

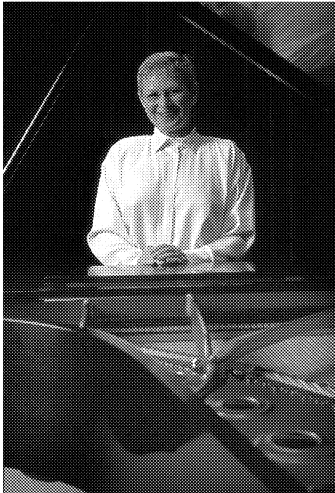


FRIENDS OF MUSIC

UNIVERSITY OF WISCONSIN-EAU CLAIRE

FIRST THERE WAS THE MUSIC

By Wil Denson



Penelope Cecchini will retire from UWEC in the spring. Her artistry, discipline, love of music, devotion to students, even her brisk daily walk to the university from Lincoln Avenue—accompanied by husband Andrea—are things classic novels are made of. Only in this case they are true. To give the best years of one's life. . .

The danger in attempting a sketch of "Penny" is that it may appear mawkish or melodramatic. "Farm girl from rustic back-country Indiana; blessed with self-sacrificing, musically gifted parents; wins life-changing scholarship to prestigious university." If something sounds too good to be true. . . Except in this case it *is* true—if much abbreviated.

Penny *was* born in rural Indiana—some 40 miles outside Indianapolis. Her parents—especially her father—*were* musicians, who, on holidays or when the work was done, brought out violin or banjo—*from under their bed*—and accompanied family sing-alongs. While in grade school and high school, Penny rose regularly at 5:30 a.m. in order to practice before the arrival of the school bus at 7:15; upon returning from school

she was assigned fewer farm chores so she might practice before supper, and was relieved of after-meal cleanup duties for more practice before bedtime. One night a week the family hurried through an early dinner to enable her mother to drive Penny to Indianapolis for her weekly five-dollar piano lesson. (Later in her career, lessons were somewhat more costly, \$175 per hour, and required a somewhat longer commute—to Italy's southern Tuscany.) Penny's dedication and discipline—and that of her family—led to a scholarship at Butler University from which she graduated Magma Cum Laude. Then it was on to Michigan State and study with internationally known concert pianist Pierre Luboshutz. And a single year later, M.M. degree in hand, Penny began her career at Eau Claire at the tender age of 22. She never left—save for a brief return to Michigan State for study with Van Cliburn competition-winner Ralph Votapek. . . Who would believe such a cliché. . .

Penny's career at the University has been concentrated in two areas: Onstage performance and studio teaching. Each is the single most important element in her career—impossible though that be. Nearly every year since coming to UWEC, Penny has presented an autumn faculty recital, scheduled early in the semester to allow her to spend the summer months in preparation—as well as "clear the deck" for the coming year's teaching. Every performance was important; each concert, each recital, each appearance on stage has constituted "an event" for Penny—the motto "the *least* you can do is the best you can" surely applies. But some performances stand out more than others: Her work with the Trio Toscano, her lecture-recital entitled "The Etudes of Frederic Chopin, Op. 25: An Intimate Encounter" (which marked the

Choral Union Concert

Sunday, May 5, 2002
5:00 PM
Zorn Arena

Ensembles/Performing Artists:

Concert Choir - Dr. Gary Schwartzhoff,
conductor

Symphonic Choir - Dr. Alan Rieck,
conductor

University Orchestra, Mr. Nobuyoshi
Yasuda, conductor

Ms. Elizabeth Hellman - soprano

Dr. Kathryn Proctor Duax - mezzo
soprano

Dr. Daniel Newman - tenor

Dr. Robert Knight - bass

Ms. Penelope Cecchini, piano

Works:

Mass in C Major - Ludwig van Beethoven
(1770-1827)

Choral Fantasia - Ludwig van Beethoven

Ticket price information available at
Service Center
836-3727

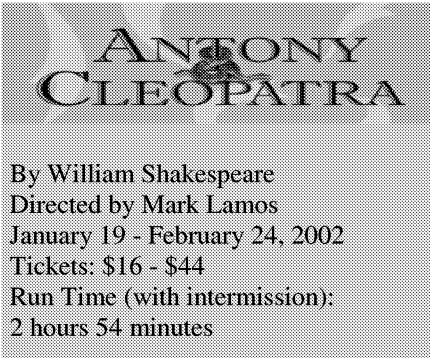
Coming Full Cycle

By Wil Denson

In the fall of 1977 a tall music/theatre freshman from St. Paul arrived unheralded and unannounced on the UWEC campus. There appear to have been no trumpets. . . . This was to become one of the qualities of the young woman—the ability to surprise. She auditioned for—and was cast in—the fall’s first theatre production, The Roar of the Greasepaint, the Smell of the Crowd—but not as the lead, but, rather, a lowly chorus member, in this case a clown. The young woman was **Laila Robins**. And, although her talent and discipline were soon evident, the speed and sheer extent of her success continue to surprise.

Laila’s years at UWEC might ironically be described as “full.” A music major, she worked at her piano and theory skills, participated in major ensembles, and presented recitals. As a theatre minor she performed in nearly every major summer and winter production during her entire undergraduate career. Equus, West Side Story, Gypsy, The Pirates of Penzance, Barefoot In the Park, Caesar and Cleopatra, these form a tiny cross-section of her work. And yet, four years later, Ms. Robins graduated in 1981 with grade point and recommendations that qualified her for The Yale School of Drama—the most prestigious American theatre school. (Laila declined an offered Fullbright Scholarship in order to attend Yale and “get on with” her career.)

Almost immediately upon completion of her MFA degree at Yale, Ms. Robins was suddenly on Broadway starring opposite Jeremy Irons in a Mike Nichols’ directed show, The Real Thing. From that point onward Laila’s career became a blur of successes and awards. To list only a few of her credits: On Broadway, The Herbal Bed; off-Broadway and on national tour, Mrs. Klein (co-starring with Uta Hagen); at Chicago’s Steppenwolf Theatre, A Streetcar Named Desire (starring opposite Gary Sinise); on television a long list of appearances on series such as “Law and Order” and “The Sopranos”—as well as co-starring with James Earl Jones in the series “Gabriel’s Fire.” And in film she appeared in a number of productions including True Crime, An Innocent Man, and Planes, Trains and Automobiles (with Steve Martin). Her honors include *two* Jefferson Awards (Chicago’s equivalent of the Tony), a Calloway Award, and a Drama Logue Award. Recently a “New York Times” theatre critic proclaimed Ms. Robins one of the finest actors in the New York area—which is to say, all of America.



Lately, Laila’s work has come full-cycle as she returns to the Twin Cities’ area for annual performances at the Guthrie Theatre. This year’s appearance is in the currently running Antony and Cleopatra—in the female *title role*, of course. (It’s rumored that Laila’s success

in heightening ticket sales has prompted Guthrie management to select their shows according to Laila’s schedule and desires. Only a rumor, of course—but a flattering one.)

In the fall of 1977 a music/theatre freshman arrived on the UWEC campus unheralded and unknown; Laila Robins is unknown no longer.

The UWEC Alumni Association & the Friends of Music are sponsoring a motorcoach trip to the Guthrie Theatre on Saturday, February 16, 2002. Tickets (\$44) include transportation, a pre-performance discussion about Antony and Cleopatra en route to the theatre, and balcony seats at the performance.

Bosendorfer



On Thursday, September 12, 2002, a maximum of 35 people may be accommodated for an event which will begin just prior to sunset in the home of **Roger Bethard**. Included will be hors d’oeuvres, beverages, commentary about the unique history of the Bosendorfer, with Roger as a soloist. In addition, the UW-Eau Claire Voice Faculty Quartet will perform, accompanied by **Barbara Young**. The evening will conclude with dessert and beverages.

This will be a fundraising event for the Friends of Music; additional informational will be provided in the near future.

THE GARY GRIFFIN YEARS

By Wil Denson

Named one of the Tribune's "Chicagoans of the Year in the Arts" in 1997, **Gary Griffin** uniquely represents the U.W.E.C. motto of "Excellence." With his work reviewed in *The New York Post*, *The Wall Street Journal*, and *Time Magazine*—not to mention all of the Chicago newspapers—Gary has clearly reached the pinnacle of success in his chosen field of theatrical direction. He is truly someone at whom U.W.E.C. can point with pride.



Gary Griffin, far left
"West Side Story," 1980

Graduating from U.W.E.C. in 1982, Gary went on to do graduate work at Illinois State University before beginning his professional directing career in Chicago, where he has worked for the past 14 years. During these years his stage productions have been seen throughout the Chicago area as well as in New York City. As *Chicago Tribune* theatre critic, Chris Jones, put it: "Anyone looking for a term that would describe the Chicago theater. . . has at least one viable option. Just call these the Gary Griffin Years." In the world of professional theatre direction, Gary has accomplished nearly everything possible. In addition to directing almost countless productions in the Chicago area, he has also served as Artistic Director for the Drury Lane Theatre, taught at Northwestern University, had several of his productions moved to New York City, and directed the world premiere of the Stephen Sondheim musical, *Saturday Night*. At times he has had as many as three of his shows running concurrently in various Chicago theaters.

Reviewers' comments point up Mr. Griffin's artistry. *The Wall Street Journal* calls his work ". . . tight, syncopated, thoughtful." *The Chicago Sun-Times* refers to Gary as ". . . a Sondheim connoisseur." *The Chicago Tribune* uses words and phrases such as: "exceptional," "exquisitely cast," and "marvelous" to describe Gary and his work. Chicago, New York, and even national theatre critics agree Gary Griffin is one of the premiere stage directors of our time.

Perhaps the clearest evidence of Gary Griffin's achievement is seen in "The Joseph Jefferson Awards." Each year New York theatre presents its "Tony Awards" to top Broadway theatre artists. Chicago—America's Second City of Theatre—awards the "Jeffersons." These citations are, quite simply, the pinnacle of theatrical success. Gary has been nominated for fifteen Joseph Jeffersons for his stage direction. He has won six.

U.W.E.C. can be very proud to be represented by someone of Gary Griffin's artistry and accomplishment.

28th Annual Viennese Ball

The 28th annual Viennese Ball, which funds music scholarships and international study awards, will be returning to UW-Eau Claire's Davies Center on Friday, April 12 and Saturday, April 13. The largest ball of its kind outside of Vienna, the Viennese Ball transforms the Davies Center into romantic Vienna with a variety of cuisines, musical entertainment and an opportunity to buy flowers, chocolates and crystal.

Upon entrance to the ball, one will hear music performed by the *Harp Ensemble* directed by **Serena O' Meara** and the *University Brass Choir* conducted by **Rodney Hudson**. UW-Eau Claire's *Singing Statesmen* and *Women's Concert Chorale* will perform the opening ceremony and early evening choral concert. And, for those with a fondness for dancing, the *University Symphony Orchestra* and *Jazz Ensemble* will perform Strauss waltzes and music of the Big Band Era in the grand ballroom, while the polka band, *Dorf Kapelle*, out of Plymouth, Wisconsin, will perform in the Golden Lion festival hall. The musical entertainment also will feature vocal jazz ensembles in the Burgtheater, jazz combos in the Rathskeller, and an optional sing-along with a pianist in the American Bar. For a final touch of 19th century Viennese elegance, the *Voix Faculty Quartet*, *Wisconsin Woodwind Quintet*, and UW-Eau Claire piano majors will perform in the Bösendorfer Salon.

A variety of cuisines will be available throughout the evening including hors d'oeuvres, authentic Austrian specialties and soups, sandwiches and brats, wines and beers from the old and new world, American style bar service, and delicious tortes and coffee. For an additional charge, one may also enjoy the traditional midnight breakfast, Katerfrühstück, a buffet with omelets prepared to order, fresh fruits, and an assortment of breads, rolls, and beverages.

For tickets or more information on the Viennese Ball visit www.uwec.edu/dc/AP/VBall or call (715) 836-4833.



MAKIN' IT

By Wil Denson

In early October, 2001 the new film *Heartbreakers* opened nation-wide with a star-studded cast featuring Gene Hackman, Sigourney Weaver, Anne Bancroft—and UWEC alum *Michael Andrew Mechelke*. Not bad for a Menomonee Falls kid. The film biz might be an unfamiliar arena for Michael/Mike/Mech—as he was variously known at UWEC—but little else is new to him in the world of professional entertainment.

Michael Andrew—his professional name—graduated from UWEC in 1987 with a Theatre Major and a music passion. He was wildly active in all phases of theatre—musicals, non-musicals, summer theatre, winter theatre. Mike was our student advertising assistant for three years doing everything from grunt-level “nailing-up-posters-and- chalking-sidewalk work” to some very classy conceptualizing. He was also involved in Vocal Jazz, M.C.-ed *Cabaret*, and—in his spare time—formed his own “Michael Andrew Trio.” If you spotted someone sitting serene and uninvolved on the showbiz sidelines, it wasn't Mike.

Upon leaving UWEC Michael's unique combination of music, theatre and promotional skills—not to mention frenetic energy, ambition, organization abilities and sheer talent—quickly enabled him to claw his way into the frantically competitive world of live entertainment. Starting as a lowly song-and-dance man with the Carnival Cruise Lines, Mike soon established himself as a headliner who could do the job—any job. (Michael is still frequently employed by Carnival Cruise, but now he's a “fly in” performer—someone who is jetted and helicoptered to “far-away places with strange sounding names” to do *very special* gigs.)

Mech's work with Carnival was followed by a series of solid—and often flashy—successes. He and his orchestra (he has his own orchestra, of course) played New York City's famous Rainbow Room where he “fronted” as singer and bandleader for 25 months. (New York radio station WQEW ran a weekly series featuring Mech and his orchestra live from the Rainbow Room.) He headlined with the Florida Symphony, wrote both music and “book” for a very successful musical comedy, recorded any number of compact disks (Mike owns and operates his own recording studio—his salute to Frank Sinatra is soon to be released), headlined for many months at Merv Griffin's Coconut Club in Beverly Hills, and was featured with: The Orlando, Akron, and San Antonio symphony orchestras. Whew. (And that for just a cross-section of his accomplishments.)

The UWEC Music and Theatre faculty probably can't claim complete credit for his success—Mike may have had *something* to do with it—but there seem to be more than enough kudos to go around. (Did we mention Mike was named UWEC “Outstanding Recent Alumnus” in 1999?) In a tough business, isn't it great to see someone makin' it. . . .



L.A. OPERA COACH TO GIVE MASTER CLASSES

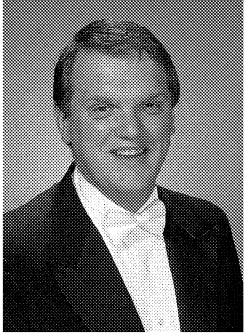
Daniel Bridston is currently the Music Director of Community Programs for the Los Angeles Opera. In this capacity he conducts two productions each season, working with and performing for more than 26,000 students a year. He is a member of the National Association of Negro Musicians (NANM), and many other community groups, both accompanying singers in recital and presenting master classes in opera to students of the Los Angeles Unified School District. In addition, he is an active lecturer, presenting talks about opera to many community groups and educational seminars

Mr. Bridston taught at the American Institute of Musical Studies in Graz , Austria for ten years, and worked for three years as a performance artist in New York City.

In addition, he has worked as a vocal coach and accompanist since 1975, when he graduated from California State University, Los Angeles with degrees in Piano Performance and Choral Conducting.

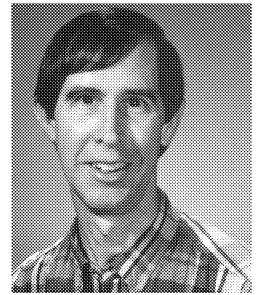
The Department of Music and Theatre Arts is pleased to offer master classes on Friday, February 22 in Gantner Concert Hall in the Haas Fine Arts Center featuring Daniel Bridston, Coach and Accompanist from Los Angeles. Mr. Bridston will work with voice students critiquing their performances in opera and music theatre. The sessions are open at no charge for those who wish to observe. For information please call the Department of Music and Theatre Arts at 836-2284.

New Faces in the Department of Theater and Music



Dr. Alan Rieck conducts the Women's Concert Chorale, Symphonic Choir, Women's Chorus, and teaches courses in music education. Prior to his current appointment, Dr. Rieck served as Assistant Director of Choral Studies and professor of music education at Northern Arizona University in Flagstaff, Arizona where he taught courses in conducting, current issues in music education, and music education teaching methods; and conducted the Men's Chorale and Women's Chorale. While in Flagstaff he also served as assistant director of the Master Chorale of Flagstaff, was the founding director of the Children's Chorale of Flagstaff, and during the 2000-2001 school year served as the NAU Director of Choral Studies. Prior to moving to Arizona, Dr. Rieck taught and conducted at the University of Wisconsin-Madison, conducted the top performing groups of the Madison Children's Choir, and served as chorus master for the Madison Symphony Orchestra Chorus. Dr. Rieck is an active member of the American Choral Directors Association and Music Educators National Conference. He holds a B.M. degree in Music Education, M.M. degree in Music Education, and Ph.D. in Curriculum and Instruction, all from the University of Wisconsin-Madison.

Gary W. Don earned Bachelor of Arts degrees in music and chemistry from the University of California Santa Cruz, and Master of Arts and Doctor of Philosophy degrees in music theory from the University of Washington. He taught theory and aural skills at the University of Washington and Skidmore College before joining the UWEC faculty. He teaches freshman and sophomore theory and aural skills, twentieth-century techniques, orchestration, form and analysis, counterpoint, and theory pedagogy, and sponsors student research projects. His own research interests include Goethe's influence on music theorists of the nineteenth and twentieth centuries, overtone structures in the music of Debussy, and modality in the music of Prokofiev. He has presented papers on these topics at the West Coast Conference of Theory and Analysis and at national meetings of the Society for Music Theory, and has published articles in *Computer Music Journal*, *In Theory Only*, *Perspectives of New Music*, and *Music Theory Spectrum*.



Jody Sekas is an assistant professor in the Department of Music and Theatre Arts and is the faculty scenic and lighting designer for all UW-Eau Claire Theatre productions. He teaches courses in stagecraft, scenic design, lighting design, and advanced technical theatre topics. Prior to joining the department, Sekas served for four and one-half years as the resident scenic and lighting designer at the Sioux Falls Community Playhouse in Sioux Falls, South Dakota. In addition to his resident design and collegiate experience, Sekas has done freelance design work for the University of Sioux Falls, Omaha Theatre Company for Young People, Chippewa Valley Theatre Guild, and served as assistant scenic designer for The Western Stage. Sekas received a Bachelor of Arts degree in Technical Theatre from the University of Wisconsin-Eau Claire and a Master of Fine Arts degree in Scenic Design and Technical Direction from Humboldt State University in Arcata, California.

No Side Show

UW-Eau Claire music/theater Alumna, **Kersten Rodau**, received rave reviews for her role in "Side Show," which theater critic Dominic Papatola of the *St. Paul Pioneer Press* called a "deft and tricky musical."

"Side Show" is a musical that follows the lives of the real-life Hilton sisters, conjoined twins who battled their way from a life in a carnival freak show to becoming stars of the Texas Centennial. Rodau plays Daisy, the more outgoing sister, who dreamed of life as a star.

According to Papatola, although Rodau and Shannon Warne, who plays Daisy's sister are attached, they do a superior job of distinguishing themselves from each other.

"Each has the ability to make the other disappear when singing a plaintive solo number," Papatola said.



Far right, Kersten Rodau
"Into the Woods", 1994

"Side Show" made its Broadway debut in 1997 and is loosely based on a 1951 film. "Side Show" plays at Park Square Theater in St. Paul through February 16. Information is available by calling 651-291-7005.

Events Calendar

February			
17	Faculty Recital: Paul Kosower, cello	2 pm	Phillips Recital Hall
17	Faculty Recital: Donald Patterson, piano	4 pm	Gantner Concert Hall
24	Faculty Recital: Rodney Harrison, trombone	4 pm	Gantner Concert Hall
24	Swing Dance featuring Jazz Ensemble III	6:30 pm	Oakwood Mall Food Court
27-28	Theatre: Death and the Maiden	7:30 pm	Riverside Theatre
March			
1-2	Theatre: Death and the Maiden	7:30 pm	Riverside Theatre
2	Concert: Eau Claire Chamber Orchestra featuring Mary Burton, cello and Barbara Wimunc-Pearson, piano	7:30 pm	Grace Lutheran Church
3	Concert: American Choral Directors Association	2 pm	Gantner Concert Hall
5-9	Theatre: Death and the Maiden	7:30 pm	
10	Concert: Wind Symphony and Symphony Band	2 pm	Gantner Concert Hall
14	Artists Series: Dave Holland Jazz Quintet	7:30 pm	Zorn Arena
15-16	Jazz Festival	All day	Haas Fine Arts Center
15	Jazz Festival Concert	7:30 pm	Memorial High School
16	Jazz Festival Concert	7 pm	Memorial High School
17	Concert: String Orchestra	2 pm	Gantner Concert Hall
20	Concert: Symphonic Wind Ensemble	7:30 pm	Gantner Concert Hall
April			
4-5, 6	Children's Theatre: A Midsummer Night's Dream	7:30 pm	Kjer Theatre
6-7	Children's Theatre: A Midsummer Night's Dream	1:30 pm	Kjer Theatre
7	Concert: Scholarship Concert	2 pm	Gantner Concert Hall
7	Concert: Les Favorites	4 pm	Phillips Recital Hall
11	Concert: Wisconsin Woodwind Quintet	7:30 pm	Gantner Concert Hall
12-13	Viennese Ball	6:30 pm	Davies Center
14	Faculty Recital: Paul Kosower, organ	2 pm	Gantner Concert Hall
14	Faculty Recital: Nancy McMillen, saxophone	4pm	Gantner Concert Hall
16	Concert: Cane Mutiny Bassoon Ensemble	7:30 pm	Gantner Concert Hall
17	Concert: University Brass Choir	7:30 pm	Gantner Concert Hall
18	Artists Series: Moses Hogan with the Singing Statesmen, Women's Concert Chorale, Concert Choir and the Voice Faculty Quartet	7:30 pm	Zorn Arena
18	Concert: Jazz II	7:30 pm	Gantner Concert Hall
19	Concert: Vocal Jazz	7:30 pm	Gantner Concert Hall
21	Concert: Concert Choir	2 pm	Gantner Concert Hall
25	Concert: Jazz III	7:30 pm	Gantner Concert Hall
27	Concert: Associated Male Chorus Fest with the Singing Statesmen	7:30 pm	Zorn Arena
28	Concert: Women's Concert Chorale	2 pm	Gantner Concert Hall
28	Concert: Wind Symphony	5 pm	Gantner Concert Hall
29	Concert: University Band and Women's Chorus	7:30 pm	Gantner Concert Hall
30	Concert: Jazz IV	7:30 pm	Gantner Concert Hall
30	Artists Series: Death of a Salesman	7:30 pm	Zorn Arena

Continued on next page...

May			
1	Concert: Tuba and Trombone Ensembles	7:30 pm	Gantner Concert Hall
2	Concert: Percussion Ensemble	7:30 pm	Gantner Concert Hall
2-4	Theatre: Picasso at the Lapin Agile	7:30 pm	Riverside Theatre
3	Concert: The Singing Statesmen	7:30 pm	Gantner Concert Hall
5	Theatre: Picasso at the Lapin Agile	1:30 pm	Riverside Theatre
5	Concert: Symphony Band	2 pm	Gantner Concert Hall
5	Concert: Choral Union	5 pm	Zorn Arena
8-11	Theatre: Picasso at the Lapin Agile	7:30 pm	Riverside Theatre
11	Concert: Chippewa Valley Youth Symphony	3 pm	Gantner Concert Hall
20	Concert: The Singing Statesmen Bon Voyage Concert	7:30 pm	Gantner Concert Hall

For Tickets to University events call the Service Center at 836-3727

La Boheme

Giacomo Puccini's opera, *La Boheme*, will be performed in March by the Minnesota Opera. Set in nineteenth century Paris, the opera tells the story of the lives and loves of young Bohemians, who find laughter and gaiety during the tough times that plague their lives.

Stephen Mark Brown, winner of the 1992 Opera Company of Philadelphia/ Luciano Pavarotti Competition, will be singing the role of Rodolfo, a romance poet. Nicolle Foland, winner of the prestigious ARIA award (1997), will be singing the role of Mimi, the flower-maker.

Ordway Center for the Performing Arts,
St. Paul, Minnesota
March 2 7:30pm
March 3 & 10 2:00pm
March 5-9 7:30pm
\$27-\$86



Friends of Music

Contributor's Information

YES, I want to support the Department of Music and Theatre Arts through my contribution to Friends of Music, a portion of which will be used to enhance the Scholarship and Endowment Funds.

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Friends of Music is an affiliate organization of the UW-Eau Claire Foundation. Your gift is tax deductible to the extent allowed by law. Please **return** this with your check made payable to **UW-Eau Claire Foundation, Inc.** to:

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First There Was the Music Continued from Page 1

dedication of the Haas Fine Arts Center), her collaboration with Robert Baca and the UWEC jazz ensemble in a CD recording of Gershwin's "Rhapsody In Blue," and, most recently, her appearance with Nobuyoshi Yasuda and the Chippewa Valley Symphony doing Tchaikovsky's "B-flat Minor Piano Concerto" form a "short list" of memorable performances. Artist? Artist-In Residence? Artist-teacher? Master teacher? Choose a title, all are deserved.

Penny's teaching career, like her concert work, is based not in emotionalism but in the thoughtfully considered principles that have come to guide her work: "It's not important that students like or remember *me*. It *is* important that they remember what I teach them." One must know *how* to practice. One must be *honest*. One must be *faithful to the music*. One must somehow escape the frenetic noise of our world and find an inner-silence. One must love. One must have soul. The countless keys of a master teacher.

Isn't it odd and somehow perverse that the finest artist-teachers must leave while at the height of their powers. When one finally has the music and the teaching "right," when one finally makes full sense of a career—it's suddenly over. As Penny herself has expressed it, she has "never walked in finer strides than now." After 36 years at Eau Claire, Penelope Cecchini will retire in the spring.

The Mental Health Association Invites You to Attend a Swing Dance

Music by UW-Eau Claire Jazz Ensemble III
 Sunday, February 24-9:30 PM
 Oakwood Mall Food Court
 Doors Open at 6:15
 Tickets available at the Mental Health Association Office
 515 South Barstow
 835-9720
 In advance: Students \$5
 Seniors (62 and above): \$7
 General Public: \$10
 Tickets are an additional \$1 at the door.



Proceeds to fund services and programs of the Mental Health Association with a special focus on Stop the Violence in our Schools



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