

# GOUCHER COLLEGE dance

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## La Vita è Bella: Three Months of Dancing in Italy

By Alyssa Santos '10



Spring 2009 students of the Accademia dell'Arte, including Goucher students Emeri Fetzer, Emily Frederick, Sierra DeSalvia, Alyssa Santos, Becca Welna, and Claire Van Ryswyk, with teacher Giorgio Rossi.

*Photo courtesy of Alyssa Santos*

This past January, six other Goucher girls and I embarked on a journey to the beautiful hills of Tuscany to attend the Accademia dell'Arte. Our home for the next three months was a hillside villa overlooking the small town of Arezzo, with 37 American students in total studying either dance or theater together in one community.

There were only American students at the Accademia, including Muhlenburg, Sarah Lawrence, Emory, Boston University, Meredith, and Cornish, as well as Goucher. There were 16 dancers—15 female and one male—and 21 theater students in spring 2009; it was the largest number of students that the Accademia had ever accepted.

The dance track was extremely different from anything I have experienced before; we were taught by a diverse collection of dance instructors with an attitude toward technique differing greatly from the education I have been receiving here at Goucher. We took ballet once or twice a week, sometimes traveling into town by bus to take ballet from Carolina, a former ballerina, and Rebecca, a teacher from the local studio. This was the first year that the Accademia had really implemented ballet into their program, since there had been an increased request for it. Modern was taught by Rita Petrone; her class was based on movement analysis before practical execution, which is related to the European traditions of contemporary dance. We focused mainly on how to do something—this aspect was really stressed at the Accademia. It was not what we did, but how we did something that mattered. These differences in the teaching over at the Accademia were much needed for me and the other women to grow as dancers.

Dance composition was taught twice a week by the quirky Giorgio Rossi, who challenged us during classes to be in our bodies more and to use our bones rather than muscles. At the end of the semester, we put on a show featuring our own solos, duets, and group pieces that we had choreographed and worked on for most of the semester.

*"La Vita è Bella," continued on page 2*

# The Continued Legacy of Harriet Sauber Eisner

By Kitty Dean '11

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Cast of "D-Construction"  
Photo courtesy of Billie Weiss

In spite of the pressing economic crisis taxing the nation, President Sandy Ungar showed his sincere dedication to the Goucher College Dance Department by allotting the time, energy, and money to renovate part of the Student Recreation Center into a new dance studio. The studio, dedicated and named for Harriet Sauber Eisner '43, will be the fourth studio available to Goucher dancers for classes, rehearsals, workshops, and auditions. The studio will be fully equipped with state-of-the-art barres, a studio-sized uncut piece of marley, the tools needed for aerial dance, and technical equipment essential to broadening the perspectives and opportunities of the current and prospective dancers of the department.

On Friday, September 11, 2009, approximately 100 alumnae, trustees, members of the board of directors, faculty, staff, and students gathered in the Todd Dance Studio to celebrate Harriet Sauber Eisner and to dedicate the new studio in her name. Sandy Ungar welcomed guests to the event and stated that he was "thrilled that Harriet [was] able to enjoy the celebration." Eisner's cousin Bobbi Cox '65 and her daughter Nancy Eisner '72 spoke about the extraordinary ways that Eisner has blessed their lives. Cox said of Eisner, "Actions speak louder than words, and Harriet dances." She is a "distinctive and dependable" mentor and teacher to many young dancers, to whom she has taught valuable life lessons in addition to dance training.

Amanda Thom Woodson, associate dean for undergraduate students and former dance department chair, spoke on behalf of the Dance Department founder, Chrystelle Trump Bond, who was unable to attend the ceremony, and gave a short history of Goucher dance. Elizabeth Lowe Ahearn, current chair of the department, then reminded the attendees about the importance of the new studio, gave details about what equipment will be included in the studio, and assured all that it is a necessary addition to the ever-expanding, ever-developing Dance Department. She thanked Sandy Ungar for his dedication, and said that there will be "great impact upon the department" because of the new studio. Thom Woodson presented flowers to Eisner as she arose to speak.

Eisner began her address by stating that she "speaks from her heart" in her sincere wishes to thank a number of people for allowing her to teach dance for as long as she has. She spoke about her recent battle with pancreatic cancer, but announced that she now is blessed to be well and healthy. She then touched upon her first involvement as a teacher at Goucher during World War II. She was a student, but when the physical education teachers went off to the war, she took over and taught dance, including folk, swing, and square dancing. She thanked Bobbi Cox and her joyful way of approaching everything, Sandy Ungar for his dedication, her daughter Nancy and son-in-law Steve for assisting her, and all who attended the ceremony.

Three dance pieces were then performed by Goucher dancers to celebrate Harriet and the new studio. First, Ashley Turenchalk '10 performed Doris Humphrey's "The Call/Breath of Fire." Second, Angelica Daniele '09 performed "Two Ecstatic Themes," also choreographed by Doris Humphrey. Finally, the cast of Septime Webre's residency, Lizzy Purcell '12, Sophie Kurek '13, Gretchen Funk '13, Courtney Colarik '11, Megan Simon '13, and Maya Felton '11 performed a section of "D-Construction," Webre's intense piece dedicated to Merce Cunningham.

## La Vita è Bella: Three Months of Dancing in Italy

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We also studied the ancient popular dance of the Tarantella with Gianni Bruschi, who brought in different instructors and musicians who are part of the Teriaca Association. The best part of my experience at the Accademia was the process of learning the Tarantella from Bruschi and performing it with the theater students on stage in Cortona during an end-of-the-semester performance.

While our primary focus at the Accademia was dance, or theater, we were also required to take an Italian class and a philosophy of art class, in which we studied the classics of Plato, Aristotle, Hegel, and others.

My study-abroad experience in Italy was something that I will never forget because of the wonderful times I had with 36 other beautiful artistic souls, as well as the continued growth I have noticed in myself since returning to Goucher. At the Accademia, we lived together, we ate together, we danced the Tarantella together; we were a family.

# Get to Know Christopher Fleming

By Megan Lynn '11



Christopher Fleming

This fall, Christopher Fleming, former principal dancer with the New York City Ballet and internationally renowned choreographer and teacher, joined the Goucher Dance faculty and is teaching high-intermediate and advanced ballet classes and a partnering class.

## What inspired you to start dancing?

I guess it was just in the family genes. Three generations of my family have been involved in dance and theater. My uncles danced on Broadway, my mother and my uncle founded a professional ballet company, my father was a film director, my sister did films, my brother became a principal dancer at 21, and now my daughter is dancing at Ailey.

## Jessica Lang Residency

By Muriel Mills '11

Jessica Lang, a freelance contemporary choreographer, taught classes to and set her choreographic work "Prayers" on Goucher dancers from October 16 to 23, 2009. Lang is a graduate of the Julliard School and danced with Twyla Tharp before starting her career as a choreographer. Lang has staged works on companies including the American Ballet Theatre, the Richmond Ballet, and the Pennsylvania Ballet, and her work has been performed across the United States and around the world.

"Prayers" premiered in 2008 at New York University Tisch School of the Arts. The music, Pergolesi's "Stabat Mater," a hymn about Mary, Jesus Christ's mother, at his crucifixion, empha-

## Who was your biggest role model growing up?

My Uncle Kip (Broadway/modern dancer) and my Uncle Ron (Broadway choreographer).

## What was your favorite role to perform?

Jerome Robbins' "Fancy Free." It was an enormous amount of fun. The role just suited me well.

## Do you have any funny or embarrassing performance experiences?

One time during a performance of "Stars and Stripes," I grabbed the wrong hat backstage. I went onstage with a black hat that had a big yellow feather instead of a black feather. I couldn't figure why everyone was cracking up onstage. There was also this one time when I was the lead in the fourth movement of *Western Symphony*, all my friends in the audience had just come from a Bruce Springsteen concert. So, in the middle of the ballet they start chanting, "Chris! Chris! Chris!" I was supposed to throw my hat offstage during the pas de deux, but instead I threw it out into the audience screaming, "Yahoooooo!" The ballet mistress was not too happy with me after the performance.

## What choreography are you currently working on?

I set a new work on the Dayton Ballet that premiered on October 29, 2009. The ballet is about the life of Edgar Allen Poe, particularly his descent into madness and his interactions with

four particular people: his mother, his wife, his lover, and his surrogate father. I incorporated elements from [Poe's stories], and the raven, adapted from Poe's poem of the same name, is a central figure throughout the entire ballet.

## What advice can you give to Goucher dancers?

Get up every day and approach it like you mean business. Everyone gets better at different levels, at different speeds. It's so individual. You have to learn to work hard for yourself. It gets fun when you get better. You also have to love it, otherwise it's too hard.

## Will you continue choreographing and teaching or do you have other plans for the future?

For the time being I want to continue choreographing and teaching. I have commissions lined up for next year. But I do love to teach. It motivates me to push people, especially when I see them improving. It's a very gratifying job, and I feel very endeared to my students. Ballet is not something that you can pass down through writing. It's something that is passed down from one generation to the next in the classroom. You, as a dancer, are a product of what you have learned in your career. Remember: art lifts us up. And you can't be an artist without technique. Become a master of technique first, and once you get it, you can have fun.

sized the religious undertones in the piece. The dance features nine dancers and nine chairs, representing church pews, that create symbolic images of the cross and religion, and it explores unity as well as the relationship between the individual and the group. The dancers wear pointe shoes, but the choreography is a blend of strong classical ballet technique, modern style, and even jazz influence, which demands the dancers and audience members to be open to contemporary movement.

Lang's choreography highlights the manipulation of space, musicality, thematic material, and emotion. She enjoys using props as central components to the choreography and the

space. When choosing a dancer, Lang says she looks for work ethic, energy, and the artistic and emotional capacity to handle the prominent emotions in her choreographic material.

Lang is an inspiring teacher and choreographer. She is reassuring, soft-spoken, and calm—but challenging. She demands precision and hard work in both class and rehearsal, and she encourages dancers to develop greater artistry and thought beyond the movement and the actual steps. Lang's choreography requires the courage to connect with one's peers and identify and react to the emotional conflict within an individual.

# Left Exit

By Kelsey Hobbs '12

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Early in September, we had the great pleasure of working with Séan Curran, the modern dance choreographer and this semester's artist in residence. Curran, whose training began in traditional Irish step dancing, has danced with groups including the Bill T. Jones/Arnie Zane Dance Company and Stomp. In setting his work "Left Exit" on the Goucher Dance Department, Curran intended to incorporate the piece into a new work-in-progress series for his own dance company, the Séan Curran Company, which he founded in 1997. "Left Exit," a work which, according to him, was initially intended to explore the notion of religion and to ask questions like, "Where does religion fit into society?" and "Did man create God?" transformed itself throughout the rehearsal process into a work exploring "conversations" and the ongoing dialogue among diverse individuals.

The rehearsal process was one of both experimentation and intimate collaboration. Our physically, mentally, and spiritually diverse cast worked together with Curran to choreograph and experiment with in-depth movement relationships.

During our first rehearsal, for example, Curran guided us through the choreographic exercise of "building a phrase," through which each of us created a unique movement signature, building off of the movements of the previous dancer. We created these movements on impulse, (largely due to Curran's persistent shouting: "Don't think! Don't think! Just go!") and, as a result, formed a continuous, yet stylistically diverse phrase of movement.

In later rehearsals, we built upon this phrase and other phrases derived from similar choreographic techniques, and we used the material to create "counterpoint" duets, trios, quartets, and quintets. All of the work was highly collaborative; during each rehearsal, we were challenged as a cast to create and discover new movement relationships with one another. The movement relationships, or conversations, we cultivated and developed during these rehearsals ultimately became the dance itself.

From Séan's body-mind-and-spirit, emotional-rollercoaster, warm-up classes to our intimate, kooky, collaborative, and deeply poignant rehearsal times, the experience was unique and exhilarating. Séan Curran, choreographer, Irish step dancer, and comedian extraordinaire challenged us, through the experience, to expand our creative and choreographic abilities and to foster deeper connections between our minds and our bodies.

**Taken at the Meet the Artist with Sean Curran on September 11, 2009**  
*Photos courtesy of Ashley Evans*



# Oh, the Places You'll Go: The Pilates Method

By A. Michelle Mulreaney '07

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My experience with the Pilates Method began here at Goucher College. As a dance major, I was fortunate enough to be able to take the academic class with Elizabeth Lowe Ahearn. I learned how Pilates could improve my dancing and physique. I fell in love with Pilates because of the technique, mental focus, and workout that it requires. But I also had another love: the French language. With graduation nearing, I had to decide what to do after college. I thought to myself, why can't I do Pilates and French?

In April of 2008, one year after graduation, I had packed my life in a suitcase and was on a flight to France. Le Studio Pilates d'Aix-en-Provence was waiting for me. I had contacted a Pilates teacher-trainer who is certified through the Romana's Pilates Teacher Certification Program and who said I was welcome to do my training at her studio. I found a nice apartment building, circa 1200-something, that was close to the studio and in the center of town. My life became a wonderful *mélange* of Pilates, French, good food, good wine, outdoor markets, and beautiful scenery. It was truly a dream.



**Pilates studio**

I did not realize what I had gotten myself into. Not only was I enrolled in a physically vigorous training program, but it was also a mentally tough challenge to become fluent in another language. I had to answer the phone at the studio, greet new customers and try to explain to them what exactly Pilates is, which is difficult even in English. I observed the way my instructor trainer taught the Pilates exercises, and I listened to her vocabulary choices. For example, in English we can say to someone, "Peel your back off the wall," as an image to help him or her understand how to

articulate the spine. If I used that phrase in French, clients would look at me as if I were crazy. I realized I was not only learning French words, but also the language and usage of their words. After a couple of months, I was teaching Pilates classes of two or three people entirely in French. I picked up a couple "Franglais" words along the way too such as, "Scooppez-vous!" and used them to my advantage.

Currently, I am teaching the new Goucher faculty/staff/student Pilates mat class in our satellite location, in the Julia Rogers building. Teaching at Goucher feels like I have completed a circle, and I can see how valuable my experience in France has been to my understanding of Pilates. If it were not for the strong Pilates training I received here at Goucher, I would not have been able to travel across the world to train with people under the same renowned Pilates school.

I encourage all faculty, staff, and students alike to try out Pilates at our Julia Rogers location; you may fall in love with Pilates, like I did. You never know where Pilates might take you in the future.

## A Tribute to Merce

By Courtney Colarik '11

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On the second day of early arrival for the Fall 2009 semester, the Todd Dance Studio was packed with dancers auditioning to be in a piece set by Washington Ballet Artistic Director Septime Webre. We dancers learned that Webre was resetting a piece he had choreographed 10 years before—"D-Construction"—a piece that was conceived for and performed by four men. As Goucher's Dance Department lacks four men, Webre decided to adapt the choreography for women, who would wear pointe shoes, no less. Despite some modifications for double tours and the addition of pointe shoes, the piece did not change drastically.

Webre's time dancing for the recently passed Merce Cunningham inspired him to reset this

dance. "D-Construction" is a tribute to Cunningham; even the music, a John Cage piece, is an added tribute to Cunningham.

Working with Webre was an intense experience. I have never been through something quite like it. "D-Construction" is very athletic and filled with jumps, turns, and runs. It feels like the antithesis to the lightness we have come to expect from ballet; though, instead, it is grounded and designed to show off the pure physicality of the dancer. Webre focused on specific details, having us rehearse small sections ad nauseam, it seemed. We did not spend a lot of time listening to the actual music until the end of the week.

Working with someone with such an extensive background as a dancer, performer, choreographer, and director is something to be appreciated. Webre has worked with many numerous prominent American artists, including Merce Cunningham, Alvin Ailey, and Paul Taylor, and his works are performed by many companies in North America. Knowing his history and his importance to the dance world may have been intimidating, but it also inspired me and the other dancers to work extremely hard in his presence. Hopefully, in performing "D-Construction," we can do the piece justice, not only for Webre, but also in honor of the late Merce Cunningham.

## Fall 2009 Calendar of Events

### THURSDAY, NOVEMBER 19

Fall Dance Concert Matinee  
Kraushaar Auditorium, 11 a.m.

### FRIDAY–SATURDAY, NOVEMBER 20-21

Fall Dance Concert  
Kraushaar Auditorium, 8 p.m.

### SUNDAY, NOVEMBER 22

Auditions for Rosenberg Scholarships  
and performance concentration

### TUESDAY, DECEMBER 1

ACDFA adjudication  
Todd Dance Studio, 8:30 p.m.

### FRIDAY-SUNDAY, DECEMBER 4-6

361 Concert  
Todd Dance Studio, 7:30 p.m. and 3 p.m.

### FRIDAY, DECEMBER, 11

Melissa Brady Senior Independent  
Project Showing  
Todd Dance Studio, 7:30 p.m.

## Spring 2010

### SUNDAY–SATURDAY, JANUARY 3–23, 2010

Intensive Course Abroad in  
London, England

### MONDAY, JANUARY 4

Rosenberg Application Deadline

### FRIDAY, JANUARY 29

Dance Major/Minor Reviews  
Todd Dance Studio, 3–5 p.m.

### FRIDAY–SUNDAY, FEBRUARY 5 -14

Gen Horiuchi ballet residency

### FRIDAY, FEBRUARY 12

Meet the Artist with Gen Horiuchi  
Todd Dance Studio, 6–7 p.m.

### SUNDAY, FEBRUARY 14

Auditions for Rosenberg Scholarships  
and performance concentration

### FRIDAY–SUNDAY, FEBRUARY 19–28

Larry Keigwin modern residency

### FRIDAY, FEBRUARY 26

Meet the Artist with Larry Keigwin  
Todd Dance Studio, 6–7 p.m.

### WEDNESDAY–SUNDAY, MARCH 17–21

ACDFA at Virginia Commonwealth University

### FRIDAY, MARCH 5

Open Marley  
Todd Dance Studio, 7 p.m.

"Calendar of Events," *continued on back*

## Professor Performs in New York

By Stephanie Walker '12



Glenna Blessing

Photos courtesy of [www.ClancyWorks.com](http://www.ClancyWorks.com)

On October 23 and 24, Glenna Blessing, an assistant professor in the Dance Department and 1998 graduate of Goucher, participated in ClancyWorks Dance Company's first New York season. Blessing has been with the company since 2005.

ClancyWorks is a Maryland-based nonprofit dance company founded by Adrienne Clancy in 2001. Prior to starting the company, Clancy taught at Goucher College, George Washington University, and the University of Maryland, Baltimore County. She continues to teach at George Mason University and to conduct residencies all over the nation, including at Goucher. Two other Goucher grads are affiliated with the company; Mathew Heggem '06 joined in 2005, and Melissa Talleda '09, is now an apprentice with the company. Glenna used Melissa as an example of how students of dance can form connections through residencies, as her relationship with Clancy grew out of a residency.

Clancy uses choreography in distinctive ways, especially in her use of partnering, props, and sets. The partnering is exciting and is used to illustrate relationships. Props, such as the ladders featured in "On Taking Steps To Climbing Mountains," are used to illustrate a theme or idea. In addition to performing culturally relevant works, the company is deeply

involved in community education, serving as the company in residence for the Baltimore D.A.R.E. (Drug Abuse Resistance Education) dance program. Company members collaborate with Baltimore County Police officers to inform students about the effects of drugs and to teach students how to stay drug-free by providing alternative options.

The show being performed in New York is titled ClancyWorks in Concert and is a collection of four works that showcase the range and diversity of the company. Rehearsals began in August, and although three of the four pieces have been performed previously, they each have evolved from their original forms.

"On Taking Steps to Climbing Mountains" is a display of theme development. A piece for five people, it begins with a solo performed by Blessing. As the piece developed, dancers were added, reinforcing and continuing the exploration of its themes. The other pieces are "Light Armor," performed with a Plexiglas set, "Paths Unturned," a world premiere, and "Noise," another, more athletic, duet. The works are all accompanied live by Leah Smith and Zak Fusciello. Each work explores varied philosophical and cultural ideas, hopefully giving every audience member something to take home and think about.

# Juliet Forrest's Sabbatical: An Eclectic Approach to Choreography

By Lizbie Harbison '11

How do you teach choreography? Goucher's dance majors are required to complete dance composition at the intermediate level, but from whose philosophy are we learning? At the beginner level, dancers read Doris Humphrey's *The Art of Making Dances*, and while Humphrey has an excellent philosophy that has been woven into many choreographers' work, there are also many other opinions about choreography to be explored. How can teachers possibly choose from which background to use?

Last semester, Juliet Forrest took a break from teaching modern and choreography classes and spent her sabbatical researching in order to solve this very problem for her first book. She is currently in the midst of interviewing 18 choreographers from all over the United States and completed nine interviews this past spring and summer. By interviewing past mentors and

colleagues, she will be able to gather information about their dance philosophies and create an eclectic dance composition book. When asked what motivated her to tackle such a project, she explained that in all her years of teaching composition courses, she has yet to discover a book she truly loves.

Forrest has traveled all over the country interviewing the cast of characters who will help create her book. David Dorfman, Gabe Masson, Bebe Miller, Don Redlich, JoAnna Mendl Shaw, and others all make it onto the list of voices to be heard in Forrest's work. During the interview process, Forrest was lead toward more people to interview. The dance world is small and connected; therefore providing for a great amount of overlap within dancers and choreographers. Juliet's project is a perfect example of this,

considering three generations of dancers are contributing to her book.

Forrest does not want to write a book about her theory of choreography, but a book full of ideas from other dancers and professionals in the dance world. In addition to a book, Forrest is also launching an interactive website where dance students all the country can continue a dialogue and share ideas about movement and choreography.

After her first book is completed, Forrest plans on continuing her work and writing a sequel on the theories of international composition teachers. More about Forrest's work will be discussed during the post-sabbatical presentations on March 24, 2010 in the Todd Dance Studio.

## Alumnae/i News

### 2008

#### WHITNEY RICKARDS

Rickards is working for Janice Garrett and Dancers in San Francisco. She performed with Janice Garrett and Charles Moulton in *The Illustrated Book of Invisible Stories* at the Yerba Buena Center for the Arts, April 16-19.

#### ASYA ZLATINA

Now an apprentice with Koresh Dance Company in Philadelphia, PA, Zlatina recently performed in *Theater of Public Secrets*, choreographed by Roni Koresh, which was featured in *The Philadelphia Inquirer*.

#### ALISA PRAVDO

Pravdo is working as a physical therapy technician in Baltimore and will be pursuing her doctorate degree in physical therapy starting in June 2009.

### 2007

#### KAT RICHTER

Currently, Richter is a graduate student at Roehampton University in London. Richter wrote several reviews covering *Resolution! 2009* at the Dance Place as well as *Out of Hand*, the Melanda Dance Company and Big

Beef Dance Theatre, Club Fisk, Elisabetta d'Aloia and Fish in a Bowl Dance Company, which were several performances in London.

### 2005

#### CAITLIN KOLB

Now dancing with Robert Moses' Kin, which is based in San Francisco, Kolb was featured in two separate reviews in the *San Francisco Bay Guardian* during the company's past season.

### 2003

#### ALDEN LAPAGLIA

LaPaglia is off on a *Bye-Bye Birdie* national tour, her first musical theater debut. She is the dance captain of the show.

#### ALYCIA NAYLOR

Naylor joined the New York Choral Society and has performed with them several times at Carnegie Hall.

### 2001

#### HANNAH KOSSTRIN

Kosstrin recently had a paper accepted for presentation at the Society of Dance History

Scholars. She is completing her Ph.D. in Dance at Ohio State University.

### 1992

#### AMY MARSHALL

Amy Marshall Dance Company (AMDC) performed *A Klezmer Nutcracker and Other Stories* this past December at Westchester Community College, NY. You can check out her website at [www.amymarshall.com](http://www.amymarshall.com).

### 1990

#### DINA MACAIONE LATOFF

Having recently moved to Madison, NJ, Macaione Latoff had twins last January and is now teaching an adult ballet class.

### 1983

#### CYNTHIA PRESSON

Presson now practices yoga, Tai Chi, and Qigong. She also occasionally still runs, and has finished nine marathons in the past few years. She writes: "At a recent dinner with friends, it came up that Shawn (our host) had done massage on Maria Tallchief."

# Spring 2009 Calendar of Events

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Continued from page 6

## **WEDNESDAY, MARCH 24**

Post-leave presentation—Juliet Forrest  
Todd Dance Studio, 3:30 p.m.

## **FRIDAY—SATURDAY, APRIL 9 AND 10**

Hillary Hoffman's "A Moving History"  
and Sarah Nagle's "A Single One of Us"  
Senior Theses  
Todd Dance Studio, 7:30 p.m.

## **FRIDAY, APRIL 16**

Open Marley  
Todd Dance Studio, 7p.m.

## **THURSDAY, APRIL 22**

Spring Dance Concert Matinee  
Kraushaar Auditorium, 11 a.m.

## **FRIDAY, SATURDAY, APRIL 23-24**

Spring Dance Concert  
Kraushaar 8 p.m.

## **FRIDAY, SUNDAY, APRIL 30—MAY 2**

361 Concert  
Todd Dance Studio, 7:30 p.m. and 3 p.m.

## **SUNDAY, MAY 2**

Chorégraphie Antique Concert  
Merrick Hall, 3 p.m.

## **MONDAY, MAY 3**

262 Presentation, Glenna's Section  
Todd Dance Studio, 4:30 p.m.

## **TUESDAY, MAY 4**

262 Presentation, Juliet's Section  
Todd Dance Studio, 4:30 p.m.

## **FRIDAY – SATURDAY, MAY 14 – JUNE 5**

Intensive Course Abroad in Brazil

## **SUNDAY – SATURDAY, JULY 11-24**

Goucher Summer Arts Institute

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