Currier, a long a long-time member and director of the Jose Limon Company. Currier was on campus to set the piece, which enabled students to observe the work in progress. Other works included on the program were: "Prologue" by the Trio; "Dance in F.M." (1978), by Taliaferro; "Colorfalls" (1978) by Davis; "…In Yellow Dress" (1978) by Warner; "Behold Yourself Therein" (1977) and "Ivesung" (1977) by Taliaferro.

Dance Touring Ensemble appeared in concert on 3 and 4 November in the Dance Building Theatre upon their return from a tour of several Utah cities. The ensemble was composed of seven undergraduate and graduate students from the Department of Modern Dance at the University of Utah under the direction of graduate students, Mary Sprafka and Peggy Gaither. The co-directors were working with the ensemble in partial fulfillment of requirements for their master's degrees in modern dance. As well as works by Sprafka and Gaither, the concert included a performance of the duet from Woodbury's "Nowhere Bird" and Mangelson's "My Mother; Myself," and works by graduate students, Linnea Alexandrov and Dennis Wright.

On 17 November 1978, an informal showing of workshop pieces entitled "A Collage of Dance and Music," was held at 4:00 p.m. and 7:00 p.m. in the Dance Building Theatre. Five works were presented. Four pieces were set in workshops with guest artists: "Two

Folk Songs" by Melinda Haas and her workshop dancers; "Peering Voices" choreographed and danced by Lynda Davis's workshop members, with musicians provided by the Melinda Haas workshop; and "Fragments and Beginnings" and "As Quiet As…." choreographed and danced by Carol Warner's workshop members. The performances concluded with "Seven Easy Pieces (For Guitar and Dance)" by Woodbury, with guitar accompaniment by Todd Woodbury, danced by Donna White and Mark Lowdermilk.

On 21 November 1978 in the Dance Building Theatre, "Sage Cycle" was presented. This performance was a collaboration between the Departments of Modern Dance and Architecture, and included three film performance pieces by filmmaker Molly Davies accompanied by live performer and dancer, Sage Cowles.

Spring quarter saw several student productions. On 6 and 7 April 1978, the "Undergraduate Modern Dance Concert" was held in the Dance Building Theatre with Anne Riordan as the Faculty Sponsor. Works were presented by Hilary Elmore, Margaret Buchholz, Charlie Hard-Horn, Julie Vidano, John Mead (two pieces), Susan McGee, Jon Harriott, Victoria Panella, and Tom Hagood. Of interest was John Mead's second piece on the concert, an improvisational work entitled "A Dance that is About to Happen" which included chance improvisation for dance, music and lighting. The following week, on 13 and 14 April 1978, "Undercurrent: A Modern Dance Concert" was presented by senior, Shelley Holmstead and graduate Yda Smith. The choreographers presented six works (four by Holmstead, two by Smith).

Two senior choreography concerts were held in the spring as well. The first concert "Dances!" was presented 20 and 21 April 1978 with works by Kathleen Peterman, Debra

Ryals, Michael George, Brett Larson, William Harren, Debra Reich, Teri Nielson, and Eric Miller. The “Senior Choreographer’s Concert II” took place on18 and 19 May 1979. No programmatic information was available.

Aida Pisciotta, an MFA candidate, presented an informal lecture demonstration on 30 and 31 March 1979. Senior Shelley Holmstead and Yda Smith, a 1977 BFA graduate, presented a concert of their choreography entitled “Undercurrent” on 13 and 14 April 1979. Both events were held in the Dance Building Theatre.

Notes

1. Shirley Ririe, interview by author, tape recording, Salt Lake City, Utah, 12 March 1992.

2. Ibid.

3. Loabelle Mangelson (nee Mangelson-Clawson), interview by author, tape recording, Salt Lake City, Utah, 13 March 1992.

4. American College Dance Festival Association, "History," http://www.acdfa.org/index.php?option=com_content&view=article&id=20&Itemid=40.

5. Sally Fitt, interview by author, tape recording, Salt Lake City, Utah, 10 March 1992.

6. Ibid.

7. Ibid.

8. Ibid.

9. Helen Forsberg, untitled, *Salt Lake Tribune*, n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

CHAPTER 15

1979-1980

Yearly Overview

Faculty

Jacqueline Clifford, Department Chairperson
Elizabeth Hayes, Shirley Ririe, Joan Woodbury
Sally Fitt, Loabelle Mangelson
Morton Kay Barrell, Anne Riordan
Donna White
Bruce Fugit, Marina Harris, Jon Scoville
M. Williams

Guest Artists and Instructors

David Roche (Autumn)
Simi Roche (Autumn)
Jeff Slayton (Winter)
Carol Warner (Winter)

Teaching Assistants

Information Unavailable

Departmental Concerts and Performances

Dance Show in America
28 October 1979 Dance Building Theatre
Choreographers: Dance students of the Nippon College of Health and Physical Education, Tokyo, Japan

Performing Danscompany
16 and 17 November 1979 Dance Building Theatre
Choreographers: Loabelle Mangelson, David Roche, Donna White

Performing Danscompany
21, 22, and 23 February 1980 Dance Building Theatre
Choreographers: Shirley Ririe, Jeff Slayton, Carol Warner, Donna White

Rug-Concert
7 March 1980 Dance Building Theatre
Choreographers/Performers: Robert Small, Jeff Slayton

Performing Danscompany
15, 16, and 17 May 1980 Dance Building Theatre
Choreographers: Loabelle Mangelson, Jeff Slayton, Donna White

Significant Events

Donna White joins the faculty as an Associate Instructor

First time that the Modern Dance Department was listed separately from the Ballet Department in the University Catalogue

Faculty

Donna White joined the faculty as an Associate Instructor having finished her MFA the previous year. In addition to teaching technique, White continued as co-artistic director of PDC. White came to the faculty with a strong performance and choreography background. She danced with Ririe-Woodbury (1971-76); performed and taught with Tandy Beal and Company (1977-87); and founded Donna White and DANCEWORKS in 1979, a company that she directed, choreographed for and performed with until 1984. Like other faculty, she was active in professional organizations surrounding dance education serving as the Vice President of Dance for the Utah Association of Health, Physical Education, Recreation and Dance for the 1979-80 year. During this year, she continued to dance with Tandy Beal and again with Ririe-Woodbury.

Woodbury taught autumn quarter, Ririe winter, and Scoville and Beal taught spring quarter. Several guest artists joined the faculty during the year. David Roche and his

wife Simi were artists-in-residence at the university autumn quarter, teaching technique and composition (which level technique and which composition course they taught is not clear). The two were faculty members at Florida State University, where David was the founder and artistic director of the Florida State Dance Touring Theatre in Tallahassee. Jeff Slayton was a guest artist in the department winter quarter. Slayton choreographed for companies across America and abroad, was artistic director of Jeff Slayton and Dancers in Los Angeles, and a former principal dancer with the Merce Cunningham and Viola Farber Dance Companies. Carol Warner, who had been in residence at the university the previous year with Theatre Dance Trio, returned winter quarter choreographing a piece for PDC's winter concert.

In the university setting it was important for the faculty to remain active professionally in addition to their teaching duties. Ririe and Woodbury continued their educational work through the Artists-in-the-Schools program with two-week residencies in Hawaii, Alaska, Iowa, North Dakota, Arizona, Louisiana and Missouri. Their company was also chosen to be the featured company at a national workshop for "Artists in Education" held at the American Dance festival in Durham, North Carolina.

Hayes continued in her professional activities serving as a member of the National Dance Association's Publications Committee and Honors Advisory Committee, and as chair of the American Academy of Physical Education's Memorial Committee. She also began a two-year appointment as secretary for the Council of Dance Administrators (1979-81).

In addition to her work with Sunrise at the Work Activity Center for Handicapped Adults, Riordan began teaching summer workshops related to her dance work with

special populations. The summer of 1979, she taught a one-week summer workshop in the Department of Art and Therapy at Wright State University at which Sunrise performed; she returned to Wright State the summer of 1980 to teach a two-week workshop. The summers of 1979 and 1980, she also taught two-week summer workshops in the Department of Dance and Physical Education at Texas Women's University (also in 1981 and 1983); and summer 1980, a two-week workshop at San Jose State.

From 1979 to 1983, Scoville taught Music for Dance at Ririe-Woodbury Company's summer workshop "Move It." He had recently taught a workshop in Music for Dance at the University of Hawaii (1979). (Interestingly, Phyllis Haskell, who earned her MFA from the department in 1971 and danced with Ririe-Woodbury from 1970-79, was now an assistant professor at the University of Hawaii.) In 1980, he also taught a summer workshop in Boulder, Colorado, a musical resources workshop at Warren Wilson College as well as a master class at Washington University.

Teaching assignments as they appeared in the class schedules were as follows:

Clifford:
Autumn – Graduate Projects – Non-Thesis (695); Graduate Dance Seminar (780)
Winter – Independent Study (391/691), Dance Philosophy (575)
Spring – Advanced Principles of Teaching (584)

Hayes:
Autumn – Dance History (571/671), Independent Study in Historical Research (674; formerly 671), Research Consultation – Masters (698), Continuing Registration Masters (699)
Winter – Dance History (572/672), Independent Studies in Historical Research (674), Problems in Dance Education (680)
Spring – Rhythmic Analysis (now 165), Dance History (573/673)

Ririe:
Winter – Advanced Improvisation (542), Performance – Repertory (now 567), Teaching Methods for Children (580), Graduate Dance Workshop (642)

Woodbury:
Autumn – Independent Study in Composition and Production (560), Performance – Repertory (now 567), Graduate Dance Workshop (641)

Fitt:
Autumn – Individual Differences in Performance (now 210), Movement Analysis (now 510), Independent Study (691), Research Design (696), Thesis Research Masters (697)
Winter – Advanced Dance Kinesiology (511), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Research Consultation – Masters (698), Continuing Registration – Masters (699), Graduate Dance Seminar (now 790)
Spring – Research – Teaching Kinesiology (now 610), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Research Consultation – Masters (698)

Mangelson:
Autumn – Modern Technique and Theory II (231), Independent Study (391-1), Graduate Choreography (665)
Winter – Independent Study – Composition and Production (560)
Spring – Independent Study (391/691), Sound and Choreography (543), Independent Study – Composition and Production (560), Performance and Repertory (567), Graduate Choreography (665), Graduate Teaching Methods (683), Graduate Dance Seminar (790; two section with Riordan)

Riordan:
Autumn – Introduction to Dance (now 120), Modern Dance Teaching Methods (583)
Winter – Introduction to Dance (120)
Spring – Introduction to Dance (120), Modern Dance Teaching Methods (583; secondary certification dance majors), Graduate Dance Seminar (790; two sections with Mangelson)

Scoville:
Spring – Dance Accompaniment – Percussion (now 364)

Williams:
Autumn – Elements of Music (now 164)

Program and Curriculum

Several courses were renumbered that year for consistency within the larger university numbering system. Introduction to Dance was now Dance 120; Elements of Music, Dance 164; Rhythmic Analysis, Dance 165; Individual Differences in Performance, Dance 210; Dance Production Lab, Dance 360; Dance Accompaniment: Percussion, 364;

Resources in Dance Accompaniment, 365; Movement Analysis now re-titled Dance Kinesiology, Dance 510; Advanced Dance Kinesiology, Dance 511; Dance Lecture Demonstration, Dance 545 (although the class had not bee offered since spring 1975); Research and Teaching Dance Kinesiology, Dance 610; Graduate Dance Seminar, Dance 790; Resources for Accompaniment, Dance 365; Performance and Repertory, Dance 567; Problems in Dance Education, Dance 680; and Graduate Dance Seminar, 790.

The Fourth Year Technique and Theory was now Dance 431, 432 and 433. Previously, graduate credit for Technique and Theory had been available only through Dance 631, which met with the Technique and Theory III class. Graduates, of course, took technique each quarter just as the undergraduates did, and could take the Technique and Theory IV class, but there were no graduate course numbers to reflect this. Now Technique and Theory V (Dance 531, 532, 533) and VI (Dance 631, 632, 633) were offered so that graduate students in a two-year program would be able to register and get credit for a different numbered course each quarter. Technique and Theory V met with undergraduate Technique and Theory III; Technique and Theory VI met with undergraduate Technique and Theory IV.

Dance Performance and Repertory (Dance 567) was now offered each quarter for those students performing in PDC. Its course description reads "learning and performing dance works by noted choreographers." Mangelson noted that the early PDC rehearsal schedules were from 7 to 10 p.m. Eventually they were scheduled from 4 to 6 p.m.

Individual Differences in Performance, first offered autumn of 1978, was now required of all sophomores autumn quarter. Dance 510 replaced Dance 530 as a core

class required of all majors, although Dance 511 did not appear as a core class in the university catalogue until 1981-82.

Dance Lecture Demonstration, now Dance 545, had not been taught since spring 1975. It did, however, receive an addition to the course description in the 1979-80 university catalogue. Since the beginning of the time period covered by this thesis, it was described in the university catalogue as a course for the preparation and performance of dance demonstrations, or lecture demonstrations. The following was added: "Philosophical discussion of the goals, style and methodology of dance-lecture demonstrations with practical presentational experience."

In the period covered by this thesis, Dance Lecture Demonstration (Dance 162, 532, 555 and now 545) had been taught once a year, either winter or spring quarter by Woodbury, from the winter of 1969 to the spring of 1975. It then was not offered again until the autumn of 1981 when, once again Woodbury was the instructor. The course was a core class required of all dance majors through the 1972-73 academic year. It then became an elective, and a recommended class for those with a teaching or teaching certification emphasis. In the 1974-75 university catalogue, it was marked as being offered alternate years; the 1976-77 catalogue indicated that it was now offered every third year. It was taught again autumn quarter 1981, 1985 and 1988 by Woodbury, who had been the sole instructor of this class during the period covered by this thesis. The concept of the dance lecture demonstration was very much a part of H'Doubler's legacy, and so it made sense that it would be taught Woodbury. It seems that the trajectory of the Lecture Demonstration course through the mid to late seventies was a reflection of the faculty's desire to maintain opportunities within the curriculum for teacher development.

Departmental Concerts and Performances

On Sunday 28 October 1979, the dance team from the Nippon College of Health and Physical Education in Japan presented a concert entitled "Dance Show in America." The twenty-three dancers performed six works: "Bamboo Flowers," "Crane," "Message," "Spring Rain," "The Music," and "Birth." Their performance was part of an American university tour that included performances at Utah State University and Brigham Young University, as well as the University of Utah.

The fall quarter Performing Danscompany concert was held on 16 and 17 November 1979, in the Dance Building Theatre – or Theatre 208 as noted on the program. Included were: "Bop Be" (1979) by Donna White; "Cyclic Rites" by Mangelson (1979); "Dance Me a Song!" (1979), dedicated to department chair, Jacqueline Clifford, also by Mangelson; and two works by visiting artist, David Roche, "Narcissus Et Toad – The Purple Solo" (1977) and "Nanny DuDu's Fantoccini" (1975).

In contrast to its previous concerts, PDC's winter concert had three evening performances, 21, 22, and 23 February 1980. While the company had always presented three performances in each of its quarterly concerts thus far, the first concert date had included both a matinee and an evening performance. Mangelson was on leave from the university during winter quarter; however, the company continued its performance schedule under the direction of Assistant Director, Donna White. The concert featured the premiere of four works. "Etudes in Various Configurations" by White, set to electronic Satie, was "a choreographic grouping of movement studies for two men and two women."[1] "In the Shadows…it is a matter of light" by guest artist Carol Warner, was choreographed in four movements to twentieth century guitar music with the intention of

"explor(ing) the feminine psyche through lyrical movements."[2] "Magenta I" by guest artist Jeff Slayton, was a movement piece for six dancers set to the music of eighteenth century composer, Albinoni. The final work on the concert was a work in progress by Ririe, who was teaching on campus winter quarter rather than touring with the Ririe-Woodbury Dance Company. Entitled "Two Divergent Views on the Same Subject 'Collective Behavior'," the work was presented in two parts, "There" (dealing with the Holocaust) and "Here" (comprised of "stock situations for group reaction")[3] An article in the *Salt Lake Tribune* noted, "in addition to Performing Danscompany, other students from the Department of Modern Dance will be performing in several pieces."[4]

Guest artists, Slayton and Robert Small, presented an informal studio "rug-concert" at 1:00 p.m. on 7 March in the Dance Building Theatre. It seems that the descriptor "rug" refers to the fact that chairs were not set up in the studio theatre for the performance.

The third PDC concert of the year was held on 15, 16 and 17 May 1980 in the Dance Building Theatre. Artistic Director Mangelson presented three works: "Body Part Prelude," "Overlay," and a new piece, "If I Had Maggie in the Wood" (1980). The latter was inspired by a concert by the traditional Irish folk group, The Chieftains, at the Hotel Utah. According to Mangelson, their music reminded her of PDC's June 1979 tour through Scotland and England (see Chapter 2, "United Kingdom Tour"). She had two goals in choreographing this piece: 1) to use everybody in the company (six men and six women); and, 2) to create a light, dance-oriented finale using folk music – something that everyone in the audience would enjoy.[5]

White also presented new choreography entitled “Phased – Array.” Visiting artist, Jeff Slayton, choreographed a solo piece, “Had She But Money,” on White to the music of Chopin. (This piece was choreographed for her thesis concert.)

Programs for and news articles about Performing Danscompany’s quarterly concerts from 1978 to 1989 (the end of the period covered by this thesis) were available in the department’s archives. For this same time period, however, programs and records of other student concerts (as found in the departmental archives) were now scarce. There were no programs of student productions for the 1979-80 year. Given the performance needs and requirements of the students, it can be assumed that, despite a lack of archived programs and news articles, undergraduate, senior and graduate thesis concerts continued to be produced on a regular basis, with undergraduate and senior concerts produced spring quarter.

Notes

1. Staff Writer, “Danscompany to Premiere Works,” *Daily Utah Chronicle*, 19 February 1980.

2. Dorothy Stowe, “Ririe Work a Highlight of Danscompany,” *Deseret News,* 22 February 1980.

3. Ibid.

4. Staff Writer, “U. Dance, Modern Style,” *Salt Lake Tribune*, 20 February 1980.

5. Anne Jardine Bardsley, “Danscompany Razzle-Dazzle,” *Daily Utah Chronicle,* 24 February 1984.

CHAPTER 16

1980-1981

Yearly Overview

Faculty

Jacqueline Clifford, Department Chairperson
Elizabeth Hayes, Shirley Ririe, Joan Woodbury
Sally Fitt, Loabelle Mangelson
Anne Riordan
Donna White
Ken White, Jon Scoville
M. Williams, D. Whitney

Guest Artists and Instructors

Carol Warner (Autumn)
Robert Small (Winter)
Joan Armstrong (Spring)

Teaching Assistants

Information Unavailable

Departmental Concerts and Performances

Performing Danscompany
20, 21, and 22 November 1980 Kingsbury Hall
Choreographers: Loa Mangelson, Carol Warner

Faculty Benefit Performance
14 March 1981 Dance Building Theatre
Choreographers/Performers: Joan Armstrong, Robert Small, Donna White

Performing Danscompany "Send-Off Concert"
7 and 8 May 1981 Dance Building Theatre
Choreographers: Loa Mangelson, Robert Small, Donna White

(Note: Information on other departmental concerts was unavailable.)

Significant Events

Introduction to Dance (Dance 120) is no longer a course in the dance department; it is now Liberal Education 175 (still taught by Riordan)

PDC performs at the American College Dance Festival at the Kennedy Center for the Performing Arts in Washington, D.C. (14-15 May 1981)

Faculty

Hayes did not teach autumn quarter; White taught the dance history series in her absence. Ken White replaced Barrell as the instructor for Production (Dance 562), theory of lighting. A D. Whitney taught Dance Production Lab (Dance 360) autumn quarter, and M. Williams continued to teach Elements of Music (Dance 164).

Carol Warner was a guest instructor autumn quarter, choreographing a piece for PDC's November concert. Robert Small, a former member of the Murray Louis Dance Company and director of Robert Small and Company, was a guest instructor winter quarter. (Small appeared in an informal concert with Jeff Slayton in March of 1980; it is unclear whether he was in residence the previous year or not.) Joan Armstrong of RDT taught Modern Technique and Theory II and Dance Workshop II spring quarter. It is not clear whether Beal and Scoville taught spring quarter. Dance 364 usually taught by Scoville was not taught in the 1980-81 school year.

Faculty members remained active in their own professional pursuits. Hayes continued as secretary of CODA and as a member the National Dance Association's Publications Committee, a position she through 1985. She was also on the Utah Arts Council

Advisory Panel from 1980 to 1982. In 1980 and 1981 she served as a consultant for the dance programs at the University of Eastern Michigan, Southwest State University (Springfield, Missouri), and the University of Colorado, Boulder. From 1980 to 1982, she was the Chair of the Fine Arts Curriculum Committee, and was awarded both the AAHPERD Honor Award and the Salt Lake City Area Chamber of Commerce "Honors in the Arts" award in 1981.

Fitt and Riordan collaborated on a publication, *Dance for the Handicapped*, published by NDA and AAHPERD in 1980. Ririe-Woodbury represented the United States at the Twentieth Jubilee International Festival of the Child in Sibenik, Yugoslavia in 1980. The company had Artist in Education residencies in Hawaii, Arizona, North Dakota, and Ephraim, Utah. In 1980, Woodbury was a guest instructor and the director for Nikolais at the Contemporary National Dance Consortium in Angers, France, and presented at a Dance in Education Conference in Australia. Ririe taught a week-long workshop in Brussels and was awarded the National Dance Associations' Plaudit Award.

Teaching assignments as they appeared in the class schedules were as follows:

Clifford:
Autumn – Choreography for Visual Media (546), Graduate Projects Non-Thesis (695), Graduate Dance Seminar (790)
Winter – Independent Study (391/691; two sections each level), Production – Promotion (563)
Spring – Advanced Principles of Teaching (584)

Hayes:
Winter - Dance History (572/672), Independent Studies in Historical Research (674)
Spring – Dance History (573/673)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580), Graduate Dance Workshop (642)

Woodbury:
Autumn – Modern Technique and Theory II (231), Modern Workshop II (241), Graduate Dance Workshop (641)

Fitt:
Autumn – Movement Analysis (510), Advanced Principles of Teaching (584), Independent Study (691; sections 1 - Repertory Work and 2 -Lighting), Research Design (696), Master's Thesis Research (697), Research Consultation – Masters (698), Continuing Registration – Masters (699)
Winter – Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Research Consultation – Masters (698), Graduate Dance Seminar (790)
Spring – Individual Differences in Performance (210), Graduate Projects – Non—Thesis (695), Master's Thesis Research (697), Research Consultation – Masters (698)

Mangelson:
Autumn – Technique and Theory III (331), Individual Studies in Composition and Choreography (560), Performance and Repertory (567), Graduate Choreography (665)
Winter – Independent Study in Composition and Production (560), Performance and Repertory (567)
Spring – Sound and Choreography (543), Independent Studies in Composition and Production (560), Performance and Repertory (567), Graduate Choreography (665), Independent Study (691), Graduate Dance Seminar (790 with Riordan)

Riordan:
Autumn – Independent Study (391; section 1 – Repertory Work and section 2 – Lighting) Modern Dance Teaching Methods (583)
Spring – Graduate Dance Seminar (790 with Mangelson)

Armstrong:
Spring – Modern Technique and Theory II (233), Modern Workshop II (243)

D. White:
Autumn – Dance History (571/671)

K. White:
Winter – Production – Lighting (562)

Williams:
Autumn – Elements of Music (164)

Whitney:
Autumn – Dance Production Lab (360)

Program and Curriculum

A new course was added to the curriculum in the 1980-81 school year, Choreography for Visual Media (Dance 546), and taught by Clifford autumn quarter. The two-unit course dealt with the "choreographic process as related to television, film and other visual media, " and was to be offered every third year (1980-81 University Course Catalogue). The course was taught again spring quarter 1983 and winter 1985. It does not appear in class schedules again through the 1988-89 year (the period covered by this thesis). This was a course that had been proposed in the curriculum revision of 1974-75 as Dance 556, but had not yet been taught. It was appropriate that Clifford teach the class as she had media experience in both film and television as a writer, director, editor, camera technician, and choreographer.

Autumn quarter, the independent study program was temporarily expanded to include ten sections on the undergraduate level (391), and ten sections on the graduate level (691). Sections one through nine were each given a specific focus: repertory work, lighting, costuming, video, education, administration, scheduling, music, and kinesiology. By winter, however, only two generic sections were listed at each level, and by spring quarter only one.

According to the class schedule, Dance Accompaniment: Percussion (Dance 364) usually taught spring quarter by Scoville was not offered in 1980-81. Research and Teaching Dance Kinesiology (Dance 610) and Advanced Kinesiology (Dance 511) were not offered either. Individual Differences (Dance 210) was now listed in the university catalogue as a requirement for freshmen majors spring quarter rather than autumn quarter

of their sophomore year as indicated the previous year. The catalogue also included Dance Kinesiology (Dance 510) as a core class required of all dance majors.

The university catalogue also indicated development in the Graduate Program. The 1969-70 catalogue designated Performing, Choreographing and Teaching as areas of specialization for a graduate degree in modern dance. The 1980-81 university catalogue now designated Choreography, Performance, Dance Education and Dance Kinesiology as areas of graduate specialization. Graduate students were now required to do a written, choreographic or performance pilot study during their first year of residence. While graduate students were still required to audition, the wording did not include the stipulation that they must "audition and qualify for third year technique level or better" which had been on the books since 1974-75. (Previously, a potential graduate student was required to "demonstrate his performing and technique accomplishment." The 1973-74 university catalogue first indicated that this demonstration would be by audition.)

In an interview, Fitt stated that beginning winter quarter 1981, there was a change in the way graduate seminar was approached; they began to put in content-oriented seminars. She said, "Up to that point, they (graduate seminars) had been gripe sessions; fundamentally meetings to take care of paperwork."[1] According to Fitt, until numbered content specific seminars were offered winter quarter 1989 (Dance 791–796), they devised a content-oriented schedule for Dance 790: autumn quarter Woodbury taught composition; Fitt taught winter; and spring quarter Riordan taught a seminar which was "half special populations, and half liberal education."[2] For the 1980-81 year, Clifford

taught Dance 790 autumn; Fitt winter; and Riordan and Mangelson co-taught the course spring quarter.

Introduction to Dance (Dance 110) was no longer taught in the Department of Modern Dance; it became Liberal Education 175, a course developed and designed by Riordan in 1979, and entitled "Dance: A Creative Process." In Riordan's words, Dance 110 was a class that had been taught "since the beginning of time."[3] Through the years, Ririe, Woodbury, Van Dam, and Mangelson all taught the course, and according to Riordan, got tired of it.[4] (Susan Israel, from the ballet department, also taught the class each autumn quarter 1968 through 1971.) So Riordan came in and taught it, teaching all three quarters from autumn 1973 to spring 1980. In her words, it was "her baby."[5]

When Riordan took over the class, she first taught it as it had been formatted; the class met four days a week and, in the traditional academic vein, consisted of lecture, history, quizzes, and films on dance. It had a "movement day" one day a week. She extended the course to include different projects inside each of the unit areas so that the students were choreographing, costuming and performing dances. She also expanded the written part as the course moved from a four-unit dance class to a five-unit liberal education class in order to meet the requirements of liberal education. While course assignments were changed, but the same basic format used in Dance 110 was kept. This format consisted of units of one to two weeks each in creativity, history, ballet, choreography and modern dance. The ballet unit was taught by faculty of the Department of Ballet, and included the history of ballet, a movement experience, and a film on ballet. With the exception of the ballet unit, the other units included "a lot of group work" in the form of a group dance, or movement project, as well as individual written work.[6] Students were taught

how to write a critique, and then required to attend and critique dance concerts. Riordan devised a point system that required attendance at many concerts. This was an important tool in building dance audiences on campus. Riordan spoke of seeing former liberal education students coming back to campus dance concerts.[7]

As a course within the dance department, Dance 110 could be used to fulfill general education requirements. As such, Riordan noted that it usually attracted fifteen to twenty nondance students, but it was a *dance* course. When it became Liberal Education 175, and became a core course for fulfilling the Fine Arts requirement in the university's new liberal education program, enrollment increased, according to Riordan, to between fifty-five to sixty-eight students per class. Riordan also noted that the class was "really in demand about two years after it became a core class in Fine Arts."[8] The demand was due to word of mouth, and to the fact that there were not many core classes in Fine Arts. The music and art classes that were offered were lecture classes that drew three to four hundred students per class.[9]

Riordan noted that, through the years, the liberal education class had an effect on the department in general. She spoke of the effect of ninety-five liberal education students doing "site dances" in and around the dance building, and stated that because her students would get "so committed to doing their stuff, they sort of (took) over the building. There was a wit or a humor to their presence."[10] Riordan also noted the modern dance faculty support for her efforts.

Departmental Concerts and Performances

Performing Danscompany presented evening concerts in Kingsbury Hall on 20, 21, and 22 November 1980 with a matinee on the 21st. The group presented three works from its repertoire choreographed by Mangelson: "My Mother, Myself," "Overlay," and "If I Had Maggie in the Wood." Mangelson also presented a new work, "Sepia," funded in part by a faculty research grant with sound by Bobby McFerrin. Speaking of the work and McFerrin, Mangelson stated that this was "a re-working and extension of a piece we did last year, 'Dance Me a Song,' which included the song 'Amazing Grace' (a solo danced by Donna White). We are using an abstract rendering of black spiritual music, sung by Bobby McFerrin, who was a student here and now has his own group in New Orleans."[11] "Sticky Finish Too" (1980) by Warner rounded out the company's fall concert.

A faculty benefit performance for the student scholarship fund was held on 14 March 1981. The concert was presented by faculty members from the Department of Modern Dance. Performing in the concert were Joan Armstrong, White, and Robert Small. The performance was intended to be informal in nature with each dance preceded or followed by a short explanation and discussion of the work. Small choreographed and performed four works: "Musings" (1979 - dedicated to the memory of Juana de Laban); "Boundaries" (1979 – a duet with White); "Sound" (1980); and "Crest" (1980). Armstrong performed "Soundings" choreographed by Nancy Smith, with staging by Warner. "Stream-Her" (1981) was choreographed by White with music by Scoville. Other faculty members took active and supportive roles in the benefit event as well. In fact, the crew concert consisted of the following faculty[12]:

Concert Coordinator:	Loabelle Mangelson
Box Office:	Dr. Elizabeth R. Hayes
Curtain Puller:	Dr. Jacqueline Clifford
"Gofer":	Dr. Sally Fitt
General Support:	Anne Riordan

At a regional competition at Claremont College in Pomona, California in November, PDC had been selected to represent the western United States at the American College Dance Festival at the Kennedy Center for the Performing Arts in Washington, DC on 14, 15 and 16 May 1981. On 7 and 8 May 1981, the Performing Danscompany's "Send-Off Concert" was held in the Dance Building Theatre. "Cyclic Rites" and "Sepia" by Mangelson were performed in the concert. New works included "Phased Array" (1980) by White, "Wing It!," (1981) by Mangelson, and "Patio" (1981) by Small.

In Washington, D.C., the company performed "My Mother, Myself" at the festival's evening concerts, and "Overlay" at two informal concerts for an invited audience. They also performed June 5 at Kingsbury Hall for the Youth Arts Consortium, and in August at the Los Angeles International Dance Festival at UCLA. Lewis Segal, dance critic for the *Los Angeles Times* credited the "taut, versatile eight-member Utah student ensemble" with a "stimulating" performance.[13] The company performed three works by Mangeslon: "Overlay," "Cyclic Rites," and "My Mother, Myself."

Dates for senior and graduate concerts were not available for this year. No programs were found in Hayes's collected papers.

Notes

1. Sally Fitt, interview by author, tape recording, Salt Lake City, Utah, 10 March 1992.

2. Ibid.

3. Ann Riordan, interview by author, tape recording, Salt Lake City, Utah, 13 March 1992.

4. Ibid.

5. Ibld.

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.

10. Ibid.

11. Staff Writer, "U. 'Dansco' Troupe Performs this Week," *Deseret News*, 16 November 1981.

12. Because the performance was a faculty benefit for the student scholarship fund, faculty was highly involved in all aspects of the production. Faculty crew members were listed in the concert program.

13. Lewis Segal, "2 Dance Groups Perform at UCLA," *Los Angeles Times*, 19 August 1981.

CHAPTER 17

1981-1982

Yearly Overview

Faculty

Jacqueline Clifford, Department Chairperson
Elizabeth Hayes, Shirley Ririe, Joan Woodbury
Sally Fitt, Loabelle Mangelson
Anne Riordan
Donna White
Ken White, Jon Scoville
M. Williams

Guest Artists and Instructors

Carol Warner (Autumn)
Gloria Newman (Autumn; for reconstruction of "Orbits" on PDC)
Malcolm McCormick (Autumn)
Jacqueline Bilheust (Autumn)
Tandy Beal (Spring)

Teaching Assistants

Jacque Lynn Bell
(Information Incomplete)

Departmental Concerts and Performances

Performing Danscompany
23 and 24 October 1981 Kingsbury Hall
Choreographers: Loa Mangelson, Gloria Newman, Carol Warner, Donna White

ACDF Regional Gala Concert
13 February 1982 Dance Building Theatre
Featured Department Choreographers: Jacque Lynn Bell, Loa Mangelson

Performing Danscompany
12 and 13 March 1982 Kingsbury Hall
Choreographers: Jacque Lynn Bell, Loa Mangelson, Shirley Ririe, Clay Taliafero

(Note: Information on senior and graduate concerts was unavailable for this year.)

Significant Events

The University of Utah's Department of Modern Dance hosted the American College Dance Festival Regional Adjudications on 11 and 12 February 1982.

Faculty

Ken White, listed in a PDC program as the Theatre Consultant for Modern Dance and Ballet, continued to teach Dance 562 (Production: Lighting) winter quarter, and also taught Dance Production Lab (Dance 360) autumn quarter. Jacqueline Bilheust was listed in PDC's autumn program as a visiting artist in the department "as Lighting Designer." Whether she taught a production class is not clear; she did, however, teach Dance Production Lab autumn quarter 1982. Bilhuest was on leave of absence from the Centre International de la Danse in Paris, France. Clifford was a consultant at the Centre in 1981 and 1985.

Malcolm McCormick, a noted costume designer for ballet, modern dance and theatre, was also a visiting artist in the department autumn quarter. The program for the October PDC concert notes that he was a visiting artist "as costume designer." Although Costuming (Dance 561) was offered autumn quarter, it is not clear whether McCormick taught it as no instructor was listed in the class schedule. It is likely that he did though.

(The last instructor named in the class schedule was Marina Harris, spring quarter 1979. The class was taught each year, however.)

In 1981, the Ririe, Woodbury and their company participated in the American Alliance for the Arts's "Imagination Celebration" at the Kennedy Center, presenting nine performances of the "Shy Hag Show," a work for children. Mangelson received a Faculty Research Grant for a project entitled "Project International," and a David P. Gardner Faculty Fellowhship Award to teach and choreograph in Europe and Hawaii. Mangelson had previously received numerous Faculty Research Grants (1975, 1976. 1977, and 1978) for choreography.

Fitt presented workshops on Movement Behavior and Dance and Conditioning for Dancers at the AAHPERD southwest regional and UAHPERD state conventions, respectively. In 1980, Riordan became a member of the Liberal Education Council at the university, a two-year appointment. This was significant given her work in developing and teaching the new Liberal Education 175 course. Both Fitt and Riordan taught workshops during the summer of 1981 at Texas Women's University based on their work with special populations; Fitt's workshop dealt with movement behavior for the handicapped. Fitt also taught workshops in the summers of 1981 and 1982 for the Christensen Ballet Academy in Injury Prevention and Conditioning for Dancers, and a summer 1982 workshop on Kinesiology for Teachers of Dance through the university's Department of Continuing Education.

Hayes continued her work as chair of the College of Fine Arts Curriculum Committee, was a member of the College's RPT Committee, and was the editor and co-author of an

NDA publication, *A Guide to Dance Production: On With the Show*. Scoville and Ken White were contributors to the book.

Teaching assignments as they appeared in the class schedules were as follows:

Clifford:
Autumn - Independent Study (391; Repertory Work), Graduate Projects – Non-Thesis (695)
Winter – Independent Study (391/691; two sections each level), Production – Promotion (563), Dance Philosophy (575)
Spring – Senior Choreography and Production (565)

Hayes:
Winter – Rhythmic Analysis (165), Dance History (572/672), Independent Study in Historical Research (674)
Spring – Dance History (573/673), Problems in Dance Education (680)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580)

Woodbury:
Autunm – Modern Technique and Theory II (231), Modern Workshop II (241), Lecture Demonstration (545)

Fitt:
Autumn – Conditioning for Dancers (310 - new offering), Movement Analysis (510), Advanced Principles of Teaching (584), Independent Study – Repertory Work (691), Research Design (696), Master's Thesis Research (697), Research Consultation (698)
Winter – Conditioning for Dancers (311), Dance Kinesiology (511 – first time "kinesiology" offered), Advanced Principles of Teaching (584), Graduate Teaching Methods (683), Graduate Projects (695), Master's Thesis Research (697), Research Consultation – Masters (698), Graduate Dance Seminar (790)
Spring – Individual Differences in Performance (210), Conditioning for Dancers (312), Research and Teaching Kinesiology (610), Graduate Projects (695), Master's Thesis Research (697), Research Consultation – Masters (698)

Mangelson:
Autumn – Independent Study in Composition and Production (560), Performance and Repertory (567), Graduate Choreography (665)
Winter – Technique and Theory III (332), Modern Technique and Theory V (532; taught with undergraduate level 332), Independent Study in Composition and Production (560), Performance and Repertory (567)
Spring – No teaching assignments listed ("Staff" listings)

Riordan:
Autumn – Modern Dance Teaching Methods (583)
Winter – Modern Workshop I (142)
Spring – Graduate Teaching Methods (683), Graduate Dance Seminar (790)

Scoville:
Winter – Resources in Dance Accompaniment (365)
Spring – Dance Accompaniment: Percussion (364)

D. White:
Autumn – Modern Technique and Theory I (131; modern dance majors), Modern Workshop I (141)
Winter – Modern Dance Technique and Theory II (232), Modern Workshop II (242)

K. White:
Autumn – Dance Production Lab (360)
Winter – Production – Lighting (Dance 562)

Williams:
Autumn – Elements of Music (164)

Program and Curriculum

In the fall of 1981, the two-quarter kinesiology sequence, Dance 510 and 511, was included in the list of core classes required of all majors. The credit offered for the classes was adjusted: Dance 510 now received three units (rather than five); Dance 511 received two units, rather than three. According to Fitt, the units were set at three and two, respectively, because the students just could not afford to pay for two five-unit courses.[1]

Conditioning for Dancers, a three quarter sequence (Dance 310, 311, 312; one unit each quarter), was offered as a numbered course for the first time that year, and included in the sequence of classes for freshman modern dance majors listed in the university catalogue. Fitt noted that conditioning had been taught through Independent Study prior to autumn 1981. She stated that it she conducted a "research project on the positive side

effects of conditioning for dancers. It wasn't until this project that it (conditioning for dancers) was approved as first an independent study (course) in 1980-81, and then had its first appearance as Dance 310 in the fall of 1981. It went through a year as independent study, and then was on its own."[2] The course description in the university catalogue read, "remedial and specialized conditioning for dance majors."

Departmental Concerts and Performances

Performing Danscompany presented its first concert of the year on 23 and 24 October 1981. This year, the two evening performances were held in Kingsbury Hall rather than in the Dance Building Theatre. With the exception of the one-performance benefit concert in May 1979, this was the company's first full concert in Kingsbury Hall. In a *Daily Utah Chronicle* article, staff writer Amy Robertson puts the dancers' excitement at experiencing a new performing venue into perspective when she states "it will give them a chance to try another stage on campus besides the cramped space at Dance 208 where they are used to performing."[3] Robertson referred to PDC as "the University's modern dance company," and noted that "the performance will introduce seven new company members selected from the 82 modern dance majors who auditioned this fall, and five who dance with the company last year."[4]

Six works were presented in the opening concert including Mangelson's "Body Part Preludes," "Feminine Gender," and "Maggie in the Woods." White's "Epicycles" premiered with a live performance by the vocal group "Rova." White not only choreographed for the concert, but also performed "In a Yellow Dress," a solo work choreographed by Warner in 1978 and set on White for the concert. Warner, a visiting artist in the department, also staged notable Los Angeles choreographer Gloria

Newman's 1969 work "Orbits." Newman joined Warner, formerly the associate director of the Gloria Newman Dance Theatre, for a short-term residence in the department for the reconstruction of the piece.

In both the program notes and Robertson's *Daily Utah Chronicle* article, attention was drawn to aspects of the concert's production. The *Chronicle* notes that "many of the dancers are involved with all aspects of production, including lighting and costume-making…Mangelson's group illustrates the Modern Dance Department's philosophy of emphasizing the 'total person and the total dancer'."[5] In addition to the expertise of technical director, Ken White, the concert also benefited from the talents of visiting artists McCormick, as costume consultant, and Billheust, as stage manager.

The University of Utah's Department of Modern Dance hosted the American College Dance Festival Regional Adjudications on 11 and 12 February 1982. A gala performance on the 13th consisted of winning choreographies from the two previous days' adjudications. PDC performed two works: "June, Where are You?" (1977) by Mangelson, a work from the repertory of the Ririe-Woodbury Dance Company that had been commissioned in 1976 through a NEA grant; and "The Piano Has Been Drinking" by Jacque Lynn Bell, an MFA student in choreography, graduate teaching assistant and recipient of a Graduate Research Fellowship Grant. Newspaper accounts indicate that her piece was selected to represent the Mountain Region at the American College Dance Festival, to be held again at the Kennedy Center in Washington, DC in the spring. The national event, however, did not take place that year. It was a biennial event and had taken place in 1981.

Both of the above works were performed as part of the Performing Danscompany's winter concert held in Kingsbury Hall on 12 and13 March 1982. The concert also included a performance of Mangelson's "Giraffe" (1973). Taliaferro restaged his 1981 work entitled "Bearing the Burden," set to traditional songs performed by the great Paul Robeson, and danced by seven men. Warner acted as rehearsal assistant. The dance consisted of six sections whose titles reflect the nature of the piece: "Deep River," "Sometimes I Feel Like a Motherless Child," "Bear the Burden in the Heat of the Day," "Hammersong," "Water Boy," and "Shenandoah." Ririe premiered "Don't Kick Her One Minute and Swoon Over Her the Next," an abstract work incorporating animal imagery with an original score by Stephan Koplowitz and live vocals. Its creation was supported in part by a grant from the University of Utah Research Committee.

There was no record of a PDC concert spring quarter. Dates for senior and graduate concerts were not available for this year.

Notes

1. Sally Fitt, interview by author, tape recording, Salt Lake City, Utah, 10 March 1992.

2. Ibid.

3. V. Amy Robertson, "U Performing Danscompany Presents Fall Concert," *Daily Utah Chronicle*, 22 October 1981.

4. Ibid.

5. Ibid.

CHAPTER 18

1982-1983

Yearly Overview

Faculty

Jacqueline Clifford, Department Chairperson
Elizabeth Hayes, Loabelle Mangelson, Shirley Ririe, Joan Woodbury
Sally Fitt
Anne Riordan
Visiting Faculty: Joan Armstrong, Abby Fiat, Jon Scoville, Donna White

Guest Artists and Instructors

Jacqueline Bilheust (Autumn, Winter, Spring)
Carol Warner (Autumn, Spring)
Betty Walberg (Autumn)
Elizabeth Keen (Winter)
Clay Taliaferro (Winter)
Cliff Keuter (Spring)

Teaching Assistants

Information Unavailable

Departmental Concerts and Performances

Performing Danscompany
12 and 13 November 1982 Kingsbury Hall
Choreographers; Loa Mangelson, Gloria Newman (staged by Carol Warner)

Faculty Concert
18 and 19 February 1983 Dance Building Theatre
Choreographers: Elizabeth Keen, Loa Mangelson, Shirley Ririe, Clay Taliaferro

Performing Danscompany ("Send Off Concert")
20 April 1983 Dance Building Theatre
Choreographers; Cliff Keuter, Loa Mangelson, Clay Taliaferro

(Note: Information on other departmental concerts was unavailable.)

Significant Events

Loa Mangelson becomes a full Professor in the department.

Abby Fiat joins the faculty as a guest instructor.

PDC participates in the ACDF's National Dance Festival at the Kennedy Center for the Performing Arts in Washington, D.C. on 25 April 1983.

Faculty

Mangelson became a full Professor in the 1982-83 school year. She became a teaching assistant in the department in 1966 while dancing with Repertory Dance Theatre (1966-68). She became a teaching associate in 1969, a Visiting Assistant Professor in 1970, Assistant Professor in 1973, and now, with Clifford, Hayes, Ririe and Woodbury, had Professor status in the department.

Abby Fiat joined the faculty as a guest instructor autumn quarter 1982 and spring quarter 1983. Fiat had been on the dance faculty at Brigham Young University in Provo, Utah from 1974 to 1981, and was an Assistant Professor at from 1978 to 1981. She received her MA in Dance from Brigham Young University in 1974, and her BS in Dance and Physical Education with K-12 certification from Iowa State University in 1972. As a dance student at Iowa State, Fiat studied with Betty Toman, who was a student of H'Doubler.

As a professor at BYU, Fiat was responsible for classes in dance education including teaching methods, secondary education for dance majors, and student teaching practicum

and supervision. With this experience, in the summer of 1981, Fiat had also become an Instructor in the university's Division of Continuing Education, developing and directing a summer workshop for college and high school dance teachers. The workshop continued on an annual basis, and Fiat was awarded grants through the Utah Arts Council for its continuation beginning in 1985. Fiat also taught classes and choreographed for the Children's Dance Theatre, and in 1981, became a movement specialist with the Utah Arts Council.

Joan Armstrong also taught again that year, and was listed in PDC programs as part of the modern dance faculty all three quarters. Bilheust was listed in the programs as being on staff autumn and spring quarters, and served as stage manager, lighting designer and technical advisor for concerts produced during the year. Jacqueline Cintura taught costuming (Dance 561) winter quarter, and was listed as costume director for departmental concerts that year. Cintura, a local costume artist, worked with Ballet West.

Guest artists in the department autumn quarter included Carol Warner and Betty Walberg. Walberg was a composer, arranger and pianist for ballet, Broadway and modern dance choreographers, including Jerome Robbins. She was the dance arranger for the original productions of Robbins's "Gypsy" and "Fiddler on the Roof," and for both the Broadway and the film versions of "West Side Story." She also contributed arrangements to several Fred Astaire television spectaculars. Walberg was a graduate of Bennington College, and often collaborated with modern dancers, serving as a pianist for the first American Dance Festival at Connecticut College in 1948 and for such choreographers as Graham, Holm, Sokolow and Martha Hill. She taught at many places, including the Juilliard School and the School of Performing Arts in New York City; the

University of California at Santa Cruz; California State University, Long Beach; and the University of Hawaii.[1] It is most likely that she taught the Resources in Dance Accompaniment (Dance 365) class autumn quarter.

Guest artists teaching in the department winter quarter were Elizabeth Keen and Clay Taliaferro. Keen was a faculty member at Sarah Lawrence College and a former member of the Tamiris-Nagrin and Paul Taylor Dance Companies. Cliff Keuter was in residence spring quarter.

The modern dance class schedules for the 1982-83 academic year listed very few instructors. Most courses were listed with "staff" instructors. There were no instructors listed for winter and spring quarters with the exception of Clifford's Dance Philosophy (575) class spring quarter. It can be assumed, however, that faculty continued to teach those courses which they customarily taught, and that Fiat and other guest instructors taught Technique and Theory classes and/or Repertory classes.

In 1982, Woodbury received the Honors in Arts Award from the Salt Lake City Chamber of Commerce. In the summer of 1982, Ririe was a U.S. delegate to the Dance and the Child/International conference in Stockholm, Sweden, the first international meeting of the organization formed four years earlier in Canada. While in Sweden, she taught choreography for three weeks at the State College of Dance, Danksologon. Her experiences in Sweden were the inspiration for the piece she choreographed for the Faculty Concert winter quarter.

Hayes began two-year appointments on the American Academy of Physical Education Membership Committee and the AAHPERD Honors Awards Committee. She wrote the section on dance in Utah for the 1982 edition of *Utah: A Guide to the State*, published by

the Arts Council Centennial foundation Historical Society, and interviewed Woodbury for an article on careers in the arts in the January/February issue of *Design for the Arts*.

The summer of 1982, Riordan had residencies as a movement specialist for special populations in Idaho, Canada, Ohio, and Salt Lake City; the summer of 1983, in Illinois and Ohio. Fitt received a University of Utah Faculty Research grant to develop materials for a dance kinesiology textbook. In September of 1982, she taught a workshop on dance kinesiology, injury prevention, and conditioning for dancers for the Association of Australian Dance Educators in Sydney, Australia, and participated in a conference at the University of Queensland, in Brisbane. In the spring 1983, she was awarded a David P. Gardner Faculty Fellow Award, and during the summer of 1983, taught a workshop on movement behavior at the Texas Women's University and a conditioning workshop for the Ririe-Woodbury Company's summer workshop.

Teaching assignments as listed in the class schedule for autumn quarter 1982, although incomplete, are as follows:

Clifford:
Autumn – Graduate Dance Projects – Non-Thesis (695), Graduate Dance Seminar (790)
Spring – Dance Philosophy (575)

Hayes:
Dance History (571/671), Independent Study in Historical Research (674)

Fitt:
Dance Kinesiology (510), Advanced Principles of Teaching (584), Research Design (696), Master's Thesis Research (697), Research Consultation – Master's (698)

Mangelson:
Independent Study – Composition and Production (560), Graduate Choreography (665)

Riordan:
Modern Dance Teaching Methods (583)

Bilheust:
Dance Production Lab (360)

Program and Curriculum

Autumn quarter 1982, two sections of Modern Workshop I (Dance 141) were offered. Elements of Music (Dance 164) was not offered autumn 1982, although Rhythmic Analysis (Dance 165) for which it was a prerequisite was offered winter, and taught (most likely) by Hayes. From 1968 to1981, Dewsnup, Brunner and then Williams had taught Elements of Music each autumn quarter. It was not offered in1983, but was picked up again in 1984 and 1985, and taught by Clifford, who had a music background. It was then dropped from the schedule again until autumn quarter 1988 (taught by Clifford), the last year in the period covered by this thesis.

According to the class schedule, Dance Accompaniment: Percussion (Dance 364) was not offered that year either, although Resources in Dance Accompaniment (Dance 365) was listed both autumn and winter quarters. It is almost certain that Walberg taught Dance 365 autumn quarter. There could have been an error in the printed schedule regarding Dance 364. It seems unlikely that it would not be taught, as it was required of all majors for graduation, and usually taken the junior year.

New Directions in Choreography (Dance 547), a course first proposed in the curriculum revision of 1974-75, was offered for the first time autumn quarter. The class continued to be offered fairly consistently autumn quarter (1982, 1983, 1985, 1987, 1988, and 1989) during the period covered by this thesis. Mangelson was a primary instructor

for this class that the university catalogue described as a "choreographic exploration of contemporary trends."

Dance Performance and Repertory (Dance 567), the class for which PDC members registered, was listed autumn quarter as meeting from 1:45 to 3:40 on Monday, Wednesday and Friday. Technique and Theory IV, the class that PDC members would have taken, was scheduled from 12:05 to 1:30 daily to allow PDC dancers to move right into rehearsal. Mangelson spoke in an interview of such scheduling changes that occurred in order to accommodate the needs of the students in the company.[2]

Technique Leading to Repertory (Dance 566) was offered again winter quarter 1983. It was first offered in the 1974-75 year, taught by Bill Evans. It was taught for the following two years autumn quarter, but dropped from the class schedule for the next five years. It reappeared winter quarter 1983, and in the period covered by this thesis was taught again winter quarter 1984 and autumn quarters 1984 and 1988. The instructor for winter quarter 1983 was not listed, although it may have been Keen or Taliaferro as they were guest artists that quarter.

Departmental Concerts and Performances

For the second year, Performing Danscompany's fall concert was held in Kingsbury Hall. On 12 and 13 November 1982, the company performed two pieces from their repertory of works choreographed by Mangelson, "My Mother, Myself" (1978), and "Sepia" (1981). Two works choreographed by Mangelson were also premiered: "Personages in the Night Following the Phosphorescent Trails of Snails…" (1982), inspired by Miro's painting of the same name; and, "Praktikos Perfecto Personnes (Practically Perfect People)" (1982), a satire on the relationships between peoples of

differing nationalities, which was partially funded by a Faculty Research Grant. In PDC's 1981 fall concert, Warner had restaged Newman's "Orbits" for the company. This year she restaged another of Newman's works, "Of Winds and Time," which featured six dancers in six sections, and originally premiered at UCLA in January 1961.

PDC dancers and others participated in a winter "Faculty Concert" on 18 and 19 February 1983 in the Dance Building Theater. Keen, Mangelson, Ririe and Taliaferro were featured choreographers. Keen choreographed "Alternating Currents," which, according to her, referred to "the change in mood in both music and dance, which fluctuates between a sense of lightness and weight, a sense of freedom and a sense of restraint."[3] The cast included members of PDC as well non-PDC students in the department. It is possible the dancers were students in Technique Leading to Repertory (Dance 566) taught winter quarter.

Taliaferro, also a guest faculty member, created "The Gleaning" for the university modern dance students. Inspiration for the work came from the music of Brazilian composer, Egberto Gismonti, from a visit to Brazil, and from the choreographer's belief that there is "still…hope, love and light."[4] The work was dedicated to Carol Warner of Theatre Dance Trio. The cast was composed of PDC members.

Mangelson presented "Giraffe" (1973) and a premiere, "Pru, Molly and Me." Choreographed to the music of Debussy, the piece, according to the choreographer, "offers images of water, bathing, swimming and boating in the early 1900's."[5] PDC members performed in this work.

Ririe premiered "Stromkarlen," set to a score by the same name by Ralph Lundsten. The piece was, in Ririe's words, based upon "inspirations and perceptions derived from

three weeks of teaching in Stockholm, Sweden in August, 1982," and focused on "the mystery of the forest and its sounds and the strange beings which seem to inhabit it."[6]

The cast of this piece was comprised of senior and graduate modern dance students not in PDC. It is possible that this work was also developed in a class setting as Ririe was in residence winter quarter. The costumes for this work were a class project of the Dance 561 class under the direction of Cintura. In an interview, Ririe noted that through the years, the faculty "found overlapping areas between classes."[7] This was an example of such collaborations.

On 20 April 1983, a "Send-Off Concert" was presented by PDC in the Dance Building Theatre in preparation for the company's participation in the National Dance Festival at the Kennedy Center for the Performing Arts in Washington, D.C. on 25 April 1983. The two pieces to be performed at the festival were presented: "Giraffe" (1973) by Mangelson, and "The Gleaning" by Taliaferro. A third piece, "Kingdoms Come," set on the company by visiting artist and choreographer Cliff Keuter, was also performed. The dance was inspired by Jean Auel's book "Clan of the Cave Bear," and used movement that was primitive and angular. According to Keuter, "the dance has to do with the way men and women pass power back and forth."[8] The evening ended with a showing of "Dance Journal," a thirty-minute film by Brian Patrick chronicling PDC's experiences on their tour of England and Scotland in May 1979.

Again, programs and news articles for the other student concerts were not available in the Hayes's collected papers.

Notes

1. Jack Anderson, "Betty Walberg, 69, A Musical Arranger for Choreographers," *The New York Times*, 9 October 1990, http://www.nytimes.com/1990/10/09/obituaries/betty-walberg-69-a-musical-arranger-for-choreographers.html.

2. Loabelle Mangelson (nee Mangelson-Clawson), interview by author, tape recording, Salt Lake City, Utah, 11 March 1992.

3. Staff Writer, "Quartet of Choreographers Offers 'Music" for U.'s Modern Dancers," *Salt Lake Tribune,* 13 February 1983.

4. Ibid.

5. Ibid.

6. Ibid.

7. Shirley Ririe, interview by author, tape recording, Salt Lake City, Utah, 12 March 1992.

8. Helen Forsberg, "….Through Dance," *Salt Lake Tribune,* 13 May 1984. This newspaper cutting from Hayes's collected papers did not show the full title of the article. While the article is from 1984, it describes "Kingdom Come" as it was performed by PDC again in their May 1984 concert.

CHAPTER 19

1983-1984

Yearly Overview

Faculty

Jacqueline Clifford, Department Chairperson (Autumn 1983)
Sally Fitt, Elizabeth Hayes, Loa Mangelson, Shirley Ririe, Joan Woodbury
Anne Riordan
Visiting Faculty: Joan Armstrong, Abby Fiat, Jon Scoville, Carol Warner, Donna White

Guest Artists and Instructors

Jacqueline Cintura (Winter)
Jacqueline Bilheust (Winter)
Clay Taliaferro (Winter)
Betty Walberg (Winter)
Cliff Keuter (Spring)

Teaching Assistants

Information Unavailable

Departmental Concerts and Performances

Performing Danscompany
10, 11, and 12 November 1983 Dance Building Theatre
Choreographers: Loa Mangelson, Donna White, Joan Woodbury

Undergraduate Modern Dance Concert
23, 24, and 25 February 1984 Dance Building Theatre
Choreographers: Stephen Brown, Julie Kane, Erica Kessler, Anne Reeb-Lara, Lisa McCaughrean, Melissa Monteros, Leda Muhana, Krista Willberg

Performing Danscompany
23, 23, and 25 February 1984 Dance Building Theatre
Choreographer: Loa Mangelson, Shirley Ririe

Performing Danscompany
18 and 19 May 1984 Kingsbury Hall
Choreographers: Cliff Keuter, Loa Mangelson

(Note: Programs and news articles for the other student concerts were not available.)

Significant Events

Jacqueline Clifford steps down as Chair of the Department of Modern Dance winter quarter 1984; Paxman steps in as acting chair for the remainder of the year

Sally Fitt becomes a full Professor in the department.

Department of Modern Dance undergoes an external review process.

Faculty

The faculty remained the same through the 1983-84 school year, although at the end of winter quarter 1984, Clifford stepped down as the Chair of the Modern Dance Department. Gordon Paxman stepped in as acting chair for the remainder of the year. Clifford continued to teach in the department. Fitt became a full Professor.

Autumn quarter visiting faculty Armstrong, Fiat, Warner and White taught classes in the department. The class schedule for that quarter was incomplete in its listing of instructors; of the four, Armstrong is listed as teaching New Directions in Choreography (Dance 547), and White, Modern Technique and Theory I and Workshop I.

While the class schedule for winter quarter was incomplete as well, the schedule for Helen Alkire's visit as an external reviewer for the department filled in many gaps.[1] The schedule indicated that Armstrong taught Technique and Theory and Modern Workshop I; Mangelson, Technique and Theory and Modern Workshop II; Taliaferro, Technique and Theory III and Graduate Dance Workshop; and Fiat, Technique and Theory IV;

Winter quarter Cintura was on staff to teach costuming (Dance 561). She was also listed in all three PDC programs for the year as costume director. Bilheust is listed as visiting faculty winter quarter, so she may have taught the lighting class (Dance 562). Although not listed as an instructor, Ken White continued to work as technical director for departmental concerts.

Walberg was also in residence winter quarter. Scoville is listed as teaching Resources for Dance Accompaniment (Dance 365) winter quarter; it is not clear, then, if Walberg taught Dance 365, or if her residency consisted of accompanying technique classes.

Spring quarter Keuter and Warner taught classes; the class schedule indicates that Warner taught Technique and Theory III. It is not clear whether Armstrong, Fiat and White taught technique spring quarter. However, Fiat was a guest choreographer with PDC.

The faculty remained busy as professionals. Woodbury began a two-year appointment as a dance panelist for the NEA's Artists in Education Program. Ririe was a panelist for Dance Grants for the Ohio State Arts Council, and presented classes in "Dance for Children" the Michigan Dance Association. Mangelson taught in the 1983 summer session at the University of Hawaii at Manoa, was awarded a Faculty Research Grant for "Symbiotic Mirage," and received the Plaudit Award from the National Dance Association. She also began two-year appointments on the Board of Directors of the National Dance Association, and as Vice President and Chairwoman of its Performance Division. Fitt presented at the southwest regional AAHPERD conference, and served as the Regional Representative and a member of the Board of Directors for the American College Dance Festival Association (1982-84). Riordan conducted residencies at Bill

Evan's 1984 summer workshop in Meadville, Pennsylvania; Brigham Young University; and Utah State University. Sunrise, the dance group of mentally and physically challenged adults which she founded and directed since 1975, continued to perform in the Salt Lake area.

Teaching assignments for the school year (although incomplete) as listed in the class schedule are as follows:

Clifford:
Autumn – Independent Study – Repertory Work (391), Graduate Dance Seminar (790)
Winter – Technique and Repertory (566), Dance Philosophy (575), Independent Study in Historical Research (674), Independent Study (691; two sections)
Spring – Independent Study (391)

Hayes:
Autumn – Independent Study in Historical Research (674)
Winter – Rhythmic Analysis (165), Dance History (572/672)

Mangelson:
Autumn – Independent Studies in Composition and Production (560), Graduate Choreography (665)
Winter – Modern Technique and Theory II (232), Modern Workshop II (242), Independent Studies in Composition and Production (560), Performance and Repertory (567)
Spring – Modern Technique and Theory IV (433)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580)

Woodbury:
Autumn – Graduate Dance Workshop (641)

Fitt:
Autumn – Dance Kinesiology (510), Advanced Principles of Teaching (584), Independent Study – Repertory Work (691), Research Design (696), Master's Thesis Research (697), Research Consultation – Master's (698)
Winter – Conditioning for Dancers (311), Dance Kinesiology (511),Research and Teaching Kinesiology (610), Graduate Projects – Non-Thesis (695),Master's Thesis Research (697), Research Consultation – Masters (698), Graduate Dance Seminar (790)
Spring – No teaching assignments listed but it can be assumed that Fitt taught Dance Kinesiology (511) and graduate classes.

Riordan:
Autumn – Modern Dance Teaching Methods (583)
Winter – Independent Study (391; two sections)

Scoville:
Winter – Resources – Accompaniment (365)
Spring – Dance Accompaniment – Percussion (364)

Armstrong:
Autumn – New Directions in Choreography (547)
Winter – Modern Technique and Theory I (132)

Cintura:
Winter – Production – Costume (561)

Warner:
Spring – Modern Technique and Theory III (333)

White:
Autumn – Modern Technique and Theory I (131; for modern dance majors), Modern Workshop I (141)

Program and Curriculum

While there were no curricular changes in the 1983-84 year, the department did publish an "Undergraduate Student Handbook" in October of 1983 to "aid the modern dance student to understand the program and policies of the Modern Dance Department which are not detailed in the University bulletin."[2] Of particular note here is the information relating to departmental philosophy, admissions, and evaluation. The philosophy of the department as stated in the handbook is consistent with the philosophical viewpoint discussed earlier in this thesis. It states,

> The primary goal of the faculty and curriculum of the Department of Modern Dance is to promote excellence in performance, choreography, and education. The development of students as sensitive, creative human beings who are willing to take risks is also a central goal. The general undergraduate program of this department is designed to give students a broad background of experience in dance that can serve as a foundation for any area of dance in

> which the student may thereafter choose to specialize. The Secondary School Teacher Certification program, co-administered by the College of Education, is, of necessity, narrower in scope, designed specifically to prepare students for teaching dance in secondary schools.

(Outside of the secondary certification, the department did maintain a commitment to the idea of the dancer as teacher. Hayes stated, "teaching is the undercurrent although it may seem that the emphasis is on performance." She noted that, according to Nikolais, all dancers end up teaching anyway).[3]

The Faculty Handbook also published in October 1983 addressed the graduate students in its statement of philosophy and objectives:

> The graduate program encourages specialization in selected areas of the curriculum, specifically: performance, choreography, dance education, dance history and dance kinesiology. Graduate students from other institutions and/or who have undergraduate degrees in other disciplines are expected to make up undergraduate requirement deficiencies or exhibit equivalent competencies in addition to their graduate requirements.[4]

The Faculty Handbook specifically noted that BFA graduates of the department would only be admitted to the graduate program after they had had at least a year of professional experience since graduation.

The department's admission policies had changed through the years, especially when the high enrollment numbers of the early to mid-seventies necessitated more stringent policies. In the 1983 handbook, however, the tone had changed. The handbook stated that the department had an "open enrollment" policy for incoming freshmen. All freshmen entered the program now as "pre-dance majors." The handbook stated, "During the first year, the faculty, in consultation with the student, will determine the advisability

of the pursuance of dance as a major." Undergraduate transfer students were still required to audition (as were graduate students).

In terms of evaluation for retention as a dance major, undergraduates were evaluated each quarter with regard to technical proficiency, choreographic ability, academic performance, and motivation and commitment. As in previous years, if a student was found "ineffective or below department expectations in one or more of these areas," he or she would be counseled by faculty, and receive a letter outlining the area of concern. One academic quarter was allowed for improvement before the student was advised to choose another major.

It is interesting to note the grading criteria for technique classes as outlined in the Faculty Handbook: ability to create change, i.e., growth; attitude; attendance; personal processing; rhythmical acuity; performance; clarity in movement quality; interclass relationships; strength and flexibility; elimination of mannerisms; and an increase in refinement of skills. It was noted that these factors must be taken into account within each teacher's individual evaluation system. Technique teachers were also to give students a written evaluation at mid-term, and the last week of each quarter, 10-minute "verbal evaluation appointments" were set up with each student during technique time. However, in order to maintain rigor, class was taught by a guest teacher and students left class only during their ten-minute consultation period.

A weight policy was also outlined in the Undergraduate Handbook. The policy stated:

> A modern dance major must maintain an agreed upon weight level in order to qualify for retention in the program. When a student enters the program, he/she is required to complete a 'weight contract' in which a range of ideal weight is agreed upon by the student and the faculty. Students are required to weigh-in periodically and must stay within that ideal range.

The Faculty Handbook contained a section entitled "Weight Contracts" which stated that Department's position was "that students be neither too heavy nor too thin." Given the prevalence and recognition of eating disorders amongst dancers, the handbook clearly emphasized that its weight contracts should in no way "be interpreted as an endorsement for 'fad' or 'crash' dieting." It stated:

> Beyond the obvious aesthetic considerations, and the employment difficulties which overweight dancers encounter, there are various health hazards for the overweight dancer. Dance injuries and the severity of those injuries can increase as weight increases. Moreover, the stress placed on the cardiovascular system is increased considerably as weight increases. The consequences of being underweight can be malnutrition, low energy, loss of strength, and other, even more serious, medical problems. There are also many psychological problems, which go hand-in-hand with a dancer being either overweight or underweight. For these reasons, the faculty of the Modern Dance Department finds it necessary to establish a weight policy for students, in order to insure the psychological and physical health and safety, as well as the ultimate employability, of graduates of the program.

The Undergraduate Handbook also outlined departmental performances: PDC (two to three per year); faculty concerts (one to three per year); graduate thesis concerts (one to three per year); senior choreography (one or two per year); an optional undergraduate concert; and noted that numerous informal showings were held throughout the year as needed at which any student could show a work. Because of the number of performances

presented each quarter, the handbook recognized that it was "very easy for a student to become over-committed." It was emphasized "while performances are an integral part of student preparation, they do not take priority over regular course work. Students should make performance commitments with care so that they do not jeopardize their academic standing."

Scholarship opportunities were also noted. The department awarded approximately twenty scholarships during the academic year including two Elizabeth R. Hayes Scholarships to incoming freshmen who were residents of the state of Utah, and fifteen to twenty $100–300 scholarships provided by the Etta Keith Eskridge Scholarship Fund to needy, talented continuing students (approximately five students were awarded this scholarship quarterly). Approximately twenty Emergency Scholarships of $25 each were available for modern dance majors at any time during the academic year on the basis of need. The University also provided the Modern Dance Department with one Merit Scholarship per year (a full-tuition waiver).

In addition to those areas already mentioned, the Undergraduate Handbook also covered Student Relations (Student Advisory Committee, Class Advisors (faculty advisors), and the Student Request Committee which was made up of three regular faculty members); Teaching Assistantships, Work-Study and Awards (Orchesis); Equipment and Facilities; Theatre and Production Regulations; PDC; and Course Requirements. The Faculty Handbook also covered Admissions; Probation, Formal Acceptance and Termination; Student Evaluation Forms; Placement in Major Technique Classes; Roll Taking, Student Absences and Tardies; Student Evaluation and Grading

(including Clarification of Expectations, Evaluation and Grading for Technique and Workshop Classes, and Grade Requirements in Major Classes); Recording of Grades, Incompletes, and Failures; Use of Teaching Assistants; Advising and Record Keeping; Faculty Regulations (including Faculty Load, Presence on Campus and Office Hours, Absences); and Care of Facilities and Equipment. Concert production information including a production schedule recommendations were also included in the Faculty Handbook.

The publishing of both the Undergraduate and Faculty Handbooks represented a significant move forward in the development and definition of departmental policies.

Departmental Review

The Department of Modern Dance underwent a program review during the 1983-84 academic year. The last program review took place in 1974-75. It is not clear who the consultants for the review were other than Helen Alkire, the recently retired chair of the Department of Dance at Ohio State University. (She had been the first chair of their dance department, and with Hayes, was a founding member of CODA.) Correspondence found in Hayes's collected papers unfortunately does not include her report or recommendations. It did include, however, the schedule of her visit to the university on 22 – 24 February 1984, during which time she observed classes, met with modern dance students and faculty, and attended a performance by PDC.

As a part of the program review process, departments are asked to engage in self-studies, which assess, as objectively as possible, their own programs. In a memorandum to the Review Committee dated 24 February 1984, Fitt responded to the consultants'

findings. While somewhat lengthy, Fitt's notes provide valuable information as well as a distinctive viewpoint:

Undergraduate Program

Generally a strong program with good to excellent preparation in most areas.

- Technique: Nationally recognized for producing highly skilled dancers. High level is due to the efforts of the guest artists, with a minimum of technique classes taught by regular faculty. Regular guest artists include Carol Warner, Joan Armstrong, Abby Fiat, (and) Donna White. There is a broad range of techniques presented, but the extensive use of visiting artists limits continuity somewhat.
- Composition/Choreography: Preparation in this area is fair to good. The program lacks a systematic approach and with many different people teaching, students sometimes miss essentials. This has improved with the intensive analysis and curricular evaluation done by composition teachers in an attempt to structure curriculum over the past two years. More intensive supervision of the seniors by Carol Warner in 1982-83 resulted in much improved quality of the senior concert last year.
- Music for Dance: Preparation in this area is fair. Rhythmic Analysis, Music Resources and Dance Accompaniment provide adequate, but not extensive background. We desperately need a full-time musician to guide accompanists and coordinate the music classes.
- Production (Lighting, Costuming, Staging): The courses offered provide a base of information but the practical experiences are the real heart of the learning in this area.
- Theory Classes:
- Education: Strong program including two five-unit classes and supervised work in the public schools.
- Kinesiology: Good developmental program, with conditioning in freshman year, followed by the more theoretical kinesiology class (two quarters) in the junior year.
- History: Strong program, including fifteen units of work in junior or senior year. Recently we recognized the need for introduction to this area of the discipline earlier in the program and adjusted the Freshman Workshop accordingly.
- Philosophy: Good introduction to philosophy of dance but one three- unit class can't do it all.

Graduate Program

Admission is limited to 8-10 first year graduates per year. Even so, the regular faculty are spread too thin for intensive curriculum development. There is a basic core of classes required of all first year grads and each area of

> emphasis has additional requirements. The basic core includes Technique, Composition/Choreography, Research Design, Teaching Methods, Philosophy, Graduate Seminar, and Administration.[5]

Fitt noted that the department's "Non-Marticulated Program" for graduate students had worked successfully to maintain the standards of the graduate program. It did so by allowing students who did not have sufficient training to qualify for acceptance to the graduate program, to study in the program for a year to bring their skills to the required level before auditioning again. She concluded her comments writing about the faculty:

> The structure of the faculty is unique in that there are so few regular full-time faculty. This may sound confusing to someone not familiar with the structure of this particular department. It might be helpful to list faculty in categories:
>
> Full Time Regular
> Clifford, Mangelson, Riordan, Fitt
>
> Part-Time Regular
> Woodbury (Fall Quarter Only)
> Ririe (Winter Quarter Only)
> Hayes (50% Fall, Winter and Spring)
>
> (Note: Of the "regular faculty," all were tenured with the exception of Riordan.)
>
> Regular Guest Artists (2-3 quarters per year)
> Warner (Tech/Comp)
> Armstrong (Tech/Comp)
> Fiat (Tech/Comp)
> White (Tech/Comp)
> Scoville (Music)
> Cintura (Costuming)
> Bilheust (Lighting Design)
>
> Other Guest Artists (Less than two quarters per year)
> Walberg, Beal, Taliaferro, Keuter[6]

In what seems to be departmental response to the review,[7] the priorities for program change as presented by the faculty were:

1. Guest artists (noting full-time position for technique teacher has been posted opening beginning Autumn 1984)
2. Full-time Musician
3. Technique Teacher
4. Personnel for Costuming
5. Personnel for Theatre Production
6. Support monies for productions
7. Alternate Performing Space

Strategies to increase the faculty and staff were noted: In 1983-84, a search was being conducted for a full-time faculty member in the area of technique, composition, choreography, with a knowledge of music; in 1984-86, the department would continue to bring in a wide variety of guest artists for teaching and choreographing assignments, and begin a search for a full-time musical director; and in 1984-87, they would increase the production staff to full-time to include a costumer-teacher, theatre technician-teacher and lighting designer-teacher. Of course, it was noted that staff was a budgetary matter.

Interestingly, strategies listed to find alternate performing spaces, which was always a struggle, included the suggestion that they continue to pursue additional studio space through a facilities planning proposal for a new dance building. This was significant given the fact that the following year, the State Fire Marshall condemned the Dance Building.

Another program objective listed in this document was to "strengthen (the) approach to Educational Methods by providing teaching experiences and general experiences which lead to broader awareness of teaching" including "continuation and strengthening of present policy to bring in guest faculty; institut(ing) procedures to give interested

students more practical experiences in teaching (practicum); and strengthening awareness of the role of dance in the educational process with community, schools, and Education Department." Strategies proposed to meet these objectives included "instituting creative movement training as a requirement for all education majors; adding a second section of Children's Dance; identifying specific schools for apprenticeship programs; and instituting performance programs for the school systems."

There was also mention of the need to strengthen the graduate program and be more selective in the recruitment and selection process. The question was posed, "Where do we get graduates who are better than our seniors?" It was noted that scholarships were needed for recruitment purposes in order to draw the "highly gifted graduate" to the program. Other questions posed were: What can we offer to someone who has been teaching at an institution of higher education, or to a professional who is seeking the degree?; and, how do we encourage our seniors to continue in the graduate program? A need to increase the breadth of the course work with more interchange with other departments on campus, and provide more individually designed programs were also expressed.

(It is worth noting here that the modern dance program did not accept its own undergraduates into the MFA program until Donna White (nee Sheya and McConnell) applied. She was denied initially based on the standing policy, but Tandy Beal advocated for her acceptance into the MFA program; she was accepted, and the policy was changed.)

The review prompted a reflective conversation amongst the faculty that was an important part of its continuing development. Dance in higher education continued evolve. Its growth, both programmatic and in terms of enrollment, had been great during the late sixties and seventies. While enrollment numbers declined in the eighties and recruitment became a topic of conversations in departments and at CODA meetings, the challenge to meet the needs of an evolving profession, and thus students, remained.

Departmental Concerts and Performances

Performing Danscompany opened their fall season on 10, 11, and 12 November 1983 in the Dance Building Theatre with "four new works and one revival." The revival was "Cyclic Rites" (1979) by Mangelson, which included a guest performance by faculty member and former assistant director of PDC, Donna White, dancing the solo role she performed in the original production of the work. New works included "Kitaro" and "Do You Believe in God and One Night Stands?" by Mangelson; "Departures" by Woodbury; and, "Future History" by White. "Kitaro," set to the music of the Japanese composer of the same name, was a dance for three women and one man with alternating groupings. A *Tribune* article noted: "The piece offer(ed) abstract images of the sea – underwater flora swirling through deep, calm waters and sea creatures swooping down and floating upwards."[8] Ken White's "superb lighting" and simple slides of underwater formations helped to create what Kathryn Samuel of *Daily Utah Chronicle* described as a "watery feeling," a "liquid environment" as if the dancers "dripped through the motions." She described a "large backdrop with three amoeba-like stars slowly evolv(ing) throughout the work and add(ing) texture to the work."[9]

"Do You Believe in God and One Night Stands?" according to a *Tribune* preview article was a "light and humorous statement on relationships between men and women."[10] The article described the piece noting that "each of the ten sections deals with a different aspect of make-female role-playing. Titles include 'My First Relationship,' 'Video Dating,' 'I'm at This Bar,' and 'Will I Ever Meet My Gal.'"[11] Stephan Koplowitz, a former graduate student in modern dance, composed an original musical score with lyrics that were "a cleverly arranged string of enduring one-liners."[12] Wendy Thompson, a 1983 M.F. A. graduate and former PDC member, and Clark Gulliford were on vocals and Jerry Ziegler, on percussion. (Ziegler was an accompanist for technique classes in the department.)

Joan Woodbury's "Departures" took its inspiration from a poem by David Kranes, an award-winning playwright and professor of English at the University of Utah. Set to a taped collage by David Crosby, the dance traced the emotions involved with departures. Forsberg gave this description: "Dancers, dressed starkly in white, crisscross the stage, in a series of comings and goings. They either reluctantly wave a hand, or resolutely move on in a freeing departure, as a lonely voice asks "Did you leave me or did I leave you?"[13]

The final work on the concert was White's "Future History." Forsberg noted that the work "paint(ed) a picture of what its title implies. Inspired by an Indian proverb, this piece is an abstract story of rituals, those that are primitive and familiar, and others, which look harshly futuristic. The dance, designed around plastic pipes, used for both teepees and pipes, has a trancing effect."[14]

In addition to the twelve dancers and four understudies in the Performing Danscompany, the concert featured three guest performers: as mentioned above, Donna

White; Diane Matsunaga, a member of Ririe-Woodbury; and Karin Frank, a member of Ririe-Woodbury, former student in the modern dance department and PDC member. Matsunaga and Frank performed in Woodbury's work, "Departures."

Mangelson's "Kitaro" and "Do You Believe in God and One Night Stands?" were performed on 3 December 1983 at the American College Dance Festival Southwest Region Gala Concert held at Arizona State University.

The annual undergraduate modern dance concert took place on 10 and 11 February 1984, with works by student choreographers Leda Muhana, Erica Kessler, Stephen Brown, Julie Kane, Anne Reeb-Lara, Krista Willberg, Lisa McCaughrean, and Melissa Monteros.

PDC held its winter concert on 23, 24, and 25 February 1984 in the Dance Building Theatre. Repertory pieces presented were Mangelson's "Personages in the Night Following the Phosphorescent Trails of Snails" (1982), "Overlay" (1974), and "Maggie in the Woods" (1979). (Note: "Personages in the Night Following the Phosphorescent Trail of Snails" had been performed in the past in a chiffon dress. This performance saw the use of sequined unitards designed to catch and reflect the dim light and create the image of a nonhuman creature on stage.)

Ririe contributed two new works to the concert: "Break Out," a jazzy, upbeat piece, and, a work-in-progress, "Imposures." Interestingly, according to Ririe "Break Out" began with her work with a local break dancer and ended up as a section of "Imposures"; however, "Break Out" didn't fit well in the larger work and eventually became its own piece.[15] Both works were set to scores by jazz musician Carla Bley.

"Imposures," a work in three sections set to Bley's "Music Mechanique," evolved out of improvisational dance sessions filmed on videotape. After viewing and selecting pieces of movement from 12 hours of footage, Ms. Ririe began to choreograph "Imposures," a thirty-minute work. Nine dancers in varying colorful costumes "create their own characters and follow these characters throughout the three sections of the dance."[16] Ririe's program note describes her piece as

> A collective collaboration: Motional evocations of feeling states led in diverse directions by the music of Carla Bley. We explore the possibilities in each of us for the extreme, connecting inner and outer to find new selves. The characters unfold in erratic juxtaposition, rather than narrative form.

An interesting note in the *Daily Utah Chronicle* article states that costume designer, Jacqueline Cintura, maintained that she designed all costumes for the winter concert for $163, $17 of which went for sheets.[17]

The Performing Danscompany's spring concert was held in Kingsbury Hall on May 18 and 19, 1984. "Kitaro" and "Do You Believe in God and One Night Stands" were performed. Both pieces were selected for excellence in November at the American College Dance Festival in Phoenix. Two works by guest artist Cliff Keuter were presented: "Kingdom's Come" (1983), originally created for PDC in 1983; and, "Requiem" (1980) set to Gabriel Faure's work by the same name, and dedicated to Welland Lathrop, a member of the early Martha Graham Company and a key influence on Keuter. The entire company performed in "Requiem" which Keuter defined as "optimistic, positive, up lifting. The overriding theme in it is the desire for more love. Even in the face of death, the human spirit rises above and wants to fly, wants to soar…I try to keep a sense of driving energy, as though life will finally vanquish death."[18]

Abby Fiat, guest choreographer and visiting faculty member in the department, re-staged her 1977 work, "Slip Slidin'" for the company. In the dance, Fiat made use of her own figure skating background to explore curvilinear pathways in space, weight and momentum. At one point, the dancers actually donned socks to assist them in sliding. Dorothy Stowe, *Deseret News* dance critic wrote that:

> Abby Fiat's "Slip Slidin'" is an ingenious dance for five, well adapted to the graceful repetitions of the Pachelbel Canon, which never loses its power to beguile. The dance is traditional, almost balletic, but beautifully relaxing and skillfully designed, as the dancers alternate a lovely soft circularity with sinuous stretching to the length of their bodies, and simulates skating.[19]

In the same article, Stowe praises the "high standards of quality' of PDC noting the "consistently smooth, strong and cohesive dancing from all 13 dancers."[20] It should be noted that former long-time Ririe-Woodbury dancer and second-year graduate student in modern dance Dennis Wright acted as assistant artistic director for the company during the 1983-84 year.

Again, programs and news articles for the other student concerts were not available in the department's archived materials.

Notes

1. Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

2. Modern Dance Department Undergraduate Student Handbook, University of Utah, October 1983.

3. Elizabeth R. Hayes, interview by author, tape recording, Salt Lake City, Utah, 26 March 1992.

4. Modern Dance Department Undergraduate Student Handbook, University of Utah, October 1983.

5. Sally Fitt, Department of Modern Dance, University of Utah, to Review Committee, Graduate School, University of Utah, 24 February 1984, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

6. Ibid.

7. It is assumed that this document may be a response to the 1983 – 1984 departmental review process. It is identified in Hayes's collected papers only as "Attachment E, Planned Program Changes by Specialty Area." It is subtitled "Suggestions/Recommendations Pertaining to All Areas" and is clearly identified as pertaining to the Department of Modern Dance. The document is organized into "Program Objectives" and "Strategies," and the areas addressed under program objectives are: Priorities as Presented by Department Faculty, Other Considerations, Strengthen the Graduate Program, Suggestions/Recommendation as Overview of Department Needs. A timeline date within the document identifies it as being drafted in the 1983 – 1984 academic year; collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

8. Helen Forsberg, "Performing Danscompany Opens Fall Season," *Salt Lake Tribune,* 12 November 1983.

9. Kathryn Samuel, "Danscompany: PDC Director's Choreography Highlights of Spring Concert," *Daily Utah Chronicle,* 25 May 1984.

10. Staff Writer, "Performing Danscompany Offers Fall Concert," *Salt Lake Tribune,* 6 November 1983.

11. Ibid.

12. Helen Forsberg, "Performing Danscompany Opens Fall Season," *Salt Lake Tribune*, 12 November 1983.

13. Ibid.

14. Ibid.

15. Ann Jardine Bardsley, "Danscompany Razzle-Dazzle," *Daily Utah Chronicle*, 24 February 1984.

16. Ibid.

17. Ibid.

18. Helen Forsberg, "….Through Dance," *Salt Lake Tribune,* 13 May 1984. This newspaper cutting from Hayes's collected papers did not show the full title of the article.

19. Dorothy Stowe, "Dansco Troupe: Consistently High Standards," *Deseret News*, 27 May 1984.

20. Ibid.

CHAPTER 20

1984-1985

Yearly Overview

Faculty

Acting Department Chairperson: Shauna Adix
Jacqueline Clifford, Sally Fitt, Elizabeth Hayes, Loa Mangelson, Shirley Ririe, Joan Woodbury
Anne Riordan
Visiting Faculty: Joan Armstrong, Jacqueline Cintura, Abby Fiat, Jon Scoville, Susan McLain, Donna White, Ken White

Guest Artists and Instructors

Tandy Beal (Winter)
Muriel Cohan (Winter, Spring)
Patrick Suzeau (Winter, Spring)
Cliff Keuter (Spring)

Teaching Assistants

Information Unavailable

Departmental Concerts and Performances

Performing Danscompany
15, 16, and 17 November 1984 Dance Building Theatre
Choreographers: Muriel Cohan, Loa Mangelson, Patrick Suzeau, Donna White

Faculty and Graduate Showing
5 December 1984 Dance Building Theatre
Choreographers: Not available

Performing Danscompany
21, 22, and 23 February 1984 Dance Building Theatre
Choreographers: Tandy Beal, Muriel Cohan, Shirley Ririe, Patrick Suzeau

Performing Danscompany
3 and 4 May 1985 Dance Building Theatre
Choreographers: Cliff Keuter, John Mead, Donna White

(Note: Programs and news articles for the other student concerts were not available)

Significant Events

Jacqueline Clifford steps down as Chair of the Department of Modern Dance

Shauna Adix assumes the position of Acting Chair of the Department of Modern Dance (1984-85; 1985-86)

Susan McLain joins the faculty as a visiting instructor spring quarter.

Department of Modern Dance establishes the Dee R. Winterton Award

The State Fire Marshal condemns the old Dance Building

The Utah State Legislature appropriate $3.04 million for a new dance building

Alwin Nikolais is awarded an Honorary Doctor of Humane Letters in the 1985 Annual Commencement activities of the University of Utah

Faculty

Shauna Adix assumed the position of Acting Chair of the Department of Modern Dance, a position that she held for the next two years. Adix was the director of the Women's Resource Center at the University of Utah, having been its director since its inception in 1970.

Mangelson taught only autumn quarter that year. Guest instructors Patrick Suzeau and Muriel Cohan acted as aritisitc directors of PDC winter quarter, and White spring. Warner did not return for the 1984-85 year. Visiting faculty members Armstrong, Fiat and White taught technique classes; the class schedule indicates that Armstrong taught Technique and Theory I and Modern Workshop I winter quarter; White,

Technique and Theory III (and V) and Dance Performance and Repertory (PDC); and Fiat, Technique and Theory I, Workshop I, and Sound and Choreography.

Susan McLain joined the faculty spring quarter teaching Technique and Theory II and Modern Workshop II. From 1977 to 1982, McLain had been a principal dancer with the Martha Graham Dance Company, and had also danced as a soloist with the Pearl Lang Dance Company from 1972 to 1982. McLain taught master classes in Graham technique throughout the United States, Europe and the Mid-East in association with the Graham Company up until 1982. From 1982 to 1984, among other teaching engagements, she was a company teacher for RDT, choreographing a work on the company in 1984. She continued in the department becoming an Adjunct Assistant Professor the following year.

Tandy Beal was a guest artist winter quarter teaching Technique and Theory II and Theory II and Modern Workshop II. Muriel Cohan and Patrick Suzeau were guest artists in the department both winter and spring quarters (September through March). Cohan and Suzeau were established performers in the works of Mary Anthony, Anna Sokolow, Pearl Lang, and others prior to the formation of their own company in the early seventies. They taught a master class at the American College Dance Festival in Tempe, Arizona in 1983, which may be where they came in contact with faculty from the university. They choreographed for both the fall and winter PDC concerts. Class schedules indicate that winter quarter Cohan taught Technique and Theory IV (and VI), and Suzeau taught Technique and Theory III (and V).

Cliff Keuter returned as a guest artist for the spring quarter teaching Technique and Theory IV (and VI). He also set a piece on PDC for their spring concert.

Autumn quarter, Woodbury taught Technique and Theory II and Modern Workshop II. Through the years, Woodbury had continued to teach technique classes during her quarter in residence, teaching first and second year Technique and Theory and Workshop. Her name had been listed consistently as the instructor of one of these two classes. This is significant. In an interview, Woodbury stated that when she, Ririe and Mangelson stopped teaching technique, the Nikolais-Holm-Wigman influence in technique stopped.[1] Ririe and Mangelson had stopped teaching technique; Ririe's teaching was focused on Advanced Improvisation and Children's Teaching Methods during her quarter in residence, and Mangelson, of course, was the driving force behind PDC. It seems that Woodbury's continued teaching of one technique and workshop sequence was a reflection of her desire to continue passing on the legacy on which the department essentially had been built.

Woodbury and Ririe, and then Mangelson, were the technique teachers in the department for many years. Ririe noted in an interview that when she came to teach at the university in 1955 there was, of course, a "strong thread of Margaret H'Doubler with an emphasis on creativity and education, and certainly skill; but when Joan and I came, we put more emphasis on technique because there hadn't been even a daily class before then."[2] Ririe and Woodbury instituted the first five-day class, which received only one credit in 1956, but according to Ririe, "we got two credits out of it eventually."[3] When Wilson and then Evans joined the faculty, they shared the responsibility of teaching technique. During this time, technique classes in the department, particularly the more advanced levels, began to be turned over to a new generation of dancers and technicians who joined the faculty as guest instructors. Leveque came in 1972-73 and was replaced

by Armstrong the following year. The addition of Huskey, McClintock and White as instructors in 1976-77 (with the departure of Wilson and Evans) was indicative of this shift. Through the years, guest instructors and guest artists were brought in to strengthen and maintain the level of technique for which the department was known and had come to expect of its students.

Riordan continued to teach her increasingly popular Liberal Education 175 class, and taught a Graduate Dance Seminar (Dance 790) in dance for special population winter quarter. It should be noted that Riordan was the Director of Teacher Certification for the department, and had, since the seventies, supervised student teachers in dance (although the numbers were few since certification was reinstated). Up through the 1984-85 year, she was also the Advisor to sophomore modern dance majors, a position she had held since 1970. From 1979, she had also acted as the advisor to the freshman majors as well. From 1977 to 1983, she had been the chair of the Modern Dance Student Request Committee, and continued to serve a member of the committee that year. In 1984, she received the Utah Honors in the Arts Award from the Salt Lake City Chamber of Commerce.

Hayes continued her work in CODA delivering a paper on "The Faculty: Assignments and Evaluation" at their June 1985 Dance Administration Conference. In 1985, Woodbury was a Fulbright Lecturer in New Zealand and participated, with Ririe, in Dance and the Child/International's International Conference in Auckland. Ririe was appointed to the Young Audiences Certification Team for two years, 1984 – 1986. Young Audiences, founded in 1952, was (and is) a nonprofit organization for arts education, bringing professional artists and children together. That year, both Woodbury

and Ririe collaborated on the writing of the state's new mandated dance curriculum, K-6 and 7-12. (According to Ririe's Vita, in 1985, the curriculum underwent a "field trial.") Utah was one of the first states to have a dance curriculum in place.

Mangelson began a three-year appointment as the Mountain Regional Representative to the American College Dance Festival Association, and continued in her leadership roles within the National Dance Association. She was also member of the department's Student Requests Committee, and continued as chair of its Retention, Promotion and Tenure Committee, a position she held since the previous year. In the spring of 1985, Fitt was elected to Phi Kappa Phi at the university. Since 1983, Fitt had been the College of Fine Arts's elected representative to the university's Promotion and Tenure Advisory Committee; in 1984, she was elected to represent the college as a member of the Academic Senate as well.

Faculty teaching assignments as listed in the class schedules were as follows:

Adix:
Winter – Independent Study (391/691; two sections each level), Independent Study in Historical Research (674)
Spring – Independent Study (391/691)

Clifford:
Autumn – Independent Study (391), Graduate Dance Seminar (790)
Winter – Contemporary Views (375; new offering), Choreography and Visual Media (546)
Spring – No teaching assignments listed

Hayes:
Autumn – Dance History (571/671), Independent Study in Historical Research (674)
Winter – Dance History (572/672)
Spring – Dance History (573/673), Problems in Dance Education (680)

Mangelson:
Autumn – Independent Study – Composition and Production (560), Technique and Repertory (566), Performance and Repertory (567), Graduate Choreography (665)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580)
Woodbury:
Autumn – Modern Technique and Theory II (231), Modern Workshop II (241), Graduate Dance Workshop (641)

Fitt:
Autumn – Conditioning for Dancers (310), Dance Kinesiology (510), Advanced Principles of Teaching (584), Independent Study – Repertory Work (691), Graduate Projects – Non-Thesis (695), Research Design (696), Master's Thesis Research (697), Research Consultation – Masters (698)
Winter – Conditioning for Dancers (311), Dance Kinesiology (511), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Research Consultation – Mastsers (698), Graduate Dance Seminar (790)
Spring – Conditioning for Dancers (312), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Research Consultation – Masters (698)

Riordan:
Autumn – Modern Dance Teaching Methods (583)
Spring – Modern Dance Teaching Methods (583), Graduate Teaching Methods (683)

Scoville:
Winter – Dance Accompaniment – Percussion (364), Music Resources (365)

Armstrong:
Winter – Modern Technique and Theory I (132; for modern dance majors), Modern Workshop I (142)

Beal:
Winter – Modern Technique and Theory II (232), Modern Workshop II (242)

White, D.:
Spring - Technique and Theory III (333/533), Performance and Repertory (567)

White, K.:
Winter – Production – Lighting (562)

Lessinger:
Autumn – Independent Study – Feldenkrais Awareness Through Movement I (391R-1), Independent Study – Feldenkrais- Methods and Neurological Programming (391R-2), Independent Study – Feldenkrais – Mind in Motion (391R-3)

Cohan:
Winter – Technique and Theory IV (432/632)

Suzeau:
Winter – Technique and Theory III (332/532)

Keuter:
Spring - Technique and Theory IV (433/633)

Fiat:
Spring – Modern Technique and Theory I (133), Modern Workshop I (143), Sound and Choreography (543)

McLain:
Spring – Modern Technique and Theory II (233), Modern Workshop II (243)

Cintura:
Spring – Production – Costume (561)

Program and Curriculum

Clifford taught a new class winter quarter entitled Contemporary Views (375). This class addressed philosophical issues on the undergraduate level dealing with, according to the university catalogue, the "philosophical basis of and trends in contemporary dance as related to music, art and theater."

Carol Lessinger began teaching Feldenkrais awareness and movement classes within the department for Independent Study (Dance 391) credit. Autumn quarter she taught three sections, winter one section and three in the spring. The classes for modern dance credit were taught in conjunction with Physical Education 585 and Social Work 692.

Departmental Concerts and Performances

Three evening performances of Performing Danscompany's fall concert were held in the Dance Building Theatre on 15, 16 and 17 November 1984 with an additional Saturday matinee. PDC members and second-year graduate students, Linda Hollier-Wellborn and Anna Mouat acted as assistant directors to Mangelson. The first work on

the concert was “In Sight of the First Three Heartbeats,” a new work by Donna White to music by Michel Portal and Jon Hassel. Visiting faculty members Patrick Suzeau and Muriel Cohan each contributed a piece to the concert. “Trio” by Suzeau, was set to music by Nikos Skalottas. The premiere of “Crossfire” by Cohan, was set to a commissioned score by David Gregory. With a large cast, the work included four sections: “Currents,” “Joyrides,” “Interiors,” and “Mainstreet.”

The final work on the concert, a premiere entitled “Encircled Embrace,” was choreographed by Mangelson and dedicated to the memory of a well-loved and respected member of the Utah dance community, Dee Winterton, former University of Utah dance student, an original member of the Ririe-Woodbury Dance Company and Head of the Department of Dance at Brigham Young University. Set to the music of Meredith Monk and Liz Story, the piece was funded in part by a faculty research grant.

The PDC fall concert program notes a Faculty and Graduate Showing of works in progress to be held on 5 December 1984 at 7:00 p.m. in the Dance Building Theatre.

With Cohan and Suzeau as acting artistic directors of Performing Danscompany, the group presented its winter concert in the Dance Building Theatre with three evening performances on 21, 22 and 23 February and a Friday afternoon matinee. Visiting faculty member Beal set two pieces for the concert: “Three Motion Pictures,” with music by Bobby McFerrin, and “Neither Science Nor Darkness,” a duet with music by Scoville. Cohan contributed a work entitled “Gyring and Gimbling in the Wabe” set to an original score by Vincent Frates and Jerry Ziegler, musician and accompanist within the department. Two works by Suzeau were performed: “Caracole,” a duet in silence, and “Etude,” with music by David Gregory. Ririe staged “Symmteria” for the group, and

also presented a work for three dancers to music by Poulenc (accompanied and arranged by Paul Banham) entitled “Sheepherder’s Saga” in which she is listed as the “improvisographer.”[4]

The spring PDC concert was held on 3 and 4 May 1985 with only two evening performances (rather than three) and a Friday 5:00 matinee. Donna White was acting artistic director for the concert. The concert was dedicated to Dee R. Winterton (1936-84) whose tragic and untimely death in an automobile accident saddened the dance community. The concert dedication read

> Dee Winterton was a student at the University of Utah in the Department of Modern Dance between 1954 and 1968. He received his B.S. and M.F.A. degrees at the U. Dee’s spirit, talents, imagination, inspiration, humor, compassion, dedication and rare gifts as a performer, teacher and choreographer enriched everyone with whom he came in contact.
>
> Through the generous memorial gifts of Dee’s friends and colleagues, the Modern Dance Department is pleased and honored to be able to present the first annual Dee R. Winterton Award to Robert L. Martinez who exemplifies the qualities we feel are most important in keeping with what Dee was and stood for: creativity, humor, wit, abundance of spirit, love of the arts, love of dance, love of people, generous sharing of time and talent, striving for excellence and commitment to bringing out the talent in others.[5]

The concert began with an improvisational work entitled, “Off the Top” performed by PDC members and performers from the Department of Modern Dance. “Soiree” (1985) by John Mead also included guest performers from the department in its cast. Faculty member and acting artistic director of the company Donna White presented two works: “Mongolian Factor” (1985), a solo for PDC dancer, Sheila Lehner, dedicated to Donna Lehner, and set to music by Jon Scoville; and her 1981 work, “Phased Array,” inspired by images of nature and time lapse photography with media and light design by Ken

White. The final work on the concert was visiting faculty member, Cliff Keuter's "Another Spring" set to music by Bach. Anne Riordan served as the rehearsal director.

Again, programs and news articles for the other student concerts were not available in Hayes's collected papers.

Notes

1. Joan Woodbury, interview by author, tape recording, Salt Lake City, Utah, 23 March 1992.

2. Shirley Ririe, interview by author, tape recording, Salt Lake City, Utah, 12 March 1992.

3. Ibid.

4. PDC winter 1985 concert program.

5. PDC spring 1985 concert program.

CHAPTER 21

1985-1986

Yearly Overview

Faculty

Shauna Adix, Acting Department Chairperson
Jacqueline Clifford, Sally Fitt, Elizabeth Hayes, Loabelle Mangelson, Shirley Ririe, Joan Woodbury
Anne Riordan, Ford Evans
Abby Fiat, Susan McLain-Smith
Jan Elam, Deward Wilson

Guest Artists and Instructors

Bill Evans (Autumn)

Teaching Assistants

No information available.

Departmental Concerts and Performances

Bill Evans in Concert
1 and 2 November 1985 Dance Building Theatre
Choreographer: Bill Evans

Performing Danscompany
14, 15 and 16 November 1985 Dance Building Theatre
Choreographers: Bill Evans, Loa Mangelson, Donna White, Joan Woodbury

Performing Danscompany: Encore to D.C.
2 and 3 May 1986 Kingsbury Hall
Choreographers: Bill Evans, Ford Evans, Loa Mangelson, Shirley Ririe, Susan McLain-Smith

Undergraduate Modern Dance Concert: On the Fringe
16 and 17 May 1986 Sundance Resort
Choreographers: Not available

(Note: Programs and news articles for the other student concerts were not available.)

Significant Events

Ford Evans and Susan McLain-Smith join the Modern Dance Faculty

Abby Fiat become a full-time faculty member

J. Willard Marriott family contributes $2 million to the new Dance Building fund

PDC participates in ACDF's National Festival Gala Concert on 24 May 1986

Faculty

Shauna Adix continued as interim Chair of the Department of Modern Dance. Meanwhile, Hayes headed the Search Committee for a new chair. Riordan became an Assistant Professor. Fiat, who had taught in the department as a visiting faculty member since 1982, now joined the faculty full-time as an Adjunct Assistant Professor, as did Susan McLain who taught spring quarter 1985. Ford Evans also joined the faculty that year after having performed with RDT from 1978 to 1985. Bill Evans was a guest artist autumn quarter teaching Technique and Theory IV and setting a repertory work on PDC.

While class schedules did not provide instructors for most of the technique classes, Ford Evans' Curriculum Vita provides his schedule for his first year on staff: Modern Technique for Ballet majors, a new class (all three quarters); Dance 131; 232; 242; 333 and 433 (633 and 733 graduate level); and 568 (PDC). In a unique arrangement spring quarter, Evans taught undergraduate/graduate Technique and Theory III/VI and IV/VII in Room 208 at the same time; McLain-Smith taught Technique and Theory I; and Fiat

Technique and Theory II. Although not listed in the class schedule, it is assumed that Scoville taught 364 and 365 winter quarter.

Jan Elam and Deward Wilson were on staff this year teaching costuming and lighting, respectively. Wilson was hired full-time. In an interview, Hayes noted that the department had had to fight for a technical staff; the fact that the department now had a full-time lighting technician on staff was a significant development.[1] Through the years, Hayes said the modern dance department had hired people from the Theatre Department to do the costumes and lighting for their concerts, and the ballet and modern dance usually shared a technical crew; modern dance faculty taught production classes. According to Hayes, during the time that Wilson was on the faculty, there began to be a building up of the technical staff.[2] Specific teachers began to brought in to teach lighting: Barrell, spring of 1973 through the 1979 – 1980 academic year; Ken White, winter quarters 1981 through 1985. When Production Lab was first offered autumn 1977, Fugit, technical director for departmental concerts since 1975, was brought in to teach the class which he did in 1977 and 1978. D. Whitney, White, Bilheust, and then, Wilson followed him.

While Barry Lynn worked as the department's costumer for concerts from 1968 to 1976 or 1977, Hayes taught the production class in costuming. In 1977, Marina Harris and then Jacqueline Cintura were brought in to teach the class. Elam now took over the class and the wardrobe room.

In 1986, Hayes received a Distinguished University Service Award in Arts and Letters form the Utah Academy of Science, Arts and Letters. Ririe and Woodbury, on behalf of their company, received two separate Special Projects Grants awarded by the NEA to

make two videos (one hour each) on Dance Improvisation. They scripted, choreographed and directed the project with award-winning video producer and director Arthur Pembleton. "Teaching Beginning Dance Improvisation," was completed in 1989 resulting in two one-hour videotapes and accompanying workbook.

Faculty continued to be actively engaged in professional activities outside of the classroom. Riordan became a Training Consultant for Faculty Advisors of sophomores and juniors at the university, and completed a residency with the Oklahoma State Department of Education on techniques of dance for the mentally retarded and physically handicapped. Mangelson received a Faculty Research Grant for “Practically Perfect People.”

Teaching assignments were listed in the class catalogue as follows:

Adix:
Autumn – Independent Study (391/691 – Repertory Work)
Winter – Independent Study (391/691)
Spring – Independent Study (391/691)

Clifford:
Autumn – Elements of Music (164)
Winter – Contemporary Views (375), Graduate Dance Seminar (790-2; one of two sections)
Spring – Aesthetics and Criticism (675; formerly Advanced Philosophy and Criticism)

Fitt:
Autumn – Conditioning for Dancers (310), Dance Kinesiology (510), Graduate Projects – Non-Thesis (695), Research Design (696), Master’s Thesis Research (697), Research Consultation – Masters (698)
Winter – Conditioning for Dancers (311), Dance Kinesiology (511), Graduate Projects – Non-Thesis (695), Master’s Thesis Research (697), Faculty Consultation (698), Graduate Dance Seminar (790-1; one of two sections)
Spring – Individual Differences in Performance (210), Graduate Projects – Non-Thesis (695), Research Design (696), Master’s Thesis Research (697), Faculty Consultation (698)

Hayes:
Autumn – Rhythmic Analysis (165), Dance History (571/671), Independent Study in Historical Research (674)
Winter – Dance History (572/672), Independent Study in Historical Research (674)
Spring – Dance History (573/673)

Mangelson:
Autumn – New Directions in Choreography (547), Performance – Repertory (567), Advanced Principles of Teaching (584), Graduate Choreography (665), Graduate Teaching Methods (683)
Spring – Sound and Choreography (543), Dance Performance (568; replaces 567), Graduate Dance Workshop (643)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580)

Woodbury:
Autumn – Lecture Demonstration (545), Senior Choreography and Production (565), Graduate Dance Workshop (641)

Riordan:
Autumn – Dance Composition for Non-Majors (123; new offering)
Winter – Dance Composition for Non-Majors (123)
Spring - Modern Dance Teaching Methods (583), Graduate Dance Seminar (790)

Evans:
Spring – Modern Technique for Ballet Majors (121), Technique and Theory III, IV, VI, and VII (333/433/633/733)

Fiat:
Spring – Modern Technique and Theory II (233), Modern Workshop II (243), Senior Choreography and Production (565)

McLain-Smith:
Spring – Modern Technique and Theory I (133)

Elam:
Spring – Production – Costume (561)

Wilson:
Spring – Production – Lighting (562)

Program and Curriculum

The technique curriculum was changed somewhat this year. There was no longer a section of Modern Technique and Theory I (131-133) solely for ballet majors. From 1976 to 1984, two sections were offered – one for modern majors and one for ballet majors. This year, however, three quarters of beginning modern technique were offered for ballet majors under a separate class listing, Dance 121.

Dance Composition for Non-Majors (123) was added to the department's course offerings for the 1985-86 academic year. Taught by Riordan both autumn and winter quarters, the class dealt with "group improvisation leasing to small group composition." It was created, in particular, to give students from Riordan's popular Liberal Education 175 class a chance to further their experiences in dance, and also filled the liberal education Fine Arts requirement.

Dance Performance (568) was added to the course offerings winter quarter. Offered each quarter from that point, the class was for members of the Performing Danscompany. PDC's rehearsal schedule was set as Dance 568 met daily from 4:00 to 6:00 p.m. Performance and Repertory (567) continued to be offered as well for "learning and performing dance works by noted choreographers." Instructors included both faculty and guest choreographers.

Independent Study (Dance 391) credit continued to be offered in the Feldenkrais technique by Carol Lessinger. It was taught all three quarters, and was an evening class held in the Behavioral Sciences Building. Lessinger had a background in modern dance and Bartieneff Movement Fundamentals, and had studied with Moshe Feldenkrais receiving certification in 1983.

Graduate course Dance 675 was renamed Aesthetics and Criticism instead of Advanced Philosophy and Criticism. Graduate Technique and Theory classes were renumbered to reflect their graduate level: Dance 531-533 which corresponded to graduate Technique and Theory V was now Dance 631-633 (500-level classes were not graduate level); Dance 631- 633, Technique and Theory VI was now Dance 731-733.

Departmental Concerts and Performances

On 1 and 2 November 1985, Bill Evans, artist-in-residence at the University, presented a program composed largely of his own works, including two world premieres and a Utah premiere. Dorothy Stowe of the *Deseret News* wrote:

> For this weekend's programs he will dance "Soliloquy," a world premiere to original music by Steve Kim and Evans, based on recent events in Evan's personal and professional life. He describes the piece as a "study in contrasts, exploring extremes of qualities.
>
> "Dances for My Father," another world premiere, is dedicated to the memory of Evans' father, who was especially fond of tap dancing. It is set to the music of Count Basie and Fats Waller. "In the Nick of Time," a Utah premiere is a pure movement study to a new score by Steve Kim.
>
> "Tin-Tal," a revival of work originally created for RDT, is a hypnotic trance dance to music by Mahapurush Misra, and "Jazz: Three Ways," with dance and music by Daniel Nagrin, is a suite of character studies.[3]

A native of Lehi, Utah, Evans called his solo recital a celebration of his return to Utah.

Performing Danscompany presented two concerts during the 1985-86 concert season, setting up a new performance schedule in which the fall concert was presented in the Dance Building Theatre and the spring concert in Kingsbury Hall. The fall concert's three evening performances were held in the Dance Building Theatre on 14, 15 and 16 November with a Friday matinee. Four works were presented: "Unaccompanied Achilles" (1985) by Woodbury; "Guass Quadrature" (1982) by White with music by

Scoville; “For Betty” (1973) re-staged for the company by faculty guest artist, Evans: and Mangelson’s “Praktiko Perfecto Personnes (Practically Perfect People)” (1982).

A fundraising concert entitled “Encore to DC” was presented by Performing Danscompany in Kingsbury Hall on 2 and 3 May 1986. Having won the Southwest and Mountain adjudication in the American College Dance Festival in March with a performance of “For Betty,” PDC was once again to participate in the National Festival Gala Concert in Washington, D.C. on 24 May. The company, of course, performed Bill Evans’s “For Betty” as the opening piece on the concert. Two new works by Ririe were presented, both with scores by local musician and composer, Jimmy Miklavic: “Mattress II,” a duet, and “Athletickinetics,” funded in part by a Faculty Research Grant. Faculty members Susan McLain-Smith and Ford Evans presented new works in the concert. McLain-Smith’s new work, “A Woman’s Influence” was set to music by David Byrne with three sections: “Awakening,” “Attraction,” and “Attache.” Evans choreographed “Street Scenes” to the music of UB40 with a cast of 14 PDC members. The concert ended with Mangelson’s duet “Trappings,” a work which was originally choreographed for Repertory Dance Theatre’s 20th–year salute concert held in the Capitol Theatre in November 1985.

“On the Fringe,” the undergraduate modern dance concert was held on 16 May (at 7:30 p.m.) and 17 May (at 5:00 p.m.) at the Sundance Resort. Again, no information is available about other student concerts held that year. In an interview, Mangelson stated that while there had always been senior and graduate concerts, in the late seventies and eighties there seemed to be more spontaneity in student initiated concerts, and that they were sometimes held at locations other than the Dance Building.[4] The undergraduate

concert for that year is a case in point, being held at Sundance. Mangelson also noted that there was almost a competition with PDC for funds, with student choreographers going to ASUU for funds sometimes more than PDC.[5]

Notes

1. Elizabeth R. Hayes, interview by author, tape recording, Salt Lake City, Utah, 26 March 1992.

2. Ibid.

3. Dorothy Stowe, "Bill Evans Returns to Dance, Live in Utah," *Deseret News,* 27 October 1985.

4. Loabelle Mangelson (nee Mangelson-Clawson), interview by author, tape recording, Salt Lake City, Utah, 11 March 1992.

5. Ibid.

CHAPTER 22

1986-1987

Yearly Overview

Faculty

Ford Evans, Acting Department Chairperson
Jacqueline Clifford, Sally Fitt, Elizabeth Hayes, Loa Mangelson, Shirley Ririe, Joan Woodbury
Anne Riordan, Ford Evans
Abby Fiat, Susan McLain-Smith
Jan Elam, Deward Wilson

Visiting Instructors: Doris Trujillo, Maribeth Kambitsch, G. Nadelman, Rachel Dawson, Mark Lowdermilk

Guest Artists and Instructors

Ellen Bromberg (Autumn)

Teaching Assistants

No Information Available

Departmental Concerts and Performances

Performing Danscompany
30, 31 October and 1 November 1986 Dance Building Theatre
Choreographers: Ellen Bromberg, Loa Mangelson-Clawson, Joan Woodbury,

Performing Danscompany
15 and 16 May 1987 Kingsbury Hall
Choreographers: Alison Chase, Ford Evans, Abby Fiat, Loa Mangelson-Clawson, Moses Pendelton

(Note: Programs and news articles for the other student concerts were not available)

Significant Events

Ford Evans becomes Acting Chair of the Department of Modern Dance

Anne Riordan is awarded a Distinguished Teaching Award at the 1987 Commencement

Groundbreaking ceremony for the new Alice Sheets Marriott Center for the Dance held on 26 June 1987

Faculty

After two years, Shauna Adix stepped down as Acting Chair of the Department of Modern Dance. Ford Evans replaced her in this position.

While the faculty remained the same, instructors from the dance community were brought in to teach primarily new nonmajor beginning level technique classes. Doris Trujillo, who danced with Ririe-Woodbury in the seventies and was a former student in the department, was listed as faculty in PDC's spring concert program. Autumn quarter she taught an evening section of Technique and Theory I (Dance 131); winter, Technique and Theory II; and spring, Modern Technique and Theory I. Maribeth Kambitsch of RDT and a 1980 BFA graduate of the department taught an evening course of Beginning Technique (Dance 111) autumn and winter quarters. G. Nadelman taught Basic Modern Technique (Dance 112) autumn and winter quarters. Rachel Dawson of RDT and a 1976 BFA graduate of the department taught the evening section of Dance 131 winter quarter, and Dance 111, spring. Mark Lowdermilk of Ririe-Woodbury and a 1980 BFA graduate of the department taught Technique and Theory I winter quarter.

Ellen Bromberg was a guest artist in the department autumn quarter. Bromberg was a former member of RDT, had been on the Dance Faculty of the University of Arizona, and most recently, had served as the Artistic Director of the San Francisco Moving Company.

Fitt became a full professor that year, Riordan an assistant professor, and Scoville an Adjunct Assistant Professor. Scoville's influence in the department expanded as he taught Senior Choreography and Production (Dance 565) for the first time winter quarter, and again spring quarter. Hayes no longer taught Rhythmic Analysis as it was now folded into Dance 364, taught by Scoville.

Donna White did not teach in the department during the 1985-86 academic year, and for the 1986-87 year was a Guest Assistant Professor of Modern Dance at the University of Hawaii Manoa. She returned to the department the following year.

Hayes was awarded the university's prestigious Dee Fellowship Award for exceptional contributions to teaching in the Arts and Humanities (1987). Mangelson-Clawson received the NDA's Service Award at their 1986 convention in Cincinnati, and was the Chair of the Modern Dance Student Requests Committee. During the 1986-87 academic year, Woodbury was the Modern Dance Department's representative to Campus Planning for the new dance building that was being planned. Fitt was elected by the university's Academic Senate as the Secretary of the Executive Committee of the Senate, and was appointed by the president of the university to be a member of the President's Task Force on Service Excellence. Clifford was chosen to be on a committee to develop new Liberal Education core courses, and she also received a Dean's Research Fund Award to produce "Video Promotional Tapes."

The summer of 1986, Evans had a ten-day residency at the University of Wyoming, and taught in the Summer School of the Arts at Westminster College in Salt Lake City. Fiat taught a summer dance workshop for college and high school dance teachers sponsored by the Minnesota School and Resource Center for the Arts, directed her annual workshop for high school dance teachers through the university's Division of Continuing Education, and taught company classes for RDT during the school year.

Riordan was awarded the prestigious Distinguished Teaching Award at the annual commencement ceremonies. The Commencement Program for that year states:

> She has worked extensively with, and created choreography for, handicapped children and adults, and for her remarkable accomplishments she has received numerous local and national awards. Ms. Riordan is a highly creative person and a truly inspiring teacher for University students. She is equally successful with large classes in the Liberal Education program and with small groups of advanced students in Modern Dance. She elicits a high degree of uninhibited self-expression in a non-verbal art, and thereby encourages people of all ages to engage in the exciting process of self-discovery and fulfillment.

Riordan was also a member of the College Council, and collaborated in a summer 1987 workshop at the university with Cathy Malchiodi of the Art Department. The workshop was entitled "Teach Them to Move, Teach Them to See," and was significant in creating an interface of dance and art for special populations.

Faculty teaching assignments as listed in the class schedules were as follows:

Evans:
Autumn – Technique and Theory IV and VII (433/733)
Winter – Modern Workshop I (142), Independent Study (391), Dance Performance (568)
Spring – Technique and Theory III and VI (333/633), Independent Study (391/691)

Clifford:
Winter - Contemporary Views (375), Graduate Dance Workshop (642)
Spring – Modern Workshop I (143), Aesthetics and Criticism (675)

Fitt:
Autumn – Conditioning for Dancers (310), Dance Kinesiology (510), Graduate Projects – Non-Thesis (695), Research Design (696), Master's Thesis Research (697), Faculty Consultation (698)
Winter – Conditioning for Dancers (311), Dance Kinesiology (511), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Faculty Consultation (698)
Spring – Individual Differences in Performance (210), Modern Workshop II (243), Conditioning for Dancers (312), Research and Teaching in Kinesiology (610), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Faculty Consultation (698), Graduate Dance Seminar (790)

Hayes:
Autumn – Dance History (571/671), Independent Study in Historical Research (674)
Winter – Dance History (572/672), Independent Study in Historical Research (674)
Spring – Dance History (573/673), Problems in Dance Education (680)

Mangelson:
Autumn – Dance Performance (568), Graduate Choreography (665)
Winter – Modern Workshop II (242), Dance Performance (568)
Spring – Sound and Choreography (543), Dance Performance (568), Graduate Dance Workshop (643)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580)

Woodbury:
Autumn – Senior Choreography Production (565), Graduate Dance Workshop (641)

Riordan:
Autumn – Dance Composition for Non-Majors (123)
Winter – Dance Composition for Non- Majors (123), Graduate Dance Seminar (790)
Spring – Dance Composition for Non-Majors (123), Graduate Teaching Methods (683)

Fiat:
Winter – Technique and Theory III and VI (332, 632)
Spring – Modern Dance Technique (131/500), Technique and Theory IV and VII (433/733)

McLain- Smith:
Winter – Modern Technique and Theory IV and VII (432/732)

Scoville:
Winter – Music Resources (365), Senior Choreography Production (565)
Spring – Dance Percussion and Rhythmic Analysis (364), Senior Choreography Production (565)

Wilson:
Autumn – Dance Production Lab (360)

Independent Study Instructors:

Johnson:
Autumn – Independent Study (391; Leaner, Meaner Clinic for Dancers)
Winter – Independent Study (391; Leaner, Meaner Clinic for Dancers)
Spring – Independent Study (391; Leaner, Meaner Clinic for Dancers)

Lessinger:
Autumn – Independent Study (391; two sections of Feldenkrais Movement I)
Winter – Independent Study (391; two sections of Feldenkrais Awareness through Movement)
Spring – Independent Study (391; two sections of Feldenkrais)

Safman:
Spring – Independent Study (391- two sections/500 of Volunteerism)

Program and Curriculum

During the decade of the eighties, enrollment numbers in university dance programs declined. Departments of dance now had to focus on recruitment efforts.[1] As part of an effort to recruit dance students for the University of Utah's modern dance program, Ririe and Woodbury would sometimes conduct dance auditions for the department when the company traveled. In 1986-87, Woodbury's curriculum vita indicates that the company conducted auditions in Detroit, Birmingham, Hawaii, and Santa Barbara. Fiat describes high school recruitment responsibilities in her curriculum vitae that included, beginning in 1986, the yearly direction and coordination of High School Workshop Day for all high schools in the state. At some point in 1988, Fiat traveled to the Arts Magnet High School in Dallas in an effort to recruit students from out-of-state.

While the department was engaged in recruiting efforts for its program, the demand on campus for nonmajor modern dance classes grew. New listings for beginning nonmajor modern dance techniques classes were added to the class offerings in response to the demand. In addition to Beginning, Intermediate and Advance Modern Dance (Dance 101, 102 and 103), Beginning Technique (Dance 111) and Basic Modern Technique (Dance 112) were added as two-unit evening classes that could be repeated for credit. An evening section of Dance 131 was also offered which could be repeated for credit. The section required of majors was, however, offered during the day.

A third quarter of Graduate Dance Workshop was added spring quarter (Dance 643). Rhythmic Analysis (Dance 165) was dropped. Dance 364 was now titled Dance Percussion/Rhythmic Analysis, and covered content previously taught in Dance 165 whose goal, according to the university catalogue, was to "develop acuity in analyzing rhythm and in solving rhythmic problems in dance movement."

In addition to Lessinger's Feldenkrais classes, the curriculum was further enhanced with more independent study offerings. M. Johnson taught a class entitled the Leaner, Meaner Clinic for Dancers. The evening class was taught each quarter; autumn quarter it was taught in the social work building, and then was moved to the dance building. This class, along with Fitt's conditioning for dancers classes, reflected growing emphasis in the dance world in general on physical conditioning and fitness.

Phyllis Safman continued to teach an Independent Study class in Volunteerism in Park City. The class was offered as both Dance 391 and a 500R class through Continuing Education. This course offering reflects the changing picture of the arts in the eighties.

While arts organizations and programs to train arts administrators had grown, funding did not. Volunteerism, naturally, became a means of survival for the arts.

Departmental Concerts and Performances

The Performing Danscompany's Fall Concert 1986 took place in the Dance Building Theater on 30, 31 October and 1 November 1986. As was customary, a Friday matinee was also presented. "In Stages," a new work by Woodbury, opened the concert. Two works by Mangelson followed: "Three Phases, Two Faces," choreographed to the music of Meredith Monk, commissioned and choreographed in 1985 for the University of Nevada, Las Vegas; and "Doordreams," a new trio funded in part by a Faculty Research Grant. The closing work on the concert was "Toonings" (1984) to music by McFerrin, set on the company by guest artist and choreographer Ellen Bromberg.

Kingsbury Hall was the site of PDC's Spring Concert 1987. Two evening performances were given on 15 and 16 May 1987. The program indicates that the May 15 performance would be free to the public, while there would be an admission charged for the performance the following evening. The concert began with a performance of Fiat's "Slip Slidin'." The piece had been reworked since its last performance by the company. The program note stated: "The first section of this piece was originally choreographed at BYU in 1978. PDC also performed this section in 1984. A new musical score was created this past year by Rick Chitwood, a BYU faculty member. A second section for the piece has been choreographed by Ms. Fiat this Spring Quarter to the music of Alston Neal."

"Physalia" (1977) by Alison Chase and Moses Pendleton was also presented. Co-directors and choreographers of Pilobolus Dance Company, Chase and Pendleton were

commissioned to choreograph “Physalia” for Ririe-Woodbury Dance Company in 1977. The dance was reconstructed in Performance and Repertory (Dance 567) winter quarter. Shirley Ririe was rehearsal director, assisted by Doris Trujillo and Mark Lowdermilk.

“I Want–Can’t Remember,” a new work by faculty member Ford Evans was set to songs sung by popular sixties folksinger, Odetta. The work premiered at the South Central Regional American College Dance Festival at North Texas State University in Denton, Texas. It was selected from fifty-two dances to be performed on the Gala Performance Concert.

The concert finished with “The Legacy of Liberty” by Mangelson, now Mangelson-Clawson. Set to a sound collage by Scoville, the piece premiered at the opening session of the American Alliance of Health, Physical Education, Recreation and Dance Convention in Las Vegas, Nevada on 13 April 1987. It was funded by monies given to the University of Utah in honor of the Arts in a Free Society and Celebration of the Constitution at the University.

No information is available in Hayes’s collected papers on other student concerts held that year.

Notes

1. One of the ways in which the department sought to recruit was by making scholarships available to qualified students. On October 19, 1982, Sally Fitt submitted a proposal for additional scholarship monies to the Scholarship Committee Chairman. The following quote speaks to the situation many dance programs, and their students, faced in the eighties:

The faculty and students of the Department of Modern Dance are proud of the fine reputation held by the department and are aware of the responsibility to preserve and promote one of the only art forms that is uniquely American in origin. The excellence of reputation of the department may only be maintained if there is a continual increment of support monies made available for scholarships for recruitment and retention of excellent students. Today's economic situation makes is more and more difficult to meet tuition expenses. The recent cutback in the availability of student loans has accentuated the financial problems of students. Approximately seventy-three percent of the students of the Department of Modern Dance have part-time jobs, but that figure may be deceptive. Approximately sixty-four percent of the underclassmen (freshmen and sophomores) work, while approximately eight-two percent of the upperclassmen and graduate students hold jobs, and the highest percentage (approximately ninety-five percent) is evidenced in the top level technique class. When one considers the time commitment demanded of Moderh Dance Majors for classes, rehearsals and performance, the possibility of scheduling outside employment becomes difficult, if not impossible. The demands on students vary somewhat from student to student, but the number of hours spent range from twelve to fifteen hours per week for the least involved students. Ironically, the most involved students are the students who are in the top level of technique classes (who also have the highest percentage of working). The estimate of hours spent in course work and rehearsal does not include courses taken in other departments, nor does it include study time outside of class (Collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah).

CHAPTER 23

1987-1988

Yearly Overview

Faculty

Phyllis Haskell, Department Chairperson
Loabelle Mangelson, Jacqueline Clifford, Sally Fitt, Elizabeth Hayes, Shirley Ririe, Joan Woodbury
Anne Riordan, Ford Evans
Abby Fiat, Susan McLain-Smith, Jon Scoville
Donna White, Deward Wilson, Jan Elam

Visiting Instructors: Maribeth Kambitsch, G. Nadelman, Kim Strunk, Doris Trujillo

Guest Artists and Instructors

Doug Nielsen

Teaching Assistants

Graduates: Paul Callihan, Matt Carver, Beth Miklavcic, Brent Schneider (Spring)

Departmental Concerts and Performances

Graduate Workshop Performance
1 November 1987 Utah Museum of Fine Arts
Choreographers: Brenda Davis, Barbara Dralle, Kin Johnston, Mary Lameka, Amy Lange, Fiona Reilly, Laurel Rollins, Katri Soini, Lara Stewart-Boyle, Bruce Wilson.

Performing Danscompany
12, 13 and 14 November 1987 Dance Building Theatre
Choreographers: Ford Evans, Loa Mangelson-Clawson, Joan Woodbury

Shirley Ririe and Performing Danscompany
11 and 12 March 1988 Dance Building Theatre
Choreographers: Tandy Beal, Betty Grebler, Leda Muhana, Shirley Ririe

Graduate Thesis Concert
Date Unavailable Dance Building Theatre
Choreographers: Beth Miklavcic, Doug Miklos

Senior Choreographer's Concert
15 and 16 April 1988 Dance Building Theatre
Choreographers: Jamie Lee Chinn, Leah Deneris, Kathryn Elliott, Debbie Finlayson, Mark Steven Haase, Nicole Hawkins, Eleni Kambouris, Kristine Kolenz, Maria S. LaBarge, Georgia Lee, Sherri Savick, Kathleen Tirrell, Lara Walker

Performing Danscompany (Tribute to Elizabeth R. Hayes)
6 and 7 May 1988 Dance Building Theatre
Choreographers: Phyllis Haskell, Loa Mangelson-Clawson, Doug Nielsen
Percussion Ensemble under the direction of Douglas J. Wolf

Performing Danscompany
1 July 1988 Dance Building Theatre
Choreographers: Alison Chase, Ford Evans, Phyllis Haskell, Loa Mangelson-Clawson, Doug Nielsen, Moses Pendleton

Significant Events

Phyllis Haskell joins the Department of Modern Dance in August 1987 as the new Chair

Donna White joins the faculty on a full-time basis

Elizabeth R. Hayes officially retires from the faculty of the Department of Modern Dance in June (but continues to guest teach 2 quarters of Dance History)

PDC is invited to participate in the Hong Kong International Dance Festival

Faculty

In August of 1987, Phyllis Haskell became the Chair of the Department of Modern Dance. From 1983 to 1987, she was the Director of Dance at the University of Hawaii, where she had been on the faculty since 1979. From 1971 to 1976, she also taught at the University of Arizona. Haskell was a 1971 MFA graduate of the University of Utah, and a graduate teaching assistant in 1970-71. She was also a member of the Ririe-Woodbury Dance Company from 1971 to 1979, and acted as the company's Assistant Artistic

Director from 1977 to 1979. Before coming to the university, she had spent the 1986-87 academic year as a guest artist at the Hong Kong Academy for Performing Arts. Haskell's ties to Utah were strong, and she came with an understanding of the department's philosophical tradition.

Donna White rejoined the faculty full-time after a two-year absence and taught technique and composition. During the 1986-87 academic year, she had taught at the University of Hawaii. With Evans, Fiat, McLain and White as full-time faculty, the department had a strong core of technique teachers to cover all four levels of Technique and Theory.

Kambitsch, Nadelman and Trujillo once again taught beginning modern classes for nonmajors (Dance 111, 112 and a section of Dance 131) in the evenings; RDT dancer Kim Strunk joined the three in covering these classes. As space was always at a premium in the Dance Building with classes during the day and rehearsals in the evening, the RDT studios were used for the nonmajor technique classes as well. Autumn quarter Nadelman taught evenings in the RDT studios, while Kambitsch and Strunk taught in studio 326; winter quarter Kambitsch taught in studio 2, while Nadelman and Strunk taught in the RDT studios; spring quarter Nadelman and Kambitsch taught in the RDT studios, and Trujillo in studio 326.

Hayes officially retired from the department in June after 48 years, having taught longer than any other woman faculty member at the University of Utah.[1] The *Salt Lake Tribune*, *Deseret News*, and the *Daily Chronicle* carried articles on Utah's "modern dance pioneer" on the occasion of her retirement. Hayes spoke of the challenges of developing

a modern dance program. She spoke of the early days when the faculty consisted of herself, Woodbury and Ririe saying,

> All of us were overworked. We killed ourselves, but what we did would not otherwise have been created. We didn't have money, so we gave our time. Many years I felt that I had a load and a half of teaching. This modern obsession with compensation bothers me. People watch the clock now, and when their time is up they go home. We never dreamed of watching the clock. We were tired, we needed more money, we were not appreciated, but that didn't stop us.[2]

She noted the same sacrifice in the current faculty and commented, "looking ahead, I don't think there will ever be sufficient material reward for dancers."[3]

Hayes makes it clear that it was not the material rewards that kept her going, but a love of teaching. She stated that, "I've not taught because I had to. The real reason for teaching until I'm 77 is I love to teach."[4] In another article she said,

> I love teaching. I would do it for nothing if I just didn't have to eat! Many people kill themselves to make money, and they are unhappy. What's the point? We teach because we care, we love the students; we are not concerned with immediate rewards. When even one person writes to say how much I have influenced his or her life, all the effort is worthwhile.[5]

When asked to mention the accomplishments of which was most proud, Hayes responded:

> My contribution is helping to create a great dance department. However, what really thrills me the most are letters from students telling me how much they learned, how they appreciated the help and inspiration they received in my classes, (that) what they have gained has been of value to them. The pleasure in seeing what they have been able to accomplish is one of the most rewarding things a teacher can have.[6]

Hayes loved teaching, and she loved what she taught. Her philosophy of dance's place in education was deeply rooted, and guided the department. Hayes expressed the "satisfaction of knowing that the modern dance department is rooted in H'Doubler's philosophy – that everyone has the potential for creativity, and that dance helps utilize

that potential."[7] Hayes specifically cited Riordan as a "present-day representative of H'Doubler's philosophy," noting that her Liberal Education class, "Dance: A Creative Process," regularly had 60 students enrolled.[8]

On an historical note, Hayes experienced modern dance from its beginnings having attended Bennington in the summer of 1938 when its faculty included Hanya Holm, Doris Humphrey, Charles Weidman, Martha Graham, Louis Horst and Martha Hill. She recalled, "I was in on fantastic things. Humphrey created and staged her 'Passacaglia' that summer, and Graham did her 'American Document,' the fist major work in which speaking was used, and the first time she used a man, Erick Hawkins, in her choreography."[9] During her time at the University, Hayes experienced the growth of the art form (and inspired its growth in higher education through her work as a founding member of the Council of Dance Administrators). In an interview, she expressed her enjoyment of the medium of modern dance "primarily because it had no unexplorable boundaries."[10] She continued saying,

> I've seen so many changes in modern dance development, some I admire, others make me cringe. Yet, it is never dull. The new is never afraid to challenge the old and that's what keeps you on your toes. Dance is a medium that reaches the individual in a very personal way. I don't think some of the other arts can arrive at that same level of excitement at a personal level. The human being is the instrument of expression - its not words, music, or painting, but it's the human activity which reaches the gut level of people's emotional experience."[11]

From her historical vantage point, Hayes reiterated her H'Doubler-inspired philosophy in relationship to the department:

> The technique may have changed, but the basic philosophy that dance is an art experience to which everyone should be exposed, has not changed. Students should learn to love movement, and recognize its communicative possibilities."[12]

She continued commenting:

> Today's emphasis of intellect and technique have made watching a dance performance a little like listening to a player piano. All the movement is there, the potential is there, but no soul. When I watch a dance class being taught, one thing I look at is the expression on students' faces. Is it a chore? Dance is bound to be a chore at times, but does it rise above being a chore, to the point where students have sense of ecstasy in movement? In the performances I see, particularly in post-modern dance, I am very disturbed because that sense of ecstasy, of sharing with an audience, is missing.[13]

Hayes then states that she saw herself as a link in a chain, part of a "wonderful and extremely talented faculty, who are working to reverse such trends – not just giving our dancers technique, but helping them discover their own feelings and forms, which they will someday wish to share."[14]

As Hayes approached her retirement, she stated that she felt confident about leaving knowing that she was "leaving the department in good hands."[15] She noted, however, that she would "miss more than anything the regular association with the students and faculty."[16] Hayes, however, continued to teach two quarters of Dance History (571 and (572) for several years after her official retirement, and, true to form, stated that upon retirement, "I don't expect to be sitting in a rocking chair."[17]

After a long, active and successful professional career, which included numerous professional affiliations (she was twice Chair of NDA and a founding member of CODA), Hayes still had plans for the future. In addition to writing numerous journal and magazine articles over the years, Hayes had also published two books, *Dance Composition and Production* (1955) and *An Introduction to the Teaching of Dance* (1964) that were considered "bibles for dance teachers."[18] She had recently been asked to revise a second edition of the first book she wrote, and was making plans to publish a dance history book based on her dance history course which would function as a comparative study of dance and its sister arts in western civilization.[19] (The book, *The*

Evolution of Visual, Literary, and Performing Arts from Tribal Cultures Through the Middle Ages, was published in 2004 when Hayes was 93 years old).

Her Dance History classes, from which generations of modern dance students remember the dance history notebook they were required to compile, were unique in their comparative approach to the study of dance. Hayes believed that in order to fully understand the role of dance in society, one must know what was happening in the other art forms, and designed her curriculum around this belief. She had recently received a University Faculty Research Grant ($4,700) from the university's Research Committee for transcription of her dance history lectures and recording of illustrations on a series of approximately 1,450 slides used in her lectures. She spoke of this culminating project:

> I love teaching my dance history class, and have been working under a University grant to assemble slides to accompany it. I want to write a textbook for the class and put my 1,450 slides on all modern arts in a filmstrip. I believe that all arts are permeated by the same universal influence. I have traveled widely – to many primitive peoples, in the South Sea Islands, and New Guinea, to the South American Indians – compiling notes about dances I have seen. I am trying to discover and show what rituals are universal; rites of passage, of fertility, agriculture, hunting, worship, war. While anthropologists study one civilization in depth, I hope to show the ways in which many societies resemble each other, to address the innate instinct in all of us that necessitates expression through dance – not just cutting across the geographic spectrum, but throughout the historic spectrum.[20]

In addition to continued teaching and writing, Hayes noted a felt obligation to the department she helped to build:

> I'm looked upon more or less as the historian for our department and there's so much archival information I need to preserve. The compiling would take and incredible amount of time, since no one else know it better or has as much time and interest as I do. It's still important to make some valuable contribution to life, otherwise there's not much point in living.[21]

Her spirit and influence were celebrated in an article with quotes from Shirley Ririe and Linda Smith (RDT). Ririe stated:

> When you see how she has functioned over the years, it's remarkable. She has always worked in a selfless, caring way. Her spirit is indomitable and she has always been devoted to the U. and her students. She's been a real leader in the modern dance field and is one of the pioneers that has made dance a viable subject matter in universities across the country.[22]

Linda Smith, in her capacity as the artistic director of Repertory Dance Theatre, one of the foremost historical repertory companies in the country, said:

> Betty has been enormously supportive and concerned about the preservation of our American dance history. She was able to help us in the preparation of modern dance's early years. I've known Betty for 30 years and what she has done for dance in Utah has been important. She deserves credit for building a (dance) department and a strong artistic voice, and has helped put modern dance on the map in Utah.[23]

Although she was now Professor Emeritus, Hayes was still a presence in the department, teaching Dance History and maintaining her office with its shelves of books and African masks on the walls. During the 1987-88 academic year, she continued her service to the university as a member of the Dee Fellowship Committee, having won an award the previous year.

Faculty teaching assignments as listed in the class schedules were as follows:

Haskell:
Spring – Modern Technique and Theory I (133)

Clifford:
Autumn – Senior Choreography Production (565), Graduate Dance Seminar (790)
Winter – Contemporary Views (375), Graduate Dance Workshop (642)
Spring – Aesthetics and Criticism (675)

Fitt:
Autumn – Conditioning for Dancers (310), Dance Kinesiology (510), Graduate Projects – Non-Thesis (695), Research Design (696), Master's Thesis Research (697), Faculty Consultation (698)

Winter – Conditioning for Dancers (311), Dance Kinesiology (511), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Faculty Consultation (698), Graduate Dance Seminar (790)
Spring – Conditioning for Dancers (312), Research and Teaching Kinesiology (610), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Faculty Consultation (698)

Hayes:
Autumn – Dance History (571/671), Independent Study in Historical Research (674)
Winter – Dance History (572/672), Independent Study in Historical Research (674)
Spring – Dance History (573/673)

Mangelson:
Autumn – New Directions in Choreography (547), Dance Performance (568), Graduate Choreography (665)
Winter – Modern Workshop II (242), Dance Performance (568)
Spring – Sound and Choreography (543), Dance Performance (568), Graduate Dance Workshop (643), Graduate Choreography (665), Graduate Teaching Methods (683)

Ririe:
Winter – Advanced Improvisation (542), Performance and Repertory (567), Teaching Methods for Children (580)

Woodbury:
Autumn – Modern Workshop II (241)

Evans:
Autumn – Independent Study (691 – Repertory Work)
Winter – Modern Workshop I (142)
Spring – Modern Technique for Ballet (128),

Riordan:
Winter – Dance Composition for Non-Majors (123)
Spring- Modern Workshop II (243), Graduate Dance Seminar (790)

Fiat:
Winter – Modern Technique and Theory III and VI (332/632)
Spring – Modern Technique and Theory IV and VII (433/733), Senior Choreography Production (565)

McLain-Smith:
Winter – Modern Technique and Theory IV and VII (432/732)
Spring – Modern Workshop I (143)

Scoville:
Winter – Music Resources (365), Senior Choreography Production (565)
Spring – Dance Percussion and Rhythmic Analysis (364)

Elam:
Spring – Production - Costume (561)

Wilson (Deward):
Autumn – Dance Production Lab (360)
Spring – Production – Lighting (562)

Independent Study Instructors:

Lessinger (Carol):
Autumn – Independent Study (391; two sections – Feldenkrais Movement I and II)
Winter – Independent Study (391; two sections – Feldenkrais Awareness through Movement)
Spring – Independent Study (391; two sections – Feldenkrais)

Safman (Phyllis):
Autumn – Independent Study (391; Volunteerism)
Winter – Independent Study (391; Volunteerism)
Spring – Independent Study (391/500; Volunteerism)

Johnson (Robin Chmelar):
Autumn – Independent Study (391; Leaner, Meaner Clinic for Dancers)

St. John (Katherine):
Spring – Independent Study (391; History of Eastern Dance)

Van Dam:
Winter – Independent Study (391; Improvisation and Movement for Dancers and Actors)
Spring – Independent Study (391; Movement for Dancers)

Program and Curriculum

In addition to the Leaner, Meaner Clinic for Dancers, Feldenkrais and Volunteerism, two more sections of Independent Study (Dance 391) were added to the previous year's offerings of evening classes. Katherine St. John taught a class in the History of Eastern Dance spring quarter. An expert in Middle Eastern dance, St. John performed and taught locally. Winter and spring quarters Lynn Van Dam also taught a section of Dance 391 in

Improvisation and Movement for Dancers and Actors. The class was held in conjunction with Theater 180. Modern technique for ballet majors was now listed as a Dance 128.

The 1987-88 academic year was not only Hayes's last year on faculty before retiring, but, with the retirement of Hayes, as if to signal the start of a new era in the department, the groundbreaking ceremony for the new Alice Sheets Marriott Center for the Dance was held on 26 June 1987. While the facility would not open until September of 1989, anticipation amongst both faculty and students ran high.

Departmental Concerts and Performances

Performing Dance Company opened its tenth season with evening concerts on 12, 13 and 14 November 1987 in the Dance Building Theatre, and a 5:00 p.m. matinee on the 13th. Dorothy Stowe of the *Deseret News* wrote:

> Good choreographies to dance, and good dancers to perform them: that's how you spell "happiness" in a dance program. And that's the fortunate position in which the Performing Danscompany finds itself with its fall concert. During the 10 years since Loa Clawson (then Mangelson) founded PDC, there have been good years and middling years, good choreographies and not-so-hot ones. But always there has been a spirit of enterprise and adventure, and consistent improvement – no mean accomplishment when you consider that this company has to be remade every couple of years because of dancers' graduations and moving on. Immediately one is struck with the flexibility, strength and versatility of these bodies, which flow confidently, without stiffness or awkwardness. Most of the dancers seem to in command of every muscle, whether en masse or in isolation, and they look relaxed, happy and in command of the situation.[24]

The "short, well-focused" program consisted of four works. In celebration of the company's tenth year, Mangelson-Clawson reconstructed the light-hearted "Body Part Preludes," originally choreographed for in 1978 for PDC's United Kingdom Tour. Mangelson-Clawson also premiered "Lace," a quartet inspired by William Kennedy's

Pulitzer Prize-winning book *Ironweed*, with characters taken from Studs Terkel's *Working*. Stowe called the work "striking":

> Three women emerge through rents in a lace curtain, each pursuing her own identity. Roberta puts on a tough act, but real emotion seems to be trying to penetrate her façade, as snatches of a waltz alternate with more assertive music in John Adam's evocative score. The man and the other women express an alternation between a dream world and reality in Clawson's intriguing choreography aided by Deward Wilson's fine lighting.[25]

Also featured was a work by faculty member, Ford Evans, "All Men Are." It was described in a *Tribune* review as a humorous piece, which "epitomize(d) the male ego grinding away in a series of inventive, spasmodically funny vignettes."[26] The final work on the company's "10th Year Celebration" concert was a revival of Woodbury's 1971 "Affectionate Infirmities, or A Little Night Music to Crutch By." Originally choreographed by Woodbury after she suffered a knee injury that forced her to use crutches, the piece was executed by eight dancers performing on brightly–colored crutches to the music of Mozart. Stowe wrote that, "this piece is a Utah classic, a light-hearted spoof showing that crutches aren't so bad after all, and lend themselves to acrobatics, balances, artistic stage pictures and some surprisingly beautiful movement."[27]

Ten students from Woodbury's Graduate Workshop performed vignette impressions of a Native American art exhibit being held at the Utah Museum of Fine Arts on the university campus on Sunday afternoon, 1 November 1987. The performance followed a free lecture by Frank R. LaPena on "Contemporary Indian-Native American Artists" and included dancers Brenda Davis, Barbara Dralle, Kim Johnston, Mary Lameka, Amy Lange, Fiona Reilly, Laurel Rollins, Katri Soini, Lara Stewart-Boyle and Bruce Wilson. Percussionist and departmental accompanist Jerry Ziegler accompanied the performance.

Ririe's choreography and performance highlighted the PDC spring concert. "Shirley Ririe and Performing Danscompany" was presented in the Dance Building Theatre on 11 and 12 March 1988. The concert featured "Windows," a forty-five minute work in eleven sections. Ririe described "Windows" as a work in progress. In a program note she wrote that it had been "an extremely long and complex collaborative project, which has been four years in the making." She continued:

> In 1986, I worked with 11 members of PDC whose creative efforts are represented in this evening's performance. We completed "Mattress II" and "Athletikinetics" but a disappointing decision concerning rehearsal space meant we could not perform the whole dance. In fact, only three sections remain basically intact.

A University of Utah Faculty Research Grant allowed Ririe to bring "Windows" to the stage. The work was created several years earlier but, due to budget and studio constraints, was "put onto the backburner."[28] Ririe now added an original score by Scoville, Jimmy Miklavcic and Marden Pond, new costumes, and "basically restructured the dance around innovative visuals and scenery."[29]

Stowe called the piece "a delightful little dance fantasy that panders artistically to a universal urge."[30] The dance followed a "young girl raised in the peaceful setting of a sparsely inhabited beach town" as she imagines "a life behind unfamiliar windows of the city."[31]

The other two works on the concert featured Ririe in performing roles. The program opened with "Passport," an excerpt from a larger work by Leda Muhana and Betty Grebler. Muhana, from Brazil, was a former graduate student in dance at the University of Utah. The work, danced by Ririe and Karin Frank, was an autobiographical work based on the friendship and artistic partnership of the two choreographers. Also included

on the concert was “Gracie,” a “vignette” by Tandy Beal with a score by Scoville that “showed Ririe as an uninhibited little bag lady on a park bench who, despite her eccentricities, cast a sort of magic Mary Poppins spell.”[32]

Five graduating MFA candidates from the Department presented their thesis concert, “Secrets Leaking,” during the spring quarter. The concert featured the choreography of Beth Miklavic and Doug Miklos. The date was not available.

A concert of senior choreography entitled “Peering Through the Blinds” was held on 15 and 16 April 1988. Choreographers on the concert were: Mark Steven Haase, Nicole Hawkins, Jamie Lee Chinn, Lara Walker, Debbie Finlayson, Georgia Lee, Kathryn Elliott, Kathleen Tirrell, Leah Deneris, Maria S. LaBarge, Eleni Kamouris, Kristine Kolenz, and Sherri Savick.

On 6 and 7 May 1988, the Performing Danscompany and the University of Utah Percussion Ensemble presented a tribute concert to Elizabeth R. Hayes. The program note read:

> The Department of Modern Dance presents the 1988 Performing Danscompany Concert as a tribute to Dr. Hayes on the occasion of her retirement from the University of Utah. Forty-eight years ago, Betty arrived in Salt Lake City from her native West Virginia. Through her knowledge, determination and devotion, one of the finest university modern dance programs in the world was developed at the “U.”
>
> Countless former students through the years have become practicing artists, educators, researchers, and administrators who have contributed to the vitality of dance around the world. Her impact has been immeasurable. It is with gratitude and highest esteem that we dedicate this concert to our dear friend and mentor, Elizabeth R. Hayes.

Dean Robert Olpin from the College of Fine Arts made the tribute presentation during the Friday evening performance, and on Saturday evening, President Chase Peterson of the University of Utah made the presentation. In her review, Stowe made reference to

Hayes's leadership when she stated that the concert must have pleased her "not just for the special recognition she received, but as a token of the spirit and expertise that the department of modern dance has developed under her leadership and encouragement."[33] The program itself brought together two award-winning performing groups from the University of Utah: PDC and the U. Percussion Ensemble. Stowe noted that,

> The idea of combining the Percussion Ensemble with the dancers worked out exceptionally well, since the percussive sounds and effects gave point and direction to the dancing, and were often part of the drama, while the dancers played up the lyrics and shapes in the percussive music and gave them a purpose and flow they might not have attained alone.[34]

The concert consisted of four dance works, two of which were accompanied by the Percussion Ensemble; a performance of "Diabolic Variations" by Raymond Helble, performed by the Percussion Ensemble under the direction of Douglas J. Wolf; a tribute to Hayes; and the annual awarding of the Dee R. Winterton Award, given that year to senior, Kathryn Elliott.

The first dance, "Ibis," was a premiere by Department Chair Phyllis Haskell. Based on images of the Scarlet Ibis and on images of its Latin American homeland, the dance was accompanied by the University of Utah Percussion Ensemble, conducted by Douglas J. Wolf, playing a score by Phil Faini. Graceful, deliberate movements of the bird were alternated with "sudden bursts of wild, jazzy rhythms, when the five women became earthy and sensuous in Latin dances, their vivid red skirts and scarves a part of the action and drama."[35]

"Overlay" (1974) by Mangelson-Clawson was restaged for the program. Stowe made an interesting comment on the piece noting that, " 'Overlay' was a dance that showed

where she (Mangelson-Clawson) and everyone else was coming from in those days, filled with plastic gymnastics and haunted by a cryptic mystery figure to intrigue the viewer."[36]

The second collaborative piece on the concert was Mangelson-Clawson's premiere, "Sun Sign Scenes," a work inspired by the astrological signs. The score "Forests of the Sun," by composer Tim Clark, was played by the Percussion Ensemble, and the dance was dedicated to the choreographer's first composition teacher, Hayes. With visual media by the Salt Lake Planetarium, the dance evoked a "mood of outer space; of magic, heady exploration" with dancers who "suggested the constellations, (and) often whirled like planets in orbit, or jumped like shooting stars."[37] Stowe remarked that this piece was the more effective of the two collaborations with the Percussion Ensemble noting that "the dance fed off the percussive rhythms and unusual instrumental sounds – bells, chimes, pipes, glockenspiel, and many liquid reverberant sounds – to establish a mood of outer space; of magic heady exploration."[38]

Guest choreographer Doug Nielsen restaged a duet of "L'Anniversaire," set to the music of Rossini and inspired by Marc Chagall's painting "The Birthday." The piece included live vocal and piano accompaniment, and according to one of the performers was an "excruciating number" containing thirty-five lifts in five minutes.[39]

On 1 July 1988, Performing Danscompany gave a repertory showing for their Hong Kong Tour (see Chapter 3). The presentation began with a lecture demonstration written, directed and narrated by Mangelson-Clawson, which included a performance of "Backstreet Tarantella" by PDC member, Kathryn Elliott. Also performed were "Ibis" by Haskell, "Physalia" by Alison Chase and Moses Pendleton, "L'Anniversaire" by

Neilsen, “Overlay” by Mangelson-Clawson, and “I Want…Can’t Remember” by Ford Evans.

Notes

1. Deanne Wimmer, “Modern Dance Pioneer to Retire,” *Daily Chronicle*, 2 May 1988.

2. Dorothy Stowe, “Elizabeth Hayes: She’s Nurtured Modern Dance from Bud to Blossom at the U.,” *Deseret News*, 1 May 1988.

3. Ibid.

4. Wimmer, “Pioneer to Retire.”

5. Stowe, “She’s Nurtured Modern Dance.”

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.

10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.

15. Wimmer, “Pioneer to Retire.”

16. Scott Rivers, “Elizabeth Hayes: Utah Modern Dance Pioneer,” *Salt Lake Tribune*, 1 May 1988.

17. Ibid.

18. Ibid.

19. Ibid.

20. Stowe, “She’s Nurtured Modern Dance.”

21. Rivers, “Modern Dance Pioneer.”

22. Stowe, “She’s Nurtured Modern Dance.”

23. Ibid.

24. Dorothy Stowe, “This Year’s Danscompany May be the Best Ever,” *Deseret News*, 15 November 1987.

25. Ibid.

26. Scott Rivers, “Danscompany Season Off to Upbeat Start,” *Salt Lake Tribune*, 15 November 1987.

27. Stowe, “This Year’s Danscompany.”

28. Deanne Wimmer, “Ririe’s Fascination with ‘Windows’ Debuts Friday, *Daily Chronicle*, 10 March 1988.

29. Ibid.

30. Dorothy Stowe, “Ririe Opens ‘Windows,’ and Crowd Happily Peeks In,” *Desert News*, 14–15 March 1988.

31. Ibid.

32. Ibid.

33. Dorothy Stowe, “Danscompany Pays Fitting Tribute to Hayes,” *Deseret News, “* 9–10 May 1988.

34. Ibid.

35. Ibid.

36. Ibid.

37. Ibid.

38. Ibid.

39. Staff Writer, “Performing Danscompany,” *Daily Utah Chronicle,* 3 May 1988.

CHAPTER 24

1988-1989

Yearly Overview

Faculty

Phyllis Haskell, Department Chairperson
Loabelle Mangelson-Clawson, Jacqueline Clifford, Sally Fitt, Elizabeth Hayes, Shirley Ririe, Joan Woodbury
Anne Riordan, Ford Evans
Abby Fiat, Jon Scoville
Susan McLain-Smith, Linda Smith
Jan Elam, Donna White, Deward Wilson

Visiting Instructors: G. Nadelman, Greg Simione, Kim Strunk

Guest Artists and Instructors

Beth Corning (Autumn)
Tandy Beal (Spring)
Sarah Stackhouse (Spring)
Jerry Pearson (Spring)

Teaching Assistants

Graduates: Kim Johnston, Amy Lange, Laurel Rollins (Spring)

Departmental Concerts and Performances

Performing Danscompany
17, 18 and 19 November 1988 Dance Building Theatre
Choreographers: Beth Corning, Loa Mangelson-Clawson, Joan Woodbury

Three Steps From… (Graduate Thesis Concert)
27 and 28 January 1989 Dance Building Theatre
Choreographers: Kim Johnston, Mary Lameka, Laurel Rollins

Every Direction (Senior/Graduate Choreography Concert)
14 and 15 April 1989 Dance Building Theatre
Choreographers: Hillary (Elmore) Carrier, Kathryn Elliott, Lawrence Hines, Kristi Owen, Nadine Boynton Sorensen, Jana Trueblood-Lloyd, Bruce Wilson, Elizabeth Wood

Performing Danscompany
28 and 29 April 1989 Kingsbury Hall
Choreographers: Abby Fiat, Phyllis Haskell, Loa Mangelson-Clawson, Jerry Pearson, Sarah Stackhouse

Significant Events

Loa Mangelson-Clawson's last year as Artistic Director of Performing Danscompany

Last performances in the Dance Building Theatre are held during the 1988-89 academic year

Faculty

Following her retirement, Hayes did not teach spring quarter. McLain-Smith taught the third quarter Dance History course (Dance 573/673), and Haskell taught Problems in Dance Education (Dance 680), classes previously taught by Hayes.

Scoville was now an Adjunct Associate Professor in the department. Linda Smith, artistic director of RDT and an Adjunct Assistant Professor in the department, taught Technique Leading to Repertory (Dance 566) autumn quarter. Nadelman and Strunk taught nonmajor technique classes autumn quarter, as did Greg Simione. Simione received his MFA from the department in 1983, and had danced with Ririe-Woodbury since the early eighties. He had also performed with Tandy Beal. Strunk and Simione taught winter quarter as well; spring quarter Nadelman and Trujillo covered the non-major evening classes, while Strunk taught Modern Technique for Ballet Majors (Dance 128) during the school day.

Beth Corning was a guest artist in the department during the month of October, teaching technique and creating a new work for PDC. Corning was the Artistic Director of Corning Dances & Company, formed in 1981 in Stockholm, Sweden. From 1981 to 1987, Corning choreographed in Sweden before returning to the United States. She was also a guest company teacher for RDT.

Spring quarter Beal, Sarah Stackhouse and Jerry Pearson were guest artists in the department. Stackhouse, a professor of dance at SUNY-Purchase, was a principal dancer with the Jose Limon Company from 1958 to 1969. She also danced with the Alvin Ailey American Dance Theatre, Louis Falco, Daniel Nagrin's Workgroup, and Annabelle Gamson Dance Solos. Stackhouse served as Limón's assistant, and taught Limon technique at the Juilliard and the American Dance Festival. In 1987, the American Dance Festival asked Stackhouse to open its modern dance program at the Guangdong Dance Academy in China; after completing her residency in Salt Lake City, she traveled to China and Hong Kong to teach.[1]

Pearson began his career as a dancer for the Nancy Hauser Dance Company in Minneapolis. From 1973 to 1977, he performed with Murray Louis's company; he also worked with Nikolais and Rudolf Nureyev and Friends during this time. In 1979, he formed his own company. Stackhouse and Pearson set works on PDC. According to the class schedule, Stackhouse and Beal co-taught Technique and Theory III/Intermediate Graduate Technique (Dance 333/633).

Mangelson-Clawson remained active in professional organizations continuing on the Board of Directors of the American College Dance Festival Association (1987-90), and serving on the Nominating Committee for the National Dance Association. In 1988, she

was also a part of the National Dance Association's Choreographic Evaluation Project. Riordan served as a member of the university's Teaching Committee for the 1988-89 academic year.

The faculty teaching assignments from the class schedules are as follows:

Haskell:
Autumn – Graduate Dance Workshop (641)
Winter – Modern Workshop II (242), Graduate Projects – Non-Thesis (695)
Spring – Modern Workshop I (143), Problems in Dance Education (680)

Mangelson-Clawson:
Autumn – New Directions in Choreography (547), Dance Performance (568), Advanced Principles of Teaching (584), Graduate Choreography (665)
Winter – Modern Workshop I (142), Graduate Dance Workshop (642)
Spring – Sound and Choreography (543), Graduate Choreography (665), Dance Performance (668; formerly 568), Graduate Teaching Methods (683)

Clifford:
Autumn – Elements of Music (164), Graduate Dance Seminar (790)
Winter – Contemporary Views (375)
Spring – Aesthetics and Criticism (675)

Fitt:
Autumn – Conditioning for Dancers (310), Dance Kinesiology (510), Independent Study (691), Graduate Projects – Non-Thesis (695), Research Design (696), Master's Thesis Research (697), Faculty Consultation (698)
Winter – Conditioning for Dancers (311), Dance Kinesiology (511), Master's Thesis Research (697), Faculty Consultation (698), Graduate Seminar in Movement Behavior (792)
Spring – Conditioning for Dancers (312), Research and Teaching Kinesiology (610), Graduate Projects – Non-Thesis (695), Master's Thesis Research (697), Faculty Consultation (698)

Hayes:
Autumn – Dance History (571/671), Independent Study in Historical Research (674)
Winter – Dance History (572/672), Independent Study in Historical Research (674)

Ririe:
Winter – Advanced Improvisation (542), Teaching Methods for Children (580)

Woodbury:
Autumn – Lecture-Demonstration (545)

Riordan:
Autumn – Modern Workshop I (141)
Winter – Dance Composition for Non-Majors (123)
Spring – Modern Dance Workshop II (243)

Evans:
Autumn – Modern Technique and Theory II (231)
Winter – No teaching assignments listed
Spring – No teaching assignments listed

Fiat:
Autumn – Technique and Theory III and V (331/631)
Winter – Modern Technique and Theory II/Beginning Graduate Technique (232/532)
Spring – Modern Technique and Theory IV/Advanced Graduate Technique (433/733)

Scoville:
Winter – Music Resources (365), Senior Choreography and Production (565)
Spring – Dance Percussion and Rhythmic Analysis (364), Graduate Dance Workshop (643)

McLain-Smith:
Autumn – Modern Technique and Theory IV and VI (431/731)
Winter – Modern Technique for Ballet (128), Modern Technique and Theory III/Intermediate Graduate Technique (332/632)
Spring – Modern Technique and Theory II/Beginning Graduate Technique (233/533), Dance History – Modern (573/673)

Elam:
Spring – Production – Costume (561)

Smith:
Autumn – Technique and Repertory (566)

White (Ken):
Autumn – Modern Workshop II (241)

Wilson (Deward):
Spring – Production – Lighting (562)

<u>Instructors for Special Projects Classes (395)</u>

Crittenden (Rachel):
Autumn – Leaner, Meaner Clinic for Dancers 395/500)
Lessinger:
Autumn – Feldenkrais I and II (395; two sections)

Safman:
Autumn – Volunteerism (395/500)
Winter – Volunteerism (395/500)
Spring - Volunteerism (395/500)

Van Dam:
Autumn – Improvisation and Movement (395)

Program and Curriculum

The graduate program was refined: The graduate technique sequence was reworked, and Dance 790 gave birth to a series of graduate seminars. Previously, two graduate level technique classes were listed: Technique and Theory VI and VII, which met with undergraduate technique levels III and IV, respectively. Winter quarter level VI was listed as Intermediate Graduate Technique (Dance 631-33), and level VII as Advanced Graduate Technique (Dance 731-33). A beginning level of Graduate Technique was now added (Dance 531-33) to meet the needs of graduate students with an emphasis other than performance or choreography. Beginning Graduate Technique met with Technique and Theory II (Dance 231-33).

Graduate Seminar (Dance 790) had been taught by various faculty members through the years, giving each a chance to bring to the seminar their expertise and perspective. Dance 790, in this format, was offered for the last time autumn quarter 1988. A series of numbered and topical Graduate Seminars began to be offered winter quarter 1989. Fitt taught a seminar in Movement Behavior (Dance 792) winter quarter, and spring quarter 1989, Woodbury taught Choreography for Visual Media (Dance 793). The Graduate Seminars as listed in the 1989-90 university catalogue included: Dance Lecture-Demonstration (Dance 791), Movement Behavior (Dance 792), Choreography for Visual Media (Dance 793), Dance for Special Populations (Dance 794), Music and Production

for Dance (Dance 795), and Teaching Improvisation and Composition (Dance 796). Each seminar was intended to be taught every other year.

Winter quarter Dance Performance (Dance 568: PDC) was renumbered Dance 668. Classes in Feldenkrais, Volunteerism, the Meaner, Leaner Dance Clinic and Improvisation and Movement were now offered as Special Topics in Modern Dance (Dance 395) rather than as Independent Study (Dance 391). Dance 391 and Dance 691 continued to be offered by arrangement with faculty. Special Topics in Modern Dance was also added as a 500-level course (Dance 595) spring quarter.

Departmental Concerts and Performances

With the imminent opening of the new dance building, Performing Danscompany's fall concert became "Farewell 208," a farewell to the Dance Building Theater, or as it was more affectionately called "208." The concert took place in the Dance Building Theatre on 17, 18, and 19 November 1988 with a 5 p.m. matinee on the 18th. The program included the following note:

> Performing Danscompany celebrates its 10th Anniversary this season and acknowledges over 35 different choreographers who have set dances for the Company. Most of those dances were rehearsed, performed, and premiered in "208," the Dance Building Theater. By day, 208 is a studio for technique, composition, and rehearsal – at night, a theater for dance performance. Once a gymnasium for Physical Education, the space has served the Modern Dance Department for 48 years. The new Alice Sheets Marriott Center for Dance, with its new theater will be PDC's new home. It is with affection and fond memories that we bid adieu to "208" and a farewell to our performing space with one more round of applause.

An excerpt of Joan Woodbury's 1986 "In Stages" opened the concert. It was a "bouncy three-minute warm-up" that paved the way for a "memorable revival" of Mangelson-Clawson's "Kitaro" (1983).[2] Also restaged was her 1977 work "Personages

in the Night Following the Phosphorescent Trails of Snails…" Mangelson-Clawson premiered a third work on the concert entitled "Swine Lake" in which the choreographer set herself the task "to see if the non-motional member of the cast (a plastic pig known as "Otis") literally determine(s) the choreographic process and content of the dance."[3] Sketches of artist Lisbeth Zwerger inspired the work.

The concert concluded with "Indistinguishable Angles," a premiere by guest choreographer Beth Corning. Using a sound score by Malcolm Dalglish, the piece detailed a picnic observed from a bird's point of view, complete with a blanket in the park, trees and ducks.

The program was dedicated by Mangelson-Clawson to Dennis Wright, who died the same week of AIDS in North Carolina. Wright graduated from the department with an MFA in 1985, and was Assistant Director of PDC while in residence. He was also a longtime member of the Ririe-Woodbury Dance Company.

"Three Steps From…" with choreography by graduate students Kim Johnston, Mary Lameka, and Laurel Rollins, was held in the Dance Building Theater on 27 and 28 January 1989. Evening performances were presented as well as a 5 p.m. matinee on the 27th.

Johnston presented "Hues of Interludes," a group piece with live music by Steve Fletcher, an accompanist in the department; Lameka choreographed five works for the concert: "Flashes in C and D," "Ordeal," "Another Day at the Office," "Folded Bird," and "La-Squa-Dee"; and Rollins contributed "Minuet to Madness," "Letting Go," a solo with original music composed by Rollins and Leonard Woods; "From a Quiet Place," and "Sometimes We Stand Alone."

Senior students presented their yearly concert on 14 and 15 April 1989 in the Dance Building Theater. Entitled "Every Direction," the concert included works by graduating seniors Kathryn Elliott, Elizabeth Wood, Kristi Owen, Nadine Boynton Sorensen, and by graduate students Lawrence Hines, Hilary (Elmore) Carrier, Bruce Wilson, and Jana Trueblood-Lloyd. A *Daily Utah Chronicle* article noted that in the Department of Modern Dance, "seniors don't write term essays and they don't conduct experiments. Instead, they learn to manage both the artistic and administrative aspects of a dance production."[4] Also noted was the fact that all "learned one of the harshest realities of the dance world – budgets;" specifically, "(f)or this production, students had $25 to cover the cost of costumes, scenery and promotion."[5] (Note: It was most likely $25 budgeted per student).

Two weeks later, on 28 and 29 April, Performing Danscompany presented their annual spring concert in Kingsbury Hall. Besides premieres by departmental faculty Mangelson-Clawson, Fiat and Haskell, the concert included pieces by guest instructors Jerry Pearson and Sarah Stackhouse.

"Small Celebrations," a premiere by Mangelson-Clawson, opened the program with "stage worthy verve."[6] A dance in nine short movements, with music by Stravinsky, it "had a sense of carnival, even of circus, sometimes with Punch and Judy caricature evoked by the hurdy-gurdy in the music. Three girls and a man kept up a bright flow of motion, interrupted by momentary pauses thrown in like the children's game of statue."[7]

Fiat, presented another faculty premiere, "Glances of Women." Originally developed in a university repertory class the previous quarter, Fiat said the work "enabled her to develop a dramatic piece centering on women's relationships…a portrait of a community

of women from a personal point of view."[8] The work included narration and music drawn from many sources including John Cage, Darol Anger, Barbara Higbie, and Garrison Keillor. Both PDC members and students from the department performed in this piece.

The third piece by a faculty member was also a premiere. Haskell's "Bone People" was a "sinuous, ritualistic" dance inspired by a book of the same name. It was performed to an original synthesizer score of the same title composed by Scoville specifically for the project. The program notes read, in part,

> In the ancient days, known as Dreamtime, the ancestors created the "Dreamings," who were born, lived and sometimes died but are still eternally present and continually recreate the world. This concept of non-linear time (the coexistence of the past and present) and the idea of the constant rebirth of reality inspired this dance.

The cast of "Bone People" included primarily students from the Department of Modern Dance as well as PDC members and a child guest perfomer, Matthew Kjar.

Guest choreographer Sarah Stackhouse also contributed a premiere to the evening's program. "Myth" was a duet set to Arnold Schoenberg's "Pierrot Lunaire." Stowe commented that.

> Indeed, it's the sort of music that harks back to what modern dance was 25 years ago, and…Sarah Stackhouse interpreted the spirit of four short excerpted songs with point and vigor, giving her two good soloists something passionate, exciting and absorbing to dance about.[9]

The closing piece on the concert was guest choreographer Jerry Pearson's "Lives of Poets" (1988), a reconstructed dance influenced by his love of poetry. Performed by eight women, the work combined a slide presentation with a live performance by the choreographer on synthesizer.

The Dee R. Winterton Award for 1989 was presented to Paul M. Callihan during the concert. The next concert produced in the Department of Modern Dance would be in the new Alice Sheets Marriott Center for the Dance.

Notes

1. Scott Rivers, "U. of U. Dance Troupe's Spring Concert Features Works of Five Choreographers," *Salt Lake Tribune*, 23 April 1989.

2. Scott Rivers, "Performing Danscompany's Final Bow in Dance Building Theater," *Salt Lake Tribune,* 19 November 1988.

3. Dorothy Stowe, "U. Dancers Up to Usual High Standards," *Deseret News,* 19 November 1988.

4. Deanne Wimmer, "Dance Project Like a Final Paper," *Daily Utah Chronicle*, 13 April 1989.

5. Ibid.

6. Dorothy Stowe, " PDC Performs 5 Works with Artistic Finesse," *Deseret News*, 30 April 1989.

7. Ibid.

8. Scott Rivers, "U. of U. Dance Troupes' Spring Concert Features Works of Five Choreographers," *Salt Lake Tribune,* 23 April 1989.

9. Stowe, "PDC Performs 5 Works"

CHAPTER 25

A NEW DANCE BUILDING

The 1988 – 1989 academic year was the last year that classes and performances were held in the Old Dance Building. On September 25, 1989, the Alice Sheets Marriott Center for Dance opened its doors to students, and ushered in a new era in the department's history.

A new facility for dance had been a thought and a wish for many years before it actually materialized. A proposal for a new dance building was submitted to the State Legislature on more than one occasion, but remained a low priority on the building list for twenty-five years until the State Fire Marshal condemned the old structure in 1984. This event was not unexpected, as the building had consistently failed to meet building and safety codes; its safety had been an issue for many years (see Introduction, "The Old Dance Building"). Likewise, the Board of Regents had requested, unsuccessfully, funds for a new dance building in each of the several years prior to 1985.[1]

While the old Dance Building had a quirky charm that could be endearing, by the mid-eighties it was more than clear that the building was neither safe nor functional. It did not meet building and safety codes, nor did it meet the needs of the growing and successful

Departments of Ballet and Modern Dance either. A document circa 1985 entitled "What a New Dance Building Will Mean," stated:

> During the 1960's the ballet and modern dance departments consciously strengthened undergraduate and graduate programs by attracting working faculty distinguished by their talents, skills, professional accomplishments, and dedicated teaching. The faculty has strengthened undergraduate curricula and tightened admission criteria for those seeking major status. Students must pass performance screenings, auditions, diagnostic exams, and meet competency criteria as they progress through their education.
>
> Enrollment growth, plus added faculty and curriculum enhancement, has resulted in physical, facility-related problems. In addition to overcrowding, the 81 year-old building is a poor environment for the functions it supports. The departments lack rehearsal space, faculty and student dressing areas, and adequate performance facilities. Heating, ventilation, and sound problems exist throughout. The time for a new home for these highly regarded programs is at hand.[2]

When the Utah State Legislature met in January 1985, the construction of a new dance facility became a topic of discussion. Despite its low priority on the state's building list, the fact that the old building had now been condemned could not be overlooked. It was, in fact, the turning point that prompted University of Utah President Chase N. Peterson to appear before the state's legislative appropriations committee in January 1985, and threaten to eliminate or radically reduce the university's dance program if the Legislature refused to finance a new dance building that session. Due to space restraints on campus, Peterson saw no other alternative. He warned the legislators, "You may have to face the distinct possibility that the state fire marshal will close that building. If he does, we'll close the program or put it in a nook or cranny that will lead to a massive crimping of programs."[3] According to the state Board of Regents, repercussions of such a decision would be felt statewide for years to come; therefore, they adopted a resolution declaring "adequate dance facilities an urgent priority."[4]

Previous requests for a new dance facility had obviously lacked the necessary support from state legislators. Even now as Peterson and the Board of Regents laid out a more urgent case for a new facility, there was still a lack of immediate legislative support. Cole's article makes reference to one state leader's behavior during the January legislative meeting:

> Governor Norman H. Bangerter dropped the U. of U. dance building from his capital facilities list and made it clear to higher-education officials, apparently through facial expressions, that the building has no chance for his support.[5]

The article pointed to possible reasons for this lack of support noting that "(s)ome regents blamed the building's name for its lack of support (*dance* building), while others said legislators just don't understand the (dance) program."[6] The article continued to say that "(t)he university has tried calling the building a fine arts center to break through the image roadblock, but most legislators and Utahns still feel it's an unwarranted frill in the face of Utah flooding problems, regents were told."[7]

Peterson pointed to the fact that nationally renowned dance programs had sprung from the university, but noted, "Because dance deals with culture and aesthetics rather than popular trends like technical transfer and industrial development, it hasn't been supported by state agencies other than the regents."[8] During the session, several regents offered support for the building proposal:

> Regent Donald B. Holbrook, chairman of Ballet West's board of trustees, said dance offers Utah "a huge cultural advantage" which attracts businesses to Utah. Walter Gnemi, U. of U. vice president for administrative services said the dance building endangers thousands of students who use it. It's especially susceptible to fires and earthquakes, he said. Regent Elva Barnes suggested that having a legislator's daughter in the dance program would do wonders for its support.[9]

The regents asked the Legislature for $1.5 million to help the dance building satisfy state safety codes. At that point, Governor Scott M. Matheson recommended a new $4.6 million building, stating that repairing such a dilapidated building would waste public money.[10] Before the end of 1985, the state legislature did appropriate funds for a new dance building; however, between the January appropriations meeting and the final decision to fund a new dance facility, university dance leaders implemented outreach activities for legislators, the university community, and the public to inform and educate them regarding the university's dance programs in order to garner their support for a new facility. Nancee Cortes Hathaway, then ballet chair, and Dr. Shauna M. Adix, acting chair of modern dance, took the lead in these efforts.

> Community members were encouraged to write to newspaper editors and legislators. Cortes Hathaway spoke on the radio and television programs, created a fact sheet that was circulated in the community and took every opportunity to speak to individuals and audiences about the threat to dance education. Adix conducted building tours (of the Dance Building) for the public and legislators.[11]

In early February 1985, Cortes Hathaway organized a special presentation for the regular monthly meeting of the University of Utah Institutional Council that consisted of both informational and performance presentations. For the occasion, the meeting was held in the Dance Building Theatre. A university news bulletin described the event:

> Members of the University of Utah Institutional Council had a chance Monday to see for themselves why the University dance programs are considered some of the best in the country. Students from the Departments of Ballet and Modern Dance performed as part of a special presentation at the council's regular monthly meeting held for the occasion in the Dance Building theatre…Cortez (sic) told members that next to New York, Utah has fostered more dance on all levels than any other state in the country. Ballet West, Ririe-Woodbury Dance Company, Repertory Dance Theatre and the Children's Dance Theatre all developed out of the University dance departments. (She noted that) "alumni of the Modern Dance Department currently teach at 20 different US colleges and universities and perform with

> professional companies." Dr. Keith Engar, dean of the College of Fine Arts, told council members that dance has been an integral part of Utah's cultural tradition. Dancing, he said, has been a foundation stone of Mormon recreational programs since the church's beginnings. Although the church was an ardent supporter of dance at the amateur and experiential level, he noted that it was the University of Utah that became the fountainhead for the development of professional dance as a fine art form…Student performances included "Kitiyaki," and abstract work with an Oriental flavor choreographed by student Lisa Gaido. Members of Utah Ballet performed "L'Esprit de Jeunesse," choreographed by faculty member Li-Chou Cheng. Students and dance administrators answered questions following the performance.[12]

Modern dance students also participated in the lobbying efforts. Barbara Shelley, a writer for the University of Utah *Review*, noted, "(d)ance leaders were troubled by an image problem. Most legislators were familiar with ballet, but some mistakenly thought modern dance was "obscene gyrating."[13] To counteract this negative and erroneous perception, modern dance students lobbied the legislature and danced in the Capitol rotunda during legislative breaks.[14]

As part of their lobbying efforts, students (with faculty support) mounted a letter writing campaign, distributing a lengthy two-page flier asking the community to write letters of support to the governor (with copies to Chase Peterson), the editors of the *Tribune* and *Deseret News*, and to their representatives in the legislature. Names and addresses were included. The flier began:

> The current information being circulated about the possible closure of the dance building is real….The Fire Marshall has been more than lenient to give the programs five years (4 1/2 now) to find an alternative: 1) Spend 1.5 million to do minimal safety improvements or 2) Move the program to another building. He could close the building now. It's not that anyone wants to see the Modern Dance and Ballet Department's "done in," it's simply that there is not available space to house them. There are no buildings on campus with appropriate spaces in which to move these programs. The building is busy with activities from 7:15 to 10:00 p.m., Monday through Saturday. Classes for some 200 majors, 400 non-majors taking Liberal Education and department courses and over 400 Ballet West-Christensen Academy students plus rehearsals give this building the heaviest usage of any

> building on campus. It is often used on Sunday by community dance programs if students have not booked the time for practice. Nine studios are in constant use. Toe slippers for ballet and bare feet for modern dance dictate totally different floor surfaces and a "gym" is out of the question for both.[15]

The flier included several facts about the two dance programs and their alumni, stating that the programs were considered "the best in this country," and attracted students from other countries as well. It was noted that students in modern dance came from forty-two states and thirteen foreign countries, and that alumni of the Modern Dance Department were currently teaching at twenty different institutions of higher education in the US as well as performing with professional companies. A recent visiting professor of twenty years experience was quoted as saying that the university's program was, "not just the best, it's unique."[16]

In responding to the perceived image problem of the modern dance, a final and very pointed fact was included on the flier:

> There is a myth (due to lack of knowledge) that dancers lack intelligence when the opposite is true. Students must maintain a B average in order to be a major. In addition, most dancers are good in math because of their heightened spacial (sic) concepts. Dancers must take anatomy, biology, kinesiology, history and other academic courses. Because of performing experience when they learn to "think on their feet," dancers prove to be exceptionally quick and correct in emergencies.[17]

Shelley noted, however, "while lobbying helped crystallize the vision of a new building, the dream was possible because of the programs' excellence."[18]

Before the year was out, the legislature appropriated $3.04 million towards a new dance facility, and directed the university to raise additional amounts within two years for a $5 million building. According to Shelley, the legislature "became convinced that despite flooding problems and a depressed state economy, Utah taxpayers wanted to keep dance at the U."[19] In 1986, the J. Willard Marriott family, long-standing supporters of the

university, contributed the remaining $2 million needed to make the new facility a reality. Their contribution constituted one of the largest gifts in university history, and was announced in September 1986 at a reception and dinner honoring the Marriotts and their contributions to Utah and the nation. The new building would be named for Alice Sheets Marriott, wife of J. Willard Marriott, businessman and entrepreneur for whom the university's library had been named.

The groundbreaking ceremony for the new Alice Sheets Marriott Center for Dance was held on Friday, 26 June 1987. The site for the new facility was located south of the old dance building. The ceremony, "complete with speeches, fanfare, and a neatly arranged row of shovels," was well attended.[20] A short program was presented which included a welcome by Robert S. Olpin, newly named dean of the College of Fine Arts; remarks by university provost James L. Clayton, Gordon Paxman, professor of ballet and former chair of the Department of Ballet and Modern Dance, and M. Ray Kingston, head of the architectural planning team; a performance by the Intermountain Brass; the ground breaking itself; and closing remarks by Nancee Cortes, Chair of the Department of Ballet, Ford Evans, Chair of the Department of Modern Dance, and Shauna Adix, the Director of the Women's Resource Center.[21] Speakers emphasized the "proud history of dance" at the university and thanked all who helped make the building a reality – from the fire marshal who condemned the building to the media who helped to educate the public regarding modern dance. Paxman, in remarks entitled "Once Upon a Time," said, "The Marriott Center is a miracle. It just shows that good people who have a dream and work to make it come true can make a difference in the world."[22] Hayes and Christensen together turned the first shovelful of earth to begin the construction of the new facility.

On a humorous note, Olpin, in his remarks, related an anecdote regarding the time when the US Government gave part of Fort Douglas Army Installation to the state of Utah for the building of a university. The eastern guest who was in charge of the ceremony said, "And now I'd like to present this land to the University of Nevada." The 15,000 people in attendance were merciless, and as he tried to correct his mistake, the stands rocked with laughter. The poor man was only certain of one thing – he was somewhere out west in the desert. At the conclusion of the program, Evans, in good humor, offered the old dance building to the University of Nevada.[23]

M. Ray Kingston and Kip Harris, partners in FFKR Architects/Planners and Interior Design, collaborated on the design for the new facility known as the Marriott Center for Dance. (The firm had also designed Salt Lake City's Symphony Hall and the Randall L. Jones Theatre for the Shakespearean festival in Cedar City). Significantly, both Kingston and Harris were dance enthusiasts with ties to the modern dance department. Kingston, lead architect on the project, had studied modern dance at the university in the 1950s while working towards his architectural degree. He performed in the old dance building when "the performing space was in the attic"–studio 326.[24] Harris graduated from the university with a degree in architecture in 1978. His wife, Marina, a choreographer and costume designer, was a graduate of the ballet department and taught costuming in the modern dance program in the late seventies. She advised him in planning the costume shop.[25]

Magda Jakovcev, another University of Utah architecture graduate and a member of the FFKR design team, focused on the building's interior design. Jakovcev had

completed a master's in theatre design, and therefore, helped in planning the theatre as well.[26]

In speaking of the project, Kingston said, "Being a fan, patron and one-time performer of dance, there was a sentimental, nostalgic value for me."[27] He then continued, "The other exciting part, as an architect, was becoming involved in the aspirations of a client and putting those aspirations into a building that's functional for their needs."[28] Kingston was adamant that the building's design meet the classroom and performance needs of the dance departments and their students. The building was specifically designed with the "comfort, convenience and aesthetic needs of the dancers in mind."[29] He stated, "This isn't a public building. It's a building for dancers."[30] Deward Wilson, technical director for the new facility, echoed this sentiment, "These facilities were created for the students. It is by no means a glorification for the faculty members or the university – it is precisely what the students need for what they do."[31] In fact, as part of the planning process, the architects spoke with students across the country to find out "what they expected and needed in a building."[32] They also interviewed faculty, janitors, dancers and choreographers–"everyone with ideas to make the Marriott structure a users' building."[33]

In planning the structure, the architects also studied the studio spaces others had built for dance. Accompanied by representatives from the Campus Planning Office and the dance departments, Kingston visited dance structures in New York, including the studios of Alwin Nikolais, the American Ballet Theatre, and the Julliard School. The group later traveled to San Francisco to tour the facilities of the San Francisco Ballet.[34]

The 64,400 square-foot building was constructed of red brick and Utah sandstone, and although architecturally contemporary, it blended with historic campus structures. At the heart of the three-story building were six large studios, three for modern dance on the third floor, and three for ballet on the first floor. A 333-seat theatre occupied the second floor. The two larger studios were designed as informal performance spaces with lighting and drapery; they were the same size as the stage so choreography could be rehearsed and adapted for performances. Dance faculty selected resilient flooring (a five-layer basket-weave system) for the studios and stage to absorb shock, and minimize a dancer's risk of injury. Modern dance studios were finished with maple strip flooring, and the ballet floors with European-imported battleship linoleum, which, having natural resin and cork, reduced the need for coating ballet slippers with resin. The building also included classrooms on each floor, a faculty preparation studio on the third floor, locker rooms with stage access and large lockers to accommodate dancers' bags, a box office, administrative and faculty offices on the second floor, and an outdoor sky deck on the third level for special events and receptions.[35] In the course of planning the facility, faculty offices were "trimmed" to increase the size of the student lounge, which featured an anti-gravity couch for tired dancers.[36]

As noted above, the "comfort, convenience and aesthetic needs of the dancers" were the motivating factors in designing the building. According to the faculty, heating and cooling were a major concern for dancers and, as such, were also addressed in the facility's plan. In order to create a comfortable and controlled environment for dancing, the system was designed to reduce air velocity, the primary cause of drafts. Radiant heat panels on the outside walls provided heating. Overhead ducts provided cooling and

ventilation. The studios had northern light, uniform illumination, and high ceilings throughout, which created a welcoming and spacious environment. Walls were soundproofed and electrical outlets were plentiful. University President Peterson noted that " a great deal of generous caring and consideration" went into the design and building of the dance facility, and cited a wonderful example of warm bricks: "Ray Kingston pointed out that if you put cold bricks on warm mortar, the bond would not be as firm. So all the bricks were warmed before they were put in place."[37]

The new theatre in the Marriott Center for Dance was a far cry from studio performance spaces (326 and 208) in the old dance building. Kingston stated, "It was time the dance departments had a proper theater."[38] The new theatre was indeed proper; the 333-seat professional theatre had fourteen rows of steeply raked seating which allowed all audience members to see the floor below the dancers' feet. The first row of seats could be removed to create a small orchestra pit. The theatre also included a technical control booth, two multipurpose rooms with glass sliders, and a visible lighting catwalk.

The stage itself was a traditional size, measuring forty-five feet by seventy feet with a proscenium opening and a curved apron of up to eight feet in front of the curtain. It had a double crossover arrangement, allowing performers to move more easily from one side of the stage to the other without being seen by the audience. The stage also had two floors – one for modern dance, and an overlay for ballet. The electrical rigging was located stage right, and a quick-change room, storage, the stage manager's quarters, and the physical therapy room were all located stage left. There was also a ballet barre with an electric-radiant panel to warm the dancers' legs and feet between stage appearances. Very

importantly, there was stage access to the set shop, costume facilities and the technical director's office.[39]

Kingston noted that the architects wanted to design an experimental, instructional theater.[40] Without a doubt, they succeeded; the theatre was well equipped as both a performing venue and an instructional space, where students could learn the technical and artistic aspects of stagecraft.

At the time it was built, the Marriott Center for Dance became one of the few buildings in the United States designed exclusively for dance. Only two other buildings had been designed for the sole purpose of dance: the dance facility at SUNY, Purchase and the San Francisco Ballet facility.

The building was completed for the beginning of the 1989-90 academic year at a cost of $5.4 million. While the building was constructed, according to Kingston, on a tight budget, it was hailed by architects as "the finest facility of its kind in the western world."[41] And, Kingston noted, "After it was finished, the studios looked very beautiful, and looking out the northern windows, you could see the old (dance) building…. Which was a nice accident."[42]

Prior to the building's opening, a fund raising drive was initiated to furnish the building and fund departmental needs. An additional $120,000 was to be raised for "display cases, courtyard landscape, theater lighting, alternate stage floor, work lights, baby grand piano portable risers and chairs for the experimental student theater, audio/visual library, office equipment and costume shop furnishings."[43] The fund-raising plan was to sell name plaques for each of the 333 seats in the Marriott Center for Dance. Governors Norm Bangerter and Scott Matheson were honorary chairmen of the fund

drive, donating $500 each toward the purchase of plaques engraved with their names. The name plates went on arm rests of adjoining seats in the theatre, numbers 12 and 13, to symbolize Matheson being the twelfth and Bangerter being the thirteenth governor.[44] In 1987, a group of ballet patrons purchased a name plate for William Christensen in honor of his eighty-fifth birthday, and modern dance followers bought a name plaque for Elizabeth Hayes on the occasion of her retirement from the university in 1988.[45]

The building opened to students on 25 September 1989 with the beginning of autumn quarter. A ribbon cutting ceremony was held on 20 October 1989 at 10 am. Speakers included Robert Olpin, dean of the College of Fine Arts; university president Chase Peterson; and Kingston. Following the half–hour ceremony, the public was invited to tour the building. Faculty-guided tours were also given. In recognition of the dance center's opening, Governor Bangerter designated December 1989 as Dance Month, acknowledging Utah's leadership in dance education and recognizing the supportive environment that had fostered numerous professional companies.[46]

The gala opening concerts were held on 1, 2, 7, 8 and 9 December 1989 in the Marriott Center for Dance in the newly named Hayes-Christensen Theatre. (The theatre was so named in honor of the outstanding contributions of Elizabeth Hayes and William Christensen to dance at the University of Utah.) The Marriott family was honored in a ceremony prior to the performance on Saturday, 2 December 1989. The Alice Sheets Marriott Center for Dance Gala Opening Concert included ballet and modern performances by both student and professional performing companies. Haskell stated,

> We left it to the companies to select the works that would best represent their talents. The concerts will be celebratory, and will display a wide spectrum of modern dance and ballet in which both departments are well represented. It's

> sort of a dance evolution, as well as a tribute to the talent and training that exists in Salt Lake.[47]

Barbara Hamlin, Chair of the Department of Ballet, noted, "The concerts will be different since we usually don't combine ballet with modern dance. It's a celebration of what the U. has produced over the years in terms of modern dance and ballet."[48]

The Utah Ballet Company, the resident performing company of the Department of Ballet under the artistic direction of Conrad Ludlow opened the program performing "Song Without Words." The piece was choreographed by Ludlow to music of the same name by Felix Mendelssohn.

The remainder of the ballet programming highlighted successful alumni. On 1 and 2 December, Lisa LaManna and Mark Borchelt, alumni of the ballet program, performed the Grand Pas de Deux from "The Nutcracker." LaManna was a Principal Dancer with Ballet West, and Borchelt, a former dancer with Ballet West, taught ballet at the university. On 7, 8, and 9 December, alumni of the University of Utah's ballet program performed a section of John Butler's "Carmina Burana." Borchelt and Victoria Morgan danced the principal roles. Morgan, a former principal dancer with the San Francisco Ballet (and then company ballet mistress), was also an alumnus of the ballet department (MFA), and the recipient of the University of Utah's Alumni Par Excellence Award in 1986. Tomm Rudd, also of the San Francisco Ballet and a ballet alumnus, staged the work.

The Children's Dance Theatre (CDT), under the direction of Mary Ann Lee, performed "Exuberance," a work choreographed by Lee and Tina Misaka to the "Concerto for Lute and Strings" by Vivaldi. The cast for this piece included CDT alumni

who had studied with the Department of Modern Dance as recipients of the Elizabeth R. Hayes Scholarship.

The Ririe-Woodbury Company performed the opening and closing sections of Jamey Hampton's "Devouring the Bunyip," which premiered in the company's 1988 fall concert. The program for the Gala Concert noted that the company had its roots in the Department of Modern Dance, and stated that the group "maintains and furthers the careers of young graduating dancers and preserves the art of modern dance as a viable profession." The program further noted that twenty dancers trained at the "U" had been members of the company over the course of it's history (with many remaining from nine to sixteen years), and that four of the eight dancers then in the company were "from the University of Utah," and two had studied with its modern dance faculty elsewhere.

The Performing Danscompany, under the artistic direction of Ford Evans, performed Mangelson-Clawson's "Giraffe." Originally choreographed in 1973, the piece was one of the first works to be included in PDC's repertoire.

Repertory Dance Theatre, under the artistic direction of Linda Smith, performed a revival of "Variations and Conclusion," an excerpt from Doris Humprhey's 1935 work "New Dance." Set to the music of Wallingford Riegger, the piece was a part of the company's historical repertoire. Dorothy Stowe noted that it was "altogether a suitable selection, considering the longevity of the U.'s modern dance program."[49] The program noted that the "troupe is housed at the university as artists-in-residence."

The final piece on the gala concert was Paul Taylor's "Esplanade," performed by members of the Ballet Department and Performing Danscompany. Eileen Cropley, a former member of the Paul Taylor Dance Company from 1966 to 1976, set the piece on

the student dancers. Choreographed to Bach violin concertos, the dance was accompanied by live music provided by a university ensemble led by Madeline Schatz.[50]

With the conclusion of the opening gala concerts, students and faculty moved forward with busy schedules of classes, rehearsals and performances. Phyllis Haskell, chair of the Department of Modern Dance, wrote a piece for a departmental newsletter addressed to alumni, entitled, "Footnotes from the Chair." In it she shared her thoughts upon making the move that many thought would never happen:

> It has actually happened! I'm writing from my new office in our beautiful new building, the Alice Sheets Marriott Center for Dance . To paraphrase Neil Armstrong on this 20th anniversary of the "Moonwalk" – it's just a few small steps from the old dance building but a giant leap forward for the Modern Dance Department. Each time I look at our pristine halls and classrooms, our glorious studios and our beautiful theater, I am reminded that your support has played a major role in making this dream come true. You, the faculty, and our current students, will be the only people who will appreciate how far we have come. Future students will have to suffer tiresome old dance building horror stories of silverfish infested dressing rooms, broiling or freezing studios and asbestos wafting from the ceilings – the equivalent burden of hearing "When I was your age..," from one's parents, I suppose.
>
> In the throes of packing, Abby Fiat asked me a thought-provoking question, "How do you feel about leaving the old building with all the memories it represents to you?" The question made me think of the very personal moments all of us have experienced within those walls – moments of despair, exultation, frustration and triumph. Our old building was a very special place. I have always felt the intensity of our lives and our dreams filling the studios vibrating in the air. Still, I did not feel nostalgic at leaving the old building behind. Several days after the move was completed, I walked through the empty rooms for a last check. Everything had been moved. Everything.
>
> As my footsteps echoed through the studios, I realized that somehow all the accumulated energy and vibrancy has also been moved, as surely as if it had been packed in boxes along with the costumes, books and Betty's artifacts. Your efforts, dreams and energy now fill the new halls of the Alice Sheets Marriott Center for Dance. It is due to the sweat, tears and dedication of each

> new class that the Department's standards of excellence have been renewed every year. Because of your unrelenting commitment to dance plus our aesthetic and financial support, this beautiful new building has risen despite tremendous obstacles.[51]

It was stated that the opening of the dance center would bring the facilities of the University of Utah's dance departments up to the high standard of the faculty and the dance programs as a whole.[52] Without a doubt, by 1989, the modern dance program at the University of Utah had gained a national and international reputation as one of the top institutions for dance training. Hayes imbued the department with a sense of mission at an early stage. The program thrived during the decades of the sixties, seventies and eighties. Growth occurred amidst and despite poor physical conditions (facilities); lack of space, budget and other resources; high enrollment and a small faculty; and the inevitable stresses that accompany such situations. A dedicated and competent faculty, with strong philosophical underpinnings, pushed the program forward.

As the program developed, it clearly reflected and was often at the forefront of trends in dance in higher education. In 1966, the department's stated and primary goal to was to "provide talented and determined dance students with opportunity of the finest professional dance training and performing experience, in combination with other university academic disciplines and thus to prepare dance students to meet favorably the competitive professional challenges in the fields of performing, choreography, directing and teaching."[53] This goal remained intact, and drove the program through the two decades covered by this thesis. To meet this goal, the program, through its faculty, strove to remain relevant within the shifting dance paradigm of the sixties, seventies and eighties. The fact that Hayes took an early leadership role as a founding member of CODA brought the department into a fellowship of like-minded educational pioneers.

Ririe's and Woodbury's participation in the NEA dance initiatives, Woodbury's continued work with Nikolais, and the department's symbiotic relationship with the Ririe-Woodbury Dance Company helped to keep the department's work relevant as did their connection to RDT. The formation of PDC under Mangelson's direction, and its successful participation in ACDF clearly brought the department into the flow of what was most current and relevant. The development of the graduate and kinesiology curricula under Fitt's direction brought more depth and breadth to an already strong and well-crafted curriculum.

Although faculty was comparatively small in number through the years of highest enrollment in the early seventies, it grew, slowly and often only in part-time increments. However, from the days of Hayes, Ririe, Woodbury and Wilson through to the new generation of technicians in White, Evans, Fiat and McLain-Smith, the modern dance faculty at the University of Utah was always comprised of gifted and dedicated individuals whose unique skills and talents helped shaped the curriculum and enlivened the quality of dance education. While there were moments of faculty disgruntlement and disharmony, the unity with which the modern dance faculty pushed forward was admirable and very much in keeping with its strong and unique sense of purpose.

A quality faculty inspired a dedicated student body. In a very real way, the new facility was a tribute to the hard work and dedication of generations of students and the faculty that served them. A paragraph typed on a single sheet of paper found in Dr. Hayes's carefully collected papers offers up a fitting conclusion to this chapter, and indeed to the historical journey of the modern dance program from 1968 to 1989:

> The Alice Sheets Marriott Center for Dance embodies the heart and soul of where dance has been, where it is today, and where it is going in America. It is far more than a building. It represents the legacy of former students, the aspirations of current students, and the dreams of future students.[54]

With the opening of the Alice Sheets Marriott Center for the Dance, a new era in the long tradition of excellence in modern dance at the University of Utah would continue.

Notes

1. Diane Cole, "U. of U. Leader Threatens to Kill Dance Program in Wake of Building Woes," *Salt Lake Tribune*, 19 January 1985.

2. "What a New Dance Building Will Mean," circa 1985, unsigned, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

3. Diane Cole, "U. of U. Leader Threatens to Kill Dance Program in Wake of Building Woes," *Salt Lake Tribune*, 19 January 1985.

4. Ibid.

5. Ibid.

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.

10. Ibid.

11. Barbara Shelley, "Dancing for Joy," *University of Utah Review*, 23, no. 1 (August/September 1985): 1.

12. "Institutional Council Hears, Sees Why U. Dance Programs Rated Tops," *University of Utah News*, 11 February 1985, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

13. Shelley, "Dancing for Joy."

14. Ibid.

15. Student flier, Department of Modern Dance, University of Utah, "Save 'U's' Dance Program – Write a Letter," 1984-1985, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

16. Ibid.

17. Ibid.

18. Shelley, "Dancing for Joy."

19. Ibid.

20. Kelly Hindley, "New Dance Building to Boost Program," *Daily Utah Chronicle*, 1 July 1987.

21. Program, Groundbreaking ceremony, 26 June 1987, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

22. This information comes from a newspaper article entitled, "Ground Broken for New Dance Building at the U." It was a clipping in the collected papers of Hayes, and no other information was available on the article as it was preserved.

23. Typed notes from groundbreaking ceremony, no author cited, n.d, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

24. "97 Years of Dance at the University of Utah," The Alice Sheets Marriott Center for Dance Gala Opening Concert Program, December 1989, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

25. Ibid.

26. Ibid.

27. Scott Rivers, "This Marriott Center is for Dancing," *Salt Lake Tribune*, 23 July 1989, sec. E-1.

28. Ibid.

29. Hindley, "Building to Boost Program."

30. Ibid.

31. Ingrid Ricks, "Students, Architects Collaborate on New U. Dance Center," *Daily Chronicle*, n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

32. Ibid.

33. Carol Bennion Quist, "New Dance Center is State-of-the-Art," *The Event*, 1-15 October 1989.

34. Rivers, "Marriott Center is for Dancing."

35. Ibid.

36. Bennion Quist, “Center is State-of-the-Art.”

37. Dorothy Stowe, “U. Dance Center Officially Opens,” *Deseret News*, 22 October 1989.

38. Rivers, “Marriott Center is for Dancing.”

39. Descriptions of the theatre are taken from the Gala Opening program and from River’s article, “This Marriott Center is for Dancing.”

40. Rivers, “Marriott Center is for Dancing.”

41. “Alice Sheets Marriott Center for Dance Opens with Season of Celebration,” newspaper article, n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

42. Rivers, “Marriott Center is for Dancing.”

43. Ibid.

44. Ellen Fagg, “U. Officials Hope to Raise Funds by Sale of Reserved Theater Seats,” *Deseret News*, 2 August 1989.

45. University News Service, Department of Public Relations, University of Utah, “Matheson, Bangerter Begin Fund Drive for U. Dance Departments,” 2 August 1989, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

46. University News Service, Department of Public Relations, University of Utah, “December Declared ‘Dance Month’,” 5 December 1989, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

47. Scott Rivers, “Concerts to Celebrate Gala Opening of U’s Marriott Center for Dance,” *Salt Lake Tribune*, n.d.

48. Ibid.

49. Dorothy Stowe, “Gala Opening at U. Dance Center Hold Energetic Promise,” *Deseret News*, 4-5 December 1989.

50. Information in the preceding paragraphs regarding the gala opening concerts is taken from the The Alice Sheets Marriott Center for Dance Gala Opening Concert Program, December 1989, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

51. Phyllis Haskell, “Footnotes from the Chair,” n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

52. Cuman D. Cropper, “Tours Hail Dance Building Opening,” Daily Utah Chronicle, 20 October 1989.

53. Department of Ballet and Modern Dance, University of Utah, “Ten-Year Projection Plan, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah (see Chapter 2).

54. “Suggested revision for position statement,” n.d., collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.

APPENDIX A

SIGNIFICANT DATES

1953	Modern dance offered as a Departmental Major in the Physical Education Department
1963	A Division of Dance was newly recognized in the Department of Health, Physical Education, and Recreation with Professor Elizabeth R. Hayes as head of the new division
	A nonteaching modern dance major was now included in the College of Fine Arts
1964	Performing Dance Major and Professional Dance Major offered through the College of Fine Arts
	Modern Dance classes appear in the catalogue course listings under Dance for the first time rather than under Physical Education
1965	New Department of Ballet and Modern Dance established with D. Gordon Paxman as Department Chairman, and William Christensen as Director of Ballet and Elizabeth R. Hayes as Director of Modern Dance in the fall of 1965
1966-67	Secondary dance certification lost with move from Department of Physical Education; dance was minor retained
1968-69	John M. Wilson joins the faculty
	Maurine Dewsnup becomes an Associate Professor
1969-70	Loa Mangleson becomes a full-time faculty member
	Auditions now required for transfer students

1971 – 1972	Students desiring to major in modern dance must now apply to the chairman of the department for provisional acceptance into the department's major programs
1972-73	Secondary Teaching Major in Dance reinstated (Spring Quarter)
	Dance Teaching Minor dropped
1973-74	Maurine Dewsnup retires (1943-1974)
1974-75	Anne Riordan becomes a full-time faculty member
	Bill Evans and Miriam Brunner join the faculty of the Department of Modern Dance (1974-76)
1975-76	Gordon Paxman steps down as Chair of the Department of Ballet and Modern Dance at the end of the 1975-76 school year John Wilson, Bill Evans, and Miriam Brunner leave the University at the end of the year (Spring 1976)
1976-77	Shirley Wimmer of Ohio University holds the position of Chair of the Department of Ballet and Modern Dance on a part-time basis (while continuing as chair at Ohio State University as well)
	Sally Fitt joins the faculty Autumn Quarter 1976
	Sybil Huskey, Donna White and Kathleen McClintock join faculty as guest artists as well as graduate assistants
	Modern Dance receives departmental status when the Department of Ballet and Modern Dance separate at the end of the 1976-77 school year
	Elizabeth R. Hayes steps down as director of Modern Dance at the University of Utah at the end of the 1976-77 school year as the search for a new department chair begins
1977-78	Elizabeth R. Hayes serves as the acting Chair of the Department of Modern Dance during the Autumn Quarter 1977
	Jacqueline Clifford joins the faculty as the new Chairperson of the Department of Modern Dance in January (Winter Quarter 1978)
	Sybil Huskey, Donna White enroll in graduate program (Autumn 1977) while continuing to teach in the department

1978-79	Performing Danscompany (PDC) established by Loa Mangleson-Clawson Autumn Quarter 1978
	PDC tours Great Britain 27 May-2 June 1979 (first such tour of a U.S. university modern dance performing group)
	First time that the Modern Dance Department was listed separately from the Ballet Department in the University Catalogue
1980-81	PDC represents the American College Dance Festival at the Kennedy Center for the Performing Arts in Washington, D.C. (14-15 May 1981)
1983-84	Jaqueline Clifford steps down as Chair of the Department of Modern Dance in the Spring 1984
1984-85	Shauna Adix assumes the position of Acting Chair of the Department of Modern Dance (1984-85; 1985-86)
	The State Fire Marshal condemns the old Dance Building
	The Utah State Legislature appropriate $3.04 million for a new dance building
	Alwin Nikolais is awarded an Honorary Doctor of Humane Letters in the 1985 Annual Commencement activities of the University of Utah
1985-86	Ford Evans and Susan McLain-Smith join the Modern Dance Faculty
	Abby Fiat become a full-time faculty member
	J. Williard Marriott family contributes $2 million to the new dance building fund
1986-87	Ford Evans becomes Acting Chair of the Department of Modern Dance
	Groundbreaking ceremony for the new Alice Sheets Marriott Center for the Dance held on 26 June 1987
1987-88	Phyllis Haskell joins the Department of Modern Dance in August 1987 as the new Chair
	Donna White joins the faculty on a full-time basis

	Elizabeth R. Hayes officially retires from the faculty of the Department of Modern Dance in June (but continues to guest teach 2 quarters of Dance History)
	PDC is invited to participate in the Hong Kong International Dance Festival
1989-90	The Alice Sheets Marriott Center for the Dance opens its doors to students on 25 September 1989
	Official Gala Opening for the Marriott Dance Center held 1-2 December 1989
	Ford Evans becomes the director of the Performing Danscompany

APPENDIX B

MODERN DANCE FACULTY 1968 - 1989

The primary source for this listing was the annual University of Utah Course Catalogue. While the course catalogues provided a fairly accurate listing of faculty from year to year, there are some gaps and inaccuracies which stem from the fact that at the time of printing, some faculty information may not have been ready for inclusion and/or might have changed. The gaps and inaccuracies were filled in or corrected using faculty resumes, interviews, quarterly class schedules, and other departmental materials.

Up through the 1976-77 school year, the modern dance curriculum was offered through the Department of Ballet and Modern Dance with Gordon Paxman as chair, William Christensen as Director of Ballet, and Elizabeth R. Hayes as Director of Modern Dance. At the end of the 1976-77 school year modern dance received departmental status. Hayes served as acting chair of the Department of Modern Dance autumn quarter 1977, and at the beginning of winter quarter 1978, Jacqueline Clifford became the chairperson of this newly established department within the College of Fine Arts.

<u>1968-69</u>

Professors: Elizabeth R. Hayes, EdD, Director of Modern Dance

Associate Professors: John M. Wilson, MS; Joan J. Woodbury, MS *

Assistant Professors: Shirley S. Ririe, MS **

Instructors: Maurine Dewsnup, BA (since 1943)

Lecturers: Virginia Tanner, BS, Director of Children's Creative Dance Program through the Division of Continuing Education; Juan Valenzuela

Teaching Associate: Loabelle Mangleson, MFA (Spring, 1969)

* Assistant Professor, 1963-67; Instructor, 1951-63
** Instructor, 1955-68

1969 -1970

Professors: Elizabeth R. Hayes. Director of Modern Dance

Associate Professors: Shirley R. Ririe; John M. Wilson; Joan J. Woodbury

Instructors: Maurine Dewsnup

Lecturers: Virginia Tanner, Director of Children's Creative Dance through the Division of Continuing Education

Teaching Associate: Loabelle Mangelson (Autumn, Winter, Spring)

Teaching Assistant: Lynn Van Dam, MFA

1970-1971

Professors: Elizabeth R. Hayes, Director of Modern Dance

Associate Professors: Shirley R. Ririe, John M. Wilson, Joan J. Woodbury

Visiting Assistant Professor: Loabelle Mangelson

Adjunct Assistant Professor: Lynn Van Dam

Instructors: Maurine Dewsnup (Autumn)

Lecturers: Virginia Tanner, Director of Children's Creative Dance through the Division of Continuing Education

1971-1972

Professors: Elizabeth R. Hayes, Director of Modern Dance

Associate Professors: Shirley R. Ririe, John M. Wilson, Joan J. Woodbury

Assistant Professors: Maurine Dewsnup,

Visiting Assistant Professor: Loabelle Mangelson

Adjunct Assistant Professors: Virginia Tanner, Lynn Van Dam

1972-1973

Professors: Elizabeth R. Hayes, Director of Modern Dance

Associate Professors: Shirley R. Ririe, John M. Wilson, Joan J. Woodbury

Assistant Professor: Maurine Dewsnup

Visiting Assistant Professors: Judy Ann LeVeque, MA; Loabelle Mangelson

Adjunct Assistant Professor: Ann Riordan, BS (part-time)

Instructor: Morton Kay Barrell

1973-1974

Professors: Elizabeth R. Hayes, Director of Modern Dance; John M. Wilson, PhD; Joan J. Woodbury

Associate Professors: Shirley R. Ririe

Assistant Professors: Maurine Dewsnup, Loabelle Mangelson

Visiting Assistant Professors: Judy Ann LeVeque

Adjunct Assistant Professors: Ann Riordan, Virginia Tanner

1974-1975

Professors: Elizabeth R. Hayes, Director of Modern Dance; Shirley R. Ririe, John M. Wilson, Joan J. Woodbury

Assistant Professors: Bill Evans, MFA; Loabelle Mangelson

Adjunct Professors: Virginia Tanner

1975-1976

Professors: Elizabeth R. Hayes, Director of Modern Dance; Shirley R. Ririe, John M. Wilson, Joan J. Woodbury

Assistant Professors: Bill Evans, Loabelle Mangelson

Adjunct Assistant Professors: Morton Kay Barrell, MFA; Virginia Tanner

1976-1977

Professors: Elizabeth R. Hayes, Director of Modern Dance; Shirley R. Ririe, Joan J. Woodbury

Associate Professor: Sally S. Fitt, EdD

Assistant Professor: Loabelle Mangelson

Adjunct Assistant Professors: Morton Kay Barrell, Anne Riordan, Virginia Tanner

1977-1978

Department Chairperson: Jacqueline A. Clifford, PED (Winter Quarter, 1978)

Professors: Elizabeth R. Hayes, Acting Director of Modern Dance (Autumn Quarter 1977; Shirley R. Ririe, Joan J. Woodbury

Associate Professor: Sally S. Fitt

Assistant Professors: Loabelle Mangelson

Adjunct Assistant Professors: Morton Kay Barrell, Anne Riordan, Virginia Tanner

1978-1979

Department Chairperson: Jacqueline A. Clifford

Professors: Jacqueline A. Clifford, Elizabeth R. Hayes, Shirley R. Ririe, Joan J. Woodbury

Associate Professors: Sally S. Fitt, Loabelle Mangelson

Adjunct Assistant Professors: Morton Kay Barrell, Anne Riordan,Virginia Tanner

1979-1980

Department Chairperson: Jacqueline A. Clifford

Professors: Jacqueline A. Clifford, Elizabeth R. Hayes, Shirley R. Ririe, Joan J. Woodbury

Associate Professors: Sally S. Fitt, Loabelle Mangelson.

Adjunct Assistant Professors: Morton Kay Barrell, Anne Riordan, Virginia Tanner

Associate Instructor: Donna White, MFA

1980-1981

Department Chairperson: Jacqueline A. Clifford

Professors: Jacqueline A. Clifford, Elizabeth R. Hayes, Shirley R. Ririe, Joan J. Woodbury

Associate Professors: Sally S. Fitt, Loabelle Mangelson

Adjunct Assistant Professors: Morton Kay Barrell, Anne Riordan

Associate Instructor: Donna White

1981-1982

Department Chariperson: Jacqueline A. Clifford

Professors: Jacqueline A. Clifford, Elizabeth R. Hayes, Shirley R. Ririe, Joan J. Woodbury

Associate Professors: Sally S. Fitt, Loabelle Mangelson

Adjunct Assistant Professors: Mary Ann Lee, MA; Anne Riordan

Associate Instructor: Donna White

1982-1983

Department Chairperson: Jacqueline A. Clifford

Professors: Jacqueline A. Clifford, Elizabeth R. Hayes, Loa Mangelson, Shirley R. Ririe, Joan J. Woodbury

Associate Professors: Sally S. Fitt

Adjunct Assistant Professors: Mary Ann Lee, Anne Riordan

Associate Instructor: Donna White

1983-1984

Department Chairperson: Jacqueline A. Clifford (steps down Winter Quarter 1984)

Professors: Jacqueline A. Clifford, Sally S. Fitt, Elizabeth R. Hayes, Loabelle Mangelson, Shirley R. Ririe, Joan J. Woodbury

Adjunct Assistant Professors: Mary Ann Lee, Anne Riordan

Associate Instructor: Donna White

Visiting Faculty: Joan Armstrong; Abby Fiat, MA; Jon Scoville; Carol Warner

1984-1985

Acting Chairperson: Shauna Adix

Professors: Jacqueline A. Clifford, Sally S. Fitt, Elizabeth R. Hayes, Loa Mangelson, Shirley R. Ririe, Joan J. Woodbury

Assistant Professor: Ann Riordan

Adjunct Assistant Professors: Mary Ann Lee, Donna White

Visiting Faculty: Joan Armstrong; Abby Fiat; Susan McLain-Smith, BA; Ken White; Jon Scoville; Tandy Beal; Jacqueline Cintura

1985-1986

Acting Department Chairperson: Shauna Adix

Professors: Jacqueline A. Clifford, Sally S. Fitt, Elizabeth R. Hayes, Loabelle Mangelson, Shirley R. Ririe, Joan J. Woodbury

Assistant Professor: Ann Riordan; Ford Evans, BA

Adjunct Assistant Professors: Abby Fiat, Mary Ann Lee, Susan McLain-Smith, B.A.

Instructors: Jan Elam, Deward Wilson

1986-1987

Acting Department Chairperson: Ford Evans

Professors: Jacqueline A. Clifford, Sally S. Fitt, Elizabeth R. Hayes, Loabelle Mangelson, Shirley R. Ririe, Joan J. Woodbury

Assistant Professors: Anne Riordan, Ford Evans

Adjunct Associate Professors: Abby Fiat

Adjunct Assistant Professors: Mary Ann Lee, Susan McLain-Smith, Jon Scoville; Linda Smith (Repertory Dance Theatre)

1987-1988

Department Chairperson: Phyllis Haskell, MFA

Professors: Jacqueline A. Clifford, Sally S. Fitt, Elizabeth R. Hayes, Loabelle Mangelson, Shirley R. Ririe, Joan J. Woodbury

Associate Professors: Phyllis Haskell

Assistant Professors: Anne Riordan, Ford Evans

Adjunct Associate Professors: Abby Fiat

Adjunct Assistant Professors: Mary Ann Lee, Susan McLain-Smith, Jon Scoville; Linda Smith (Repertory Dance Theatre)

Associate Instructor: Donna White

1988-1989

Department Chairperson: Phyllis Haskell

Professors: Loabelle Mangelson-Clawson, Jacqueline A. Clifford, Sally S. Fitt, Elizabeth R. Hayes, Shirley R. Ririe, Joan J. Woodbury

Associate Professors: Phyllis Haskell

Assistant Professors: Anne Riordan; Ford Evans, MFA

Adjunct Associate Professors: Abby Fiat, Jon Scoville

Adjunct Assistant Professors: Mary Ann Lee, Susan McLain-Smith, Linda Smith (Repertory Dance Theatre)

Associate Instructor: Donna White

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APPENDIX C

YEARLY STUDENT ENROLLMENT 1968-69 THROUGH 1988-89

Year	Freshman	Sophomore	Junior	Senior	Graduate	States/ Countries
1968-69	20-2*	14	7-5	12-3	11	20/1
1969-70	31-9	34	16	9-2	14	26
1970-71	52	36	22	16	21	32/3
1971-72	55 (41)**	48 (39)	22	21	22	33/3
1972-73	42 (23)	34 (23)	38 (33)	29 (24)	16	32/4
1973-74	36	33 (23)	21	36 (33)	18	33/4
1974-75	34	28	24 (21)	27	17	28/3
1975-76	26 (14)	23	23 (18)	28	18	32/2
1976-77	23	20	19	16	18	29/2
1977-78	26 (15)	31 (26)	23 (20)	20 (16)	19	38/4
1978-79	26 (14)	10	26 (15)	18	17	34/1
1979-80	28	24 (22)	10	22	12	30/2
1980-81	41	22	10	11	18	27/2
1981-82	26	14	18	11	7/7***	27/3
1982-83	25	15	12	17	7/8	29/6
1983-84	25	25	14 (11)	7	7/6	24/6
1984-85	20	17	16	13	3/7	19/3
1985-86	14	12	14	9	6/2	15/2
1986-87	19	9	8	15	8/4	19/2
1987-88	37	12	2	16	10/8	23/4
1988-89	NA	NA	NA	NA	NA	NA

* Modern Dance Majors - Minors

** Number of students at beginning of year/ Number remaining at end of year (According to Annual Major/Minor Lists kept by Dr. Elizabeth R. Hayes)

*** First Year Graduate Students/Second Year Graduate Students

Note: The above numbers may include such variables as transfer students, students who left the Department for a variety of reasons (were not approved for major status, illness, change of major, study elsewhere, etc.) or returned, and credit hours earned/class standing, i.e., students listed as sophomores one year and seniors the next as seen in the 1986-87 and 1987-88 school years.

APPENDIX D

ORCHESIS MEMBERSHIP 1969-1989

Orchesis became an honorary organization in 1969. The following names were gathered from signatures in the Orchesis membership book kept by Hayes. Each member signed the book when they were inducted into Orchesis.

1969

Dance Performance:	Performance and Choreography:
Norma Knight	Sybil Huskey
Susan Wolcott Morrison	Margaret H. Cayton
Estelle Speros	Pamela Fuller
Judy Bunk	Linda Webster

1970

Dance Performance:	Performance and Choreography:
Sheri Ille	Donna Peterson
Shannon McEntee	Scott Ray
Penelope Hill	Jean Hannum
Rita Dismer	Rhae Ann Hawkes
Karen Steele	Eilif Jesperson
Iris K. Rounsaville	
Phyllis Anne Haskell*	
Sandra Small*	
Nancy Lyon*	
Katherine Sanderson*	
John Addis*	
Mary Jo Buehl*	

- These students were inducted in May the others in January.

1971

Dance Performance:

Deni Su Bank	Claudia Cannon
Sarah Bisping	Cathy Einhorn
Kathyanne Guy	Joe Morales
Lynn Newton	Tom Peel
Sue Roberts	April Stemkoski
Bill Schlieder	Donna Sheya (White)
Stephanie White	Melanie Crone

Performance and Choreography:
Diann Sichel

1972

Dance Performance:

Anne Kadesch	Dennise Sims
Doris Hudson	Susan Thomasson
Cathryn Williams	Victoria L. Kaufman
Rich Burrows	Kitty Hill
Candy Elder	Kenneth Humphrey
Emily Miller	Eric Nielsen
Nancy Stotz	Linda Vernier

Performance and Choreography:
Gaylene Wilson
Andrea J. Olsen

1973

Dance Performance:

Barbara Mateer	Lynn Smith	Mary Halle
Pam Richard (Secretary)	Leon Roden	
Lynn Walter Topovski	Janet Walradt (Vice President)	
Molly Wicker	Merrily Bertucci	
Norman A. Brown	Stephanie C. Arnold	
Jenny DeBouzek	Maureen McGill (President)	
Paul Jackson	Ronald Rubey	
Peter Schmitz	Wendy Loring	
Edd Pelsmaeker	Debbie Poulsen	

1974

Dance Performance:
Barbara Doherty
Toni Urbanski
Susan Sandack
Bonnie Giese
Amy Osgood
Gary Reigenborn
Ann Carlson
Diane Epstein (Secretary)
Victoria Hutchinson
Cary L. Rich
Sherrie Waggener
Susan Gillis
Becky Hersh (President)
Sue Soldofsky
Shirley C. Wiegman (Vice President)

Performance and Choreography:
Ann Brunsvik
Candace Foley
Elizabeth Mandeville

Choreography:
Leon Roden

1975

Performance and Choreography:
Donna Oberstein
Suzanne Renner
Daphne Lowell
Sally Powell
Deborah Scott
Judith Anne Nelson
Lucy Meehan
Susie Fuller
Lisa Katz (President)
Rebecca Rice
Anne Sweat
Tina Misaka
Lynn Bell
JoAnna Mendl Shaw (Vice President)
Nancy Simon (Secretary)
Robin Johnson

1976

Dance Performance:
Bruce Ballinger
Bob Christianson
James Coleman
Regina DeCosse
Maureen Gaddis
Carli Mareneck
Katie Jo McGurrin
Abby Potter (President)
Jennifer Tolch
Marilyn Wagstaff
Anthony J. Rizzo
Nancy Welti
Janie Brendel
Robin Chmelar
Rachel Dawson Nelson
Bill Ferry
Art Leigh
Rhonda K. Martyn
Kathy Nowell
Yda Smith (Vice President)
Janet Singer
Martha Wolf (Secretary)
Mary Ward
Lee Anne Hartley

Sue Jamieson
Alfred Hansen
Pamela Jones

Erik E. Whitmayre
Cheryl Palonis
(One signature was not identifiable)

Performance and Choreography:
Della Davidson
Margaret Tcheng

1977

Dance Performance:
Tessie Golata
Brett A. Larson (President)
Diane Matsunaga
Penny Williams (President)
Shirley Nelson (Secretary)
Sara Wilbourne
Patti Weeks
Lisa HOffmaster
Walter White

Choreography:
Mary Ward
Juanita Waber
Maureen Gaddis

1978

Dance Performance:
Stephanie Dykas (Vice President)
Paula Mozen (Secretary)
Fred Shumway
Amy Tyler
Suzanne Grace
Cynthia Williams
Kathleen McClintock
Gary L. Reed

Performance and Choreography:
Shelley Holmstead (President)

Choreography:
Lisa Hoffmaster

1979

Dance Performance:
Lorrie Sue Keller
Nancy Weber
Elizabeth Seder
Carol A. Rumbaugh
Susan McGee

Maribeth Kambitsch (Secretary)
Michael George
Sara Bogen (President)
Kathleen Nowell
Mark Lowdermilk

Performance and Choreography:
Mary V. Sprafka
Peggy Gaither

1980

Dance Performance:
Jeanine Thompson
Deborah Day
Martha C. Olive
Karin L. Frank

Emmy Thompson (President)
Deborah Stone (Vice President)
Silvia Maria Martins

1981

Dance Performance:
Darrell Steele
Esther Lee Burchinal
Kim Sullivan Stevens
Daniel Leven
Kevin R. Susco (Secretary)

Gregory Simione
Nora Madelyn O'Neill
Nancy Sullivan (President)
Michael Talbot (Vice President)

Performance and Choreography:
Kristine Halverson

1982

Dance Performance:
Jim Glenn (Secretary)
Derek Holtzinger
Tina Karlsson
Elizabeth Ann Chamberlain

Gerold Dennett
Wendy Thompson (Vice President)
Rita Snyder (President)
Timothy A. Hadel

Choreography:
Stephen M. Koplowitz
Jacque Lynn Bell

Performance and Choreography:
Scott Marsh

1983

Dance Performance:
Joni D. Urry
Ivy Hill
Kathy Caton
Carol Seder (Vice President)
Charlotte Zerbey (President)
Lorimer Burns
Darlene Casanova (Secretary)

Choreography:
Rosalind Newmark

Performance and Choreography:
Holly Ann Altman
Betsy Dickie
Marilyn Henkus

1984

Dance Performance:
Sheila Lehner Armstrong
Monica Marie Bentrude
Diane Shan-an Hsu (Secretary)
Kirkland Smidt
Robert Martinez (President)

Performance and Choreography:
Dennis Alton Wright
Hilary Elmore
Jeanne Lynne Travers

1985

Dance Performance:
Julie Kane
Eric Koegel
Edie Johnson
Anna Mouat
Anne R. Lara (Reeb-Lara)
Catherine Wettlaufer
Sarah Adams Robinette
Wendy Fink
Melissa Monteros

Choreography:
Lisa M. Gaido
Mark Lowdermilk

Performance and Choreography:
Doug Bender
Linda Hollier-Wellborn

1986

Dance Performance:
Sharon Calegar
Greta L. Peterman (President)
Brian Varanzoff
Janice Haws
Eleni Kambouris
Cara A. Schwindt
Tammy Von Bank
Keith Johnson

Choreography:
Anne Reeb (Reeb-Lara)
Wendy Fink (Secretary)

1987

Dance Performance:
Gunild Pak
Kathy Yragui (Secretary)
Elyse Wintch
Julie Howarth
Lara Walker (President)
Paul Callihan
Pam Falvo
Brent Schneider

Performance and Choreography:
Mary Johnston
Lauryn Feiler

1988

Dance Performance:
Katie Elliott
Mark Haase
Elizabeth Wood (President)
Erica Kessler
Fiona Reilly (Secretary)

Choreography:
Beth Miklavcic
Doug Miklos

Production:
Sherri Savick

1989

Dance Performance:
Sara Bogard
Christopher Ivins
Amy E. Lange
Sari Luk
Sarah N. Parsons
Susan P. Thompson
Lisa DuPaul (President)
Kim I. Johnston
Lori Ann Hunter (Secretary)
Kristi Elise Owen
Laurel A. Rollins
Chris Moses

Choreography:
Mary Lameka

Production:
Michelle A. Devine

APPENDIX E

PDC MEMBERSHIP 1978 - 1989

1978-1979

Artistic Director: Loabelle Mangelson
Assistant Director: Donna White

Fall Quarter:
Peggy Gaither
William Harren
Kathleen Killian
Brett Larson
Paula Mozen
Kathleen Nowell
Martha Olive
Aida Pisciotta
Liz Seder
Lori Seffren
Mary Sprafka

Winter Quarter:
Margaret Buchold
Peggy Gaither
William Harren
Kathleen Killian
Brett Larson
Mark Lowdermilk
Susan McGee
Paula Mozen
Kathy Nowell
Martha Olive
Aida Pisciotta
Liz Seder
Lori Seffren
Mary Sprafka
Understudies: Darrell Steele, Emmy Thomson

Spring Quarter (Tour Group):
Jane Unger, Company Manager
Peggy Gaither
Lorrie Keller
Mary Sprafka
Kathleen Nowell
Susan McGee
William Harren
Brett Larson
Mark Lowdermilk

Technical Director: Kenneth White

1979-1980

Artistic Director: Loabelle Mangelson
Assistant Director: Donna White

Fall Quarter:	Winter Quarter:	Spring Quarter
George Faz	Sandra Blumenthal	Included in Concert:
Judy Hamer	Debbie Day	Gerold Dennett
Dan Levan	George Faz	Derek Holtzinger
Sylvia Martins	Karin Frank	Nora O'Neill
Martha Olive	Judy Hamer	Kevin Susco
Liz Seder	Dan Leven	Michael Talbot
Darrell Steele	Susan McGee	
Jeanine Thompson	Sylvia Martins	
Apprentices:	Martha Olive	
Sandra Blumenthal	Liz Seder	
Debbie Day	Darrell Steele	
Karin Frank	Emmy Thomson	
Susan McGee	Jeanine Thompson	
Jeff Landry		
Mark Lowdermilk		
Emmy Thomson		

Technical Director: Kenneth White

1980-1981

Artistic Director: Loabelle Mangelson
Assistant Director: Donna White

Fall Quarter	Spring Quarter
Group I:	Added to Group II:
Deborah Day	Scott Marsh
Kristine Halverson	
Derek Holtzinger	
Sylvia Martins	
Greg Simione	
Kim Stevens	
Group II:	
Gerold Dennett	
Rita Synder	
Nancy Sullivan	
Michael Talbot	
Emmy Thomson	

Technical Director: Kenneth White

1981-1982

Artistic Director: Loabelle Mangelson

Autumn Quarter:
Gerold Dennett
Karin Frank
Jim Glenn
Tim Hadel
Ivy Hill
Kathy Hoepfl
Derek Holtzinger
Scott Marsh
Carol Seder
Rita Snyder
Kim Sullivan Stevens
Kevin Susco
Michael Talbot
Wendy Thompson

Spring Quarter
Added:
Darlene Casanova
Emmy Judge
Eric Koegel
Rosalind Newmark
Jacque Lynn Bell
Linda Goebel
Nanci Welti
Not Performing Spring Quarter:
Kathy Hoepfl
Scott Marsh
Kim Sullivan Stevens
Wendy Thompson

Technical Director: Kenneth White

1982-1983

Artistic Director: Loabelle Mangelson
Assistant Director and
Rehearsal Mistress: Octavia (Tay) Haines

Autumn Quarter:
Lorimer Burns
Darlene Casanova
Kathy Caton
Gerold Dennett
Betsy Dickie
Jim Glenn
Tim Hadel
Ivy Hill
Eric Koegel
Mike Malonas
Carol Seder
Kirk Smidt
Rita Snyder
Wendy Thompson

Winter Quarter
Not performing:
Gerold Dennett
Mike Malonas
Kirk Smidt

Spring Quarter
Performing:
Kirk Smidt
Dennis Wright
Charlotte Zerbey

Technical Consultant: Jacqueline Bilheust

1983-1984

Artistic Director: Loabelle Mangelson
Assistant Director: Dennis Wright

Autumn Quarter:	Winter Quarter:	Spring Quarter
Sheila Armstrong	Sheila Armstrong	Performing:
Corrine Barbara	Doug Bender	Robert Martinez
Doug Bender	Darlene Casanova	Stephen Brown
Stephen Brown	Gerold Dennett	
Darlene Casanova	Diane Hsu	
Kathy Caton	Eric Koegel	
Karin Frank	Melissa Monteros	
Linda Hollier	Anna Mouat	
Diane Hsu	Carol Seder	
Eric Koegel	Kirk Smidt	
Robert Martinez	Jeanne Travers	
Melissa Monteros	Linda Hollier-Wellborn	
Anna Mouat	Dennis Wright	
Joe Pitti		
Carol Seder		
Kirk Smidt		
Jeanne Travers		
Dennis Wright		

Technical Director: Lisa Katz (Fall); Kenneth White (Winter, Spring)

1984-1985

Artistic Director: Loa Mangelson (Fall)
Acting Artistic Directors: Muriel Cohan, Patrick Suzeau (Winter); Donna White (Spring)
Assistant Directors: Anna Mouat (Fall, Winter); Linda Hollier-Wellborn (Fall, Winter, Spring)

Autumn Quarter:	Winter Quarter	Spring Quarter
Sheila Lehner-Armstrong	Added:	Not Performing:
Doug Bender	Sarah Adams-Robinette	Pier Sircello-Anthony
Stephen Brown	Cara Schwindt	
Gerold Dennett		
Linda Hollier-Wellborn		
Diane Hsu		
Edie Johnson		
Julie Kane		
Robert Martinez		

Autumn Quarter continued:
Melissa Monteros
Anna Mouat
Anne Reeb-Lara
Pier Sircello-Anthony
Kirkland Smidt
Brian Varanzoff
Catherine Wettlaufer

Technical Director: Kenneth White

1985-1986

Artistic Director: Loa Mangelson
Assistant Director, Public Relations: Janice Haws (Fall); Keith Johnson (Spring)

PDC Members:
Wendy Fink
Janice Haws
Keith Johnson
Greta Peterman
Anne Reeb
Cara Schwindt
Brian Varanzoff
Catherine Wettlaufer

Associate Members Autumn Quarter:
Sharon Calegar
Rie Algeo Gilsdorf
Don Halquist
Mary Johnston
Erica Kessler
Elyse Wintch
Judy Winterhalter

Associate Members Spring Quarter:
Marianne Allen
Sharon Calegar
Jamie Culley
Pam Falvo
Mark Haase
Julie Howarth
Mary Johnston
Eleni Kambouris
Dan Killpack
Kristine Kolenz
Melissa Monteros
Tammy Von Bank
Lara Walker
Kathy Yragui

Technical Director: Deward Wilson

1986-1987

Artistic Director: Loa Mangelson
Assistant Director, Public Relations: Brian Varanzoff

PDC Members:

Paul Callihan	Greta Peterman
Wendy Fink	Brent Schneider
Mary Johnston	Brian Varanzoff
Gunild Pak	Elyse Wintch

Associate Members Autumn Quarter:

Lauryn Feiler	Daniel Killpack
Mark Haase	Catherine Wettlaufer

Technical Director: Deward Wilson

1987-1988
Artistic Director: Loa B. Clawson
Assistant Director, Public Relations: Kathy Yragui

Autumn Quarter:	Winter Quarter:	Spring Quarter:
Paul Callihan	Paul Callihan	Paul Callihan
Brenda Lynn Davis	Mark Haase	Kathryn Elliott
Kathryn Elliot	Leni Kambouris	Mark Haase
Mark Haase	Amy Lange	Kim Johnston
Kim Johnston	Sherri Savick	Leni Kambouris
Katri Soini	Brent Schneider	Fiona Reilly
Leni Kambouris	Kathy Yragui	Brent Schneider
Fiona Reilly		Elizabeth Wood
Brent Schneider		Associate Member:
Elizabeth Wood		Lisa DuPaul
Kathy Yragui		
Associate Members:		
Matthew Carver		
Gunild Pak		

Technical Director: Deward Wilson

1988-1989

Artistic Director: Loa B. Clawson

Autumn Quarter:
Sara Bogard
Lisa DuPaul
Fiona Eakin
Larry Hines
Christopher Ivins
Kim Johnston
Leni Kambouris
Jennifer Krater
Sari Lukkarinen
Lynn Marlowe
Sarah Parsons
Laurel Rollins
Melissa Snow
Susan Thompson
Diane Hsu-Wayda
Leonard Wood

Spring Quarter:
Sara Bogard
Lisa DuPaul
Fiona Eakin
Kathryn Elliott
Diane Hsu-Wayda
Kim Johnston
Jennifer Krater
Sari Lukkarinen
Sarah Parsons
Susan Thompson
Elizabeth Wood

Technical Director: Deward Wilson

APPENDIX F

MODERN DANCE GRADUATES 1969 - 1989

Graduation data were compiled from cross-referencing departmental enrollment lists and lists of graduating senior and graduate students compiled by Hayes, and annual commencement programs. Occasionally, a discrepancy occurred; in such cases, the graduation date noted by the department is listed below. It was not always possible to verify the actual graduation of some senior and/or graduate students listed in departmental records; in such cases, the graduation is not recorded herein.

1969

BFA:

Sydney Lee Brooks	Arizona	
Judith Lee Bunk	Colorado	
Margaret Helen Cayton	California	
Nanette Rita Cox	Utah	
Marianne Holstrom	Washington	
Estelle Georgia Speros	Utah	
Carolyn Jean Crundall Stransky	California	
Linda Webster	California	
Timothy Mather Wengerd	New Mexico	

MFA:

Joan Ellen Manegold Dukes	Utah	
Pamela Elizabeth Fuller	Utah	

1970

BFA:

Ann Edith Cole Ackoff	Rhode Island	Cum Laude
Jean Hannum	Ohio	
Rhae Ann Hawkes	New York	
Sybil Dianne Huskey	North Carolina	Cum Laude
Marni Josephson	California	
Susan Marie Wolcott Morrison	Minnesota	
Joanne McCrea Parker	Utah	(Summer)

MFA:

James William Evans	Utah	BA, U of Utah, 1963
Scott Joseph Ray	New York	BA, Indiana U, 1961

Hayes lists Judith Mandeville as receiving a graduate degree; it is not noted in commencement proceedings.
William F. Christensen received a Distinguished Research Professorship Award.

1971

BFA:

Norma Knight Barrowes	Utah
Rita Louise Dismer	Illinois
Dianne Shelden Howe	California
Sheri LaVerne Ille	Utah
Shannon Rose McEntee	Utah
Carol Anne Odlum	Nevada
Cordelia Mary Quick	Minnesota
Sue Ann Roberts	Utah
Diann Sichel	California
Sandra Amalia Small	Utah
Karen Jane Steele	Arkansas
April Charlene Stemkkoski	California

MFA:

Sharon Joyce Lennberg Evans	Utah	BS, U of Utah, 1962
Phyllis Anne Haskell	California	BA, U of Arizona, 1962
Nancy Isabel Lee	New Mexico	BFA in Art, U of NM, 1966
Patricia Kay McConnell	Arizona	BA, ASU, 1965
Jane Hilda Quetin	California	BA, San Jose State, 1967

Hayes lists Donna Peterson as receiving a graduate degree; it is not noted in commencement proceedings.

1972

BFA:

Ann Marie Ashcraft	Missouri	
Claudia Lund Cannon	Utah	
Victoria Lynn Finlinson	Utah	
Kathyanne Guy	California	
Deborah Ann Greene John	Oklahoma	Commencement 1973
Anne Marie Kadesch	Utah	Cum Laude
Paula Lee Klagge	New York	
Mary Scott McFall	Pennsylvania	
William Charles Schlieder	Utah	

Dennise May Sims	Utah	
Penny Roberts Werpen	Minnesota	Commencement 1973
Cathryn May Williams	California	

MFA:

Shirley Gay Bywater	Utah	BS, U of Utah, 1966
Karen Marie Clark	Utah	BFA, U of Utah, 1966
Donna Lee Gordon	Illinois	BS, Illinois State U, 1967
Catherine Herbut	Canada	B of PE, U of Alberta, 1968
Andrea Jeanine Olsen	Illinois	BA, Millikin U, 1970
Carolyn Rosenfield	New York	BA, Sarah Lawrence, 1968
Kay Frances Wolfe Silvey	Utah	BS, U of Utah, 1967
Gaylene Ann Wilson	New Zealand	U of Otago, 1969

MA:

Joyce Lilian Boorman	Canada	
Emily Carpenter	Oregon	BA, Lewis and Clark, 1970
Margaret Helen Cayton	California	BFA, U of Utah, 1969
Edith Johnson Harrison	Utah	BA, Vassar, 1961
Caroline Winifred Kittell	Utah	BA, Middlebury Col., 1962
Diane Jane Milhan Pruett	North Carolina	BM, Florida State Col., 1970

1973

BFA:

Merrily Virginia Bertucci	Mississippi	Magna Cum Laude
Sarah Elise Bisping	Utah	
Norman Austin Brown	New York	Commencement 1974
Melanie Lee Crone	California	
Ann Dougherty	Wisconsin	
Candace Lynn Elder	Nevada	
Jan Karol Erkert	Michigan	Cum Laude
Carole Hansen	California	
Sally Eileen Hovis	West Virginia	Cum Laude
Nancy Christine Lyon	Michigan	Cum Laude
Barbara Alice Mateer	Pennsylvania	
Carolyn Diane Newton	New Jersey	Magna Cum Laude
Mary Patrice Norman	Arizona	Cum Laude
Tad Christine Poulton	Utah	Commencement 1974
Kathryn Marie Ragland	California	Cum Laude
Susan Denise Banks Schlieder	Missouri	Commencement 1974
Donna McConnell Sheya	Arizona	
Margaret Strickland (Bell)	Utah	
Sally Ann Swarm	New Jersey	Cum Laude Commencement 1974

Susan Marie Thomasson	Missouri	Magna Cum Laude
Shellie Christine Zundel	Idaho	Cum Laude

No MFA or MA Graduates were listed in the 1973 commencement proceedings.

1974

BFA:

Joan M. Armstrong	Arkansas	Commencement 1975
Stephanie Claire Arnold	Virginia	
Elizabeth Ann Brunsvik	Utah	
Richard William Burrows	North Dakota	
Barbara E. Doherty	Illinois	Commencement 1975
Cathy Ruth Einhorn	Texas	
Patricia Ann Fitzgerald	Utah	
Candace Jean Foley	Illinois	
Mary Rita Halle	New York	
Rebecca Ann Heist	Minnesota	
Victoria Varel Hutchinson	Massachusetts	
Georgia Lynn Jackson	Arkansas	
Moira Nelson Jackson	North Dakota	
Victoria Louise Kaufman	Massachusetts	
Emily Keeler Raechael	Arizona	
Wendy Rona Loring	New York	
Elizabeth Mandeville	Colorado	
Maureen Elizabeth McGill	Indiana	
Edwin Pelsmaeker	New York	
Kathleen L. Rice	Minnesota	
Pamela Louise Richard	Indiana	
Sally Ann Sammut	Utah	
Susan Sandack	Utah	
Scott Clark Stookey	Utah	
Lynn Walter Topovski	Ohio	Commencement 1975
Fern Naomi Tresvan	Colorado	
Janet Parsons Walradt	Pennsylvania	
Debroah Ann Whitcomb	Utah	
Molly Morris Wicker	Oklahoma	
Leon Roden		Graduation List Only (Hayes)

MFA:

Nancy Jean Brooks	Utah	BS Temple U, 1972
Toni Tygesen Klein	Colorado	BS, ASU, 1968
Katherine Abbott Lewis	Utah	BA, U of Illinois, 1968
Nina Lorraine Luisi	Massachusetts	BA, Boston U, 1971
Eric Brandt Nielsen	Utah	BA, U of Utah, 1972

MA:

Ardell Jones Kerr	Utah	BS, U of Utah, 1959
Katherine Ann Kimelman	Utah	BA, Washington U, 1970
Barbara Lucy Williams	England	Alsager College of Ed., 1953

1975

BFA:

Cynthia Jean Bettini	California	
Lisa F. Buffmire	California	
Bonnie Lee Giese	Canada	
Susan Jane Gillis	Massachusetts	
Judith Anne Nelson	Minnesota	
Donna Celia Oberstein	Oklahoma	
Amie D. Osgood	Illinois	
Sally Louise Powell	Utah	
Gerald D Reigenborn	Colorado	
Rebecca Rice	Massachusetts	
Caryn Lee Rich	Utah	
Katherine Lynn Sanderson	Washington	
Deborah Lynn Scott	New York	
Lynn Lois Smith-Buckland	Utah	
Sue Ann Soldofsky	Iowa	
Teresa Anne Sweat	Utah	
Toni Shlosar Urbanski	Utah	
Susan Nieslon Williams	Utah	

MFA:

David Everett Blood	Utah	BS, U of Washington, 1969
Graham Anthony De Freitas	Utah	BA, Clare College, 1967 MS, Michigan State U, 1972
Robin Edward Johnson	Utah	BA, UC Irvine, 1973
Kathryn Marie Ragland	California	BFA, U of Utah, 1973
Suzanne Jane Renner	New Zealand	PE Dip., U of Otago, 1972

No MA Graduates listed in 1975.

1976

BFA:

David W. Ashby	California	Commencement 1977
Carol Berton	Wisconsin	
Jane Brendel	Utah	Commencement 1977
Ann Elaine Bridenbaugh	California	
Cathy Jean Cahoon	Connecticut	Commencement 1977
Anne Marie Carlson	Illinois	

Della Davidson		
Rachel Dawson	Utah	
Diane Lynn Epstein	Utah	
William Phillips Ferry	Utah	
Susan Hyde Fuller	Utah	
Joy Lynn Gottlieb	Wisconsin	
Deborah Dunn Higham	Utah	Senior in 1972
Pamela Ruth Jones	Nebraska	
Lisa Faye Katz	California	
Carolyn Davis Mareneck	West Virginia	
Christine Misaka	Utah	Commencement 1977
Cynthia Parkinson	Illinois	
Bess Pilcher	Utah	
Marlene Kay Rabiger	Utah	
Christine Kautzky Reuber	Utah	
Nancy Elizabeth Simon	Illinois	
Janet Ruth Singer	Minnesota	
Jennifer Louise Tolch	Utah	
Linda Maxine Vernier	California	
Robb Melhus Wallin	Iowa	

MFA:

Daphne Anne Lowell	Massachusetts	BA, Tufts, 1973
Dean Merrill Nelson	Utah	BFA, U of Hawaii, 1972
Cheryl Palonis	Utah	BA, Wayne State, 1973
Margaret Tcheng	Utah	BA, Wellesley, 1967

No MA Graduates were listed in the 1976 commencement proceedings.

1977

BFA:

Robin Dale Chmelar	Arizona	
Regina M. Decosse	Utah	
Maureen M. Gaddis	California	
Ruth Ann Glenn	Connecticut	
Doris Ann Husdon	Connecticut	Graduation List 1974 (Hayes)
Paul Dana Jackson	Alaska	
Constance Potter	Hawaii	
Lynda Smith	Massachusetts	
Mary Elizabeth Ward	Arizona	
Martha Mary Wolf	Illinois	

MFA:

Robert Christianson	Utah	BS, Western Michigan, 1973
Nancy Lynne Dickson	California	BA, U California, 1973
Daphne Margaret Finnegan	Ohio	BFA, Ohio U, 1974
Lee Anne Hartley	Utah	BA, Vassar, 1972 BFA, U of Arizona, 1975
Kathleen L. Hill	California	BFA, U of Utah, 1973
Susan Margaret Jamieson	Utah	BA, Lake Erie Col., 1967
Rhonda Kay Martyn	California	BA, Stanford, 1974
Joanna Mendl Shaw	Utah	BA, Mt. Holyoke, 1969
Juanita Suarez Waber	Michigan	BA, Michigan State, 1973
Patricia Lynn Weeks	Utah	BA, Mississippi State, 1971

MA;

Sheri Lavern Ille	Utah	BFA, U of Utah, 1971
Kay Lynn	England	BS, U of London, 1975
Theresa Dale O'Neill	Maryland	BA, U of Maryland, 1967
Janet Lynn Shaw	Utah	BA, U of California, 1973

1978

BFA:

Cathy Card Brimley	Utah
Judi Lou Fullmer	Utah
Margaret D. Kihm	Massachusetts
Arthur Dart Leigh	Utah
Wendy C. Levine	New York
Katharine T. Lutton	Washington
Catherine Mahoney-Myron	California
Kathleen J. McClintock	Utah
Julie A. Peden	Montana
Susan Poppy	California
Denise Rapp	Utah
Gary Lynn Reed	Alaska
Lorna C. Thayn	Utah
Amy E. Tyler	Michigan
Rheba E. Vetter	Virginia
Nancy E. Welti	Utah
Lisa D. West	Utah
Penelope Lynne Williams	Arizona

MFA:

James S. Coleman	Utah	BA, U of California, 1973
Suzanne E. Grace	Missouri	BA, U of S. Florida, 1976
Lisa Harriet Hoffmaster	New York	BA, Elmira College, 1969
Linda LeBarron	Illinois	BA, Humboldt State, 1975

Sherrie Waggener	Utah	BFA, U of So. Miss., 1972
Sara R. Wilbourne	Virginia	BA, U of Montana, 1973
Mary A. Wohl	Ohio	BA, U of Toledo, 1975

MA:

Anne J. Silvey	Australia	BA, 1963

1979

BFA:

Florence Butler	Florida	
Karen Marie Clark	Michigan	
Jane Darger	Utah	(Senior in 1976)
Therese Marie Golata	Utah	
William J. Harren	Minnesota	
Shelley S. Holmstead	Washington	
Debra A. Kyriopoulos	Utah	
Brett A. Larson	Montana	
Shirley Kaye Nelson	Iowa	
Fred Shumway	California	
Nancy Jean Weber	Colorado	
Cynthia Jean Williams	Wisconsin	

MFA:

Sybil Dianne Huskey	North Carolina	BFA, U of Utah, 1970
Allan Lazar	Pennsylvania	BS, U of Pittsburgh, 1974
Sally Ann Lewiecki	Massachustts	BA, U of Utah, 1972
Aida M. Pisciotta	California	BA, UC Irvine, 1977
Donna M. White	Arizona	BFA, U of Utah, 1973
Walter White	California	BA, UC Santa Cruz, 1975

No MA Graduates were listed in the 1979 commencement proceedings.
Virginia Tanner Bennett was awarded an Honorary Doctor of Fine Arts.

1980

BFA:

Patricia Mary Ambrose	New York	
Marilyn F. Berrett	Utah	
Sara Lynn Bogen	New York	
Margaret Ann Buchholz	Nebraska	
Patricia Jean Droubay	Utah	(Senior 1976)
Lisa Fawcett	Ohio	
Maribeth Anne Kambitsch	Ohio	
Mark Douglas Lowdermilk	Colorado	
Susan M. McGee	Washington	

Kent Eric Miller	California	
Paula Anne Mozen	California	
Charlene Murphy	Utah	
Martha Corry Olive	Florida	
Victoria M. Panella	Michigan	
Kathleen Val Peterman	Maryland	
Carol Ann Rumbaugh	Pennsylvania	
Elizabeth Kay Seder	Connecticut	
James Richard Stoddard	Utah	
Jean Lucile Tally	Alabama	
Debbie Yoshimura	Utah	

MFA:

Alan Hadley	Utah	BA, Weber State, 1973
Patricia (Peggy) Gaither	Kansas	BFA, ASU, 1976

MA;

Michael Arnow	Utah	BA, Grinnell College, 1967

1981

BFA:

Tama Lynn Herrick	Michigan	
Christine Elizabeth Jones	Utah	
Daniel Scott Leven	Michigan	
Teri Lee Nielsen	Illinois	
Debra Reich	Montana	
Debra Ann Ryals	Florida	
Darrell Gene Steele	California	
Julia Ann Vidano	California	

MFA:

Deborah Day	California	BA, UCLA, 1978
Lorrie Sue Keller	Oklahoma	BA, OK City U, 1974
Silvia Maria Martins	California	BA, U of Santa Clara, 1978
John F. Mead	Okalahoma	BS, OK City U, 1976
Mary Virginia Sprafka	Minnesota	BA, U of Pacific, 1976

MA:

Maurine Dean Grosser	Utah	BSN, Case Western, 1956
Martha Deena Levy	Pennsylvania	BFA, OSU, 1975

1982

BFA:

Victoria Elanie Andersen	Illinois	
Sandra Blumenthal	New York	
Esther Lee Burchinal	Iowa	
Elizabeth Ann Chamberlain	California	
Kristina Marie Karlsson	Washington	
Gayanne Nadelman	Washington DC	
Nancy Sullivan	California	
Kevin Roger Susco	New Mexico	
Emma Lee Thompson	Minnesota	

MFA:

Jacque Lynn Bell	Utah	BS, U of Utah, 1976
Deneen Dee Ford	Utah	BFA, NC Arts, 1973
Kristine Jean Halverson	California	BA, Stanford, 1975
Deborah Ann Stone	California	BA, UC Santa Cruz, 1974

MA:

Donald Joseph Kutshall	New York	BA, Ohio U, 1970
Olga Crossley Napper	England	

1983

BFA:

Holly Ann Altman	Massachusetts
Bruce Ballinger	Utah
Catherine Ann Califf	California
Wendy McCoy Gates	Colorado
Michael A. George	Minnesota
Jimmy Joe Glenn	Oklahoma
Betsy Nagel	Arkansas
Kerry Susan Shimizu	Utah
Rita May Snyder	New Mexico
Jeanette Beth Stander	Utah
Michael Joseph Talbot	Utah
Wendy Jean Thompson	Pennsylvania

MFA:

Ivy Hill	South Carolina	BS, Coker College, 1974
Derek Scott Holtzinger	California	BA, UC Santa Cruz, 1979
Rosalind Newmark	Kansas	BA, Franconia College, 1978
Greg Bryant Simione	Virginia	BA, George Mason U, 1980
Kim Sullivan Stevens	Utah	BS, BYU, 1979

MA:

Marian Elizabeth Tye	Australia	BPE, U of W. Aus., 1977
Jane Marie Unger	Minnesota	BFA, ASU, 1975

1984

BFA:

Monica Marie Bentrude	Illinois
Wendy Sue Dulong	Michigan
Hilary Anne Elmore	Connecticut
Marilyn Julia Henkus	New York
Laurie Wade Lacy	Utah
Diane Yukie Matsunaga	Utah
Carol Ann Seder	Connecticut

MFA:

Bestsy Ann Dickie	Michigan	BS, Michigan State U, 1976
Stephan M. Koplowitz	Washington DC	BA, Wesleyan U, 1979

No MA Graduates were listed in the commencement proceedings for 1984.

1985

BFA:

Darlene Marie Casanova	Louisiana
Diane Shan-An Hsu	Washington
Julie Lynn Kane	California
Mark William Knowles	Oregon
Sheila Catherine Lehner	Utah
Robert Michael Martinez	Colorado
Lisa Anne McCaughrean	Illinois

MFA:

Douglas Bender Raymond	Utah	BA, U of Redlands, 1976
Kathleen Lynn Caton	Utah	BA, U of California, 1979
Lee Scott Marsh	California	BA, U of California, 1980
Anna Francesca Mouat	Canada	BA, U of BC, 1982
Linda Hollier Wellborn	Arkansas	BA, U of California, 1979
Dennis Alton Wright	Utah	BFA, ASU, 1979

MA:

Joan Gonwa	Wisconsin	BFA, U of Wisconsin, 1973
Thomas Kerry Hagood	Virginia	BS, SUNY Brockport, 1978
Norma Edna Jenner	Australia	DPLMA, U of London, 1959
Leda Muhana Martinez	Brazil	U Federal da Bahia, 1978

1986

BFA:

Eric Jon Koegel	Minnesota	
Melissa Anne Monteros	California	
Emily Faye Ojala	Minnesota	
Kathleen Kiyono Oshiro	Arkansas	
Karen Lee Quinn	Ohio	
Ingrid Sel	Utah	
Tamara Ann Von Bank	Utah	

MFA:

Lisa Gaido	Minnesota	BS, U of Wisconsin, 1981

MA:

Judith Elizabeth Nixon	England	BA, U of Kent, 1983

1987

BFA:

Marianne Allen	California	
Sharon Lynn Calegar	Colorado	
Nannette Condie	Utah	
Pamela Falvo	Utah	
Wendy Ann Fink	Colorado	
Julie A. Howarth	Utah	
Edie Johnson	Utah	
Shauna E. Lyman	Idaho	
Joseph D. Ochsenreiter	Illinois	
Greta Lea Peterman	Texas	
Anne Elizabeth Reeb	Wyoming	
Kirkland Stanley Smidt	California	
Catherine Ann Wettlaufer	Colorado	Graduation List Only (Hayes)
Elyse Wintch	Utah	
Judy Lynn Winterhalter	California	

MFA:

Mark Lowdermilk	Utah	BFA, U of Utah, 1980

MA:

Rie Algeo Gilsdorf	Utah	BA, Occidental Col., 1981 MS, Washington St U, 1984
Sharon Homeyer-Perry	Florida	BA, VA Polytechnic, 1979

1988

BFA:

Daniel H. Killpack	Utah	
Kristine Marie Kolenz	Ohio	
Maria Shrewsbury LaBarge	Utah	
Leah B. McCoy	Utah	
Sherri Savick	Wisconsin	
Lara Ann Walker	Utah	

MFA:

Elsa Flores	Costa Rica	BFA, So. Methodist U, 1978
Mary Virginia Johnston	California	BA, Stanford U, 1981

No MA Graduates were listed in the commencement proceedings for 1988.

1989

BFA:

Nichole Hawkins	Utah	
Leni K. Kambouris	Utah	Graduation List Only (Hayes)
Deborah Miles	Utah	
Kristi Elise Owens	Utah	
Nadine Boynton Sorenson	Utah	
Kathleen J. Tirrell	Utah	
Bruce Grahame Wilson	New Zealand	
Elizabeth Kathleen Wood	Utah	

MFA:

Paul M. Callihan	Oklahoma	BS, CSU Edmonton, 1977
Mary Ellen Lameka	Wisconsin	BS, U of Wisconsin, 1986
Beth Ann Miklavcic	California	BFA, U of Utah, 1982
Gunild Pak	New York	BFA, U of Utah, 1985

No MA Graduates were listed in the commencement proceedings for 1989.

APPENDIX G

STUDENT-FACULTY RATIOS OF CODA MEMBER SCHOOLS (1970)

School	Graduate Students	Undergraduate Students	Full-Time Staff	Part-Time Staff	Musicians	TAs
UCLA	65	135	8 4 Tech Staff	17	3 full-time 2 part-time	10
Ohio State	12	98	9 2 Tech Staff	1	5	
Utah (Modern)	21	170	4	1	2	2
U. of Illinois	21	93	6	2	!	4
U. of Maryland	0	65	9	2	3	0
U. of Wisconsin	24	54	6	1	!	1 Tech Asst. 3
Ohio Univ.	0	30 (+ 20 on probation)	4	1 Tech Staff 1 PE Staff	?	4
Florida State	18	40	4	0	?	10
UC Irvine	4	68	3	5	?	2
U. Hawaii	1		2	8	?	1

(Compiled by Elizabeth R. Hayes, 1970, collected papers of Elizabeth R. Hayes, Department of Modern Dance, University of Utah.)

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