With the fall semester off to a splendid start, I have entered my ninth and last year as Department Chair, a position I have greatly enjoyed and one in which I have done my best to have a positive impact on our campus community. The economic downturn has posed challenges for Tufts, but our programming and our commitment to excellence remain strong. We look forward to engaging new and returning students in our courses and our productions. Our 2009-2010 season opens with Kiss Me, Kate (October 29-31, November 5-7), which I am directing, ably assisted by choreographer Laura Espy A06 and musical director Jared Trudeau A11. Head of Acting Sheridan Thomas directs a new adaptation of Hedda Gabler in February (18-20 and 25-27), while Assistant Professor Monica Ndounou brings For Colored Girls Who Have Considered Suicide...When The Rainbow Is Enuf to the Arena in April (15-17 and 22-24).

Last season, our shows played to mostly standing-room-only audiences and involved more than 300 students in the Arena and behind the scenes. Associate Professor Downing Cless directed a spirited production of The Madwoman of Chaillot, translated by Professor Laurence Senelick, in the fall. Our “Senelick Festival” continued in February, when Laurence directed the hilariously farcical Anything to Declare, which he also translated. Guest director Luke Jorgensen, a graduate of our doctoral program and artistic director of our children’s programs, riveted audiences with his chilling interpretation of The Pillowman in April.

It has been a time of transition for us as a department. In August 2008 technical director Jesse Smith left Tufts and moved back home to Oregon. Fortunately, we were able to recruit Adam Stahl A04 as interim technical director while we searched for a permanent replacement. We have hired John Mulligan, currently completing his MFA in technical direction at Boston University, who will join our faculty in September 2010. In the meantime, Adam has agreed to stay on for a second year, much to the delight of the students who enjoy working with him and the faculty and staff who value his contributions to the department. We also are pleased that Meredith Miller has returned as assistant technical director.

Other recent departures include Assistant Professor Don Weingust, who left in December for Southern Oregon University, and Associate Professor Claire Concepcion, who accepted a joint appointment in Asian Studies and Theatre Studies at Duke University this spring. Both losses are significant for us and we wanted to search for their replacements this year. On account of the economy, however, only one of our requests has been granted. We will be conducting a search for a pre-modern theatre specialist (possibly, but not necessarily, a Shakespearean scholar) at the senior level in the coming months and are optimistic that we will have a splendid new addition to our faculty at its conclusion. We hope to be able to search for a non-western theatre specialist next year. In the meantime, distinguished scholars Virginia Scott and John Emigh will join us to offer seminars on Mollier and Asian theatre, while Wanda Strukus (a graduate of our doctoral program) teaches DR 137 this fall. In the spring, doctoral candidates Hugh Long and Colleen Rua will teach Acting Shakespeare and DR 138, with Sean Edgecomb (PhD 09) ably covering DR 4.

As some of you already know, department administrator Rita Dioguardi’s 26-year-old son, Joseph, was seriously injured in an automobile accident this summer. Rita has taken a 12-week medical leave to care for him while he recovers. During her absence, Cara Pacifico A06 is running the Drama office. We are grateful for her capable assistance.

In addition to the dedicated faculty and staff already mentioned, we are fortunate to have Ted Simpson continuing as Head of Design/ Tech, Linda Ross A92 in costume design, and Margo Caddell in lighting design. Director of Dance Alice Trelax remains devoted to the dance program, as does choreographer Danny McCusker. How could our department function without our wonderful Joanne Barnett, who just completed her 25th year as manager of the Arena Theater and ably serves as executive director of our children’s programs? We are lucky to have Susanna Brown with us as resident costume and costume shop supervisor. All of us and our part-time colleagues (Tom Connolly, Deborah Cooney, Gretchen Hayden, Neal Hirsig, Susan Kouguell, Mila Thigpen, and Ken Urban) look forward to another busy, vibrant, and fulfilling year. We will continue to build collaborative relationships with 3Ps, Tom Ticket Two, Bare Bodkin, and HYPE, as well as with the other arts departments to forge a vital and electric campus arts community.

We are proud of our accomplishments in 2008-2009 and will work hard in the coming year to surpass them, notwithstanding the challenges we all face. If there are ways in which you would like to be involved with the department or would perhaps consider contributing to our discretionary fund – created and sustained by a generous alum – let me know. It would be a pleasure to engage you, on or off campus!

Finally, I am delighted to tell you that Southern Illinois University Press published my book, A Spectacle of Suffering: Clara Morris on the American Stage, in February. Hooray!

With best wishes,

Associate Professor Barbara Wallace Grossman
Chair, Department of Drama and Dance
Henry Akina (A77) recently renewed his contract as General and Artistic Director of Hawaii Opera Theatre through 2013. At the end of this contract he will have served that company for over 17 years. He continues to direct opera internationally. He has just completed a new production of Madama Butterfly at the Savonlinna Festival in Finland and remounts Tosca for the Chataqua opera this summer. Future projects include the first production of Die Walküre in Hawaii, Luci di Lammermoor at the National Theatre of Canada in Ottawa with Opera Lyra, and a repeat of the Finnish Butterfly production for Opera Malmö in Sweden.

Jonathan Ababanel (A68) was a guest of the EU at the 2007 and 2008 Europe Prize for Theatre in Thessaloniki, Greece and represented the USA at the 2008 World Congress of the International Association of Theatre Critics in Sofia. Also in 2008, he was appointed Adjunct Professor of Theatre at the University of Illinois at Chicago, and served as theatre contributor for Out and Proud, a hardcover book published in conjunction with a public television series on Chicago’s LGBT history. He continues to serve as theatre critic for Chicago Public Radio and the weekly Windy City Times newspaper, and is a columnist for TheaterMania.com and Chicago Footlights monthly magazine. In 2008 he co-produced the world premiere of The Moescayana, a fact-inspired story of contemporary India, which won two Joseph Jefferson Awards. It was the first Chicago production to feature an all-South Asian company (director, 12 actors, dancers and musicians).

Jane Baldwin (A91) edited two books, which came out in 2009: Theatre: The Rediscovery of Style and Other Writings (Routledge Press) and the bilingual Vies et morts de la création collective/Lives and Deaths of Collective Creation (Presses collégiales du Québec). She also wrote a chapter entitled "Michel Saint-Denis: Training the Complete Actor" for the revision of Twentieth Century Actor Training, ed. Alison Hodge (Routledge Press). She gave panel presentations that the "Innovate or Not to Innovate, That is the Question" at the biennial conference of the Société québécoise d'études théâtrales in Montreal.

Daniel Barenbaum (A90) writes: I am Of Counsel at the law firm Berman DeValerio in San Francisco. My wife Michelle and I have three children—Emma (7), Sam (5), and Henry (2)—and we live in Mill Valley, just outside of the city over the Golden Gate Bridge.

Molly Blank (J98) is living in Cape Town, South Africa and making a new documentary film about young people and their experiences and perspectives of the xenophobia attacks that swept through the country last May. She is also working on outreach for her documentary Testing Hope: Grade 12 in the new South Africa.

Christopher Brown (A91) This year I have been busy making television...art directing on several projects including the pilot episode of “Glee” for FOX Television (and crossing paths with fellow Jumbo, composer James Levine), and the pilot and several subsequent episodes of NBC’s “Parks and Recreation”. I am currently busy on my third season of AMC’s “Mad Men” (for which I received a second “Emmy” nomination in July), art directing and trying to drink less in the office than Don Draper does...

Susan Clark (A89) began her current position as the Executive Director of the Paul Mellon Arts Center and Chair of the Arts Department at Choate Rosemary Hall in fall 2008. She and her partner Amy are enjoying their close proximity to New Haven and New York, where they frequently attend theatre, dance, music and art events.


Patricia L. Culbert (A77) is a Senior Artist in Residence in the Department of Theater and Dance at Union College in Schenectady, NY where she has been teaching theater since 1997. Recently, Patsy directed a production of John Guare’s The House of Blue Leaves which she first saw as a freshman at Tufts in 1974. Patsy has been a ten-year member of the Saratoga Shakespeare Company, a not-for-profit Equity theater performing Shakespeare in historic Congress Park in Saratoga Springs, NY. Patsy appeared as Celia (Much Ado About Nothing), Emilia (The Comedy of Errors), Widow (The Taming of the Shrew), and Juliet (Romeo & Juliet) and served as Director of the Intern Company for five seasons. She is a recording artist for Time Warner Audio Books and a professional voice and dialect coach.

Irene Devlin-Weiss (Rene Devlin, ’79) writes: I just got back from a month in Paris with my family. My 16-year-old daughter Keely was at the Sorbonne for the month and my 13-year-old son Bartow did a language class for teens. I met my American husband Jason Weiss in Paris almost 22 years ago. He had been living there for 9 years and I had lived there in the early 80’s but our paths had never crossed. We have many friends there and go back as often as we can. My husband is writing a book on the independent record label ESP, and spent a good amount of time during our visit conducting interviews with musicians who had recorded on the label. I had been working in the film business as an independent producer before my daughter was born, and hope to go back to it. For the moment, I am teaching ESL at The International Center in New York City and hoping to survive my daughter’s last year of high school and the college application process. I keep in touch with Chris Romano and became Facebook friends with Laura Carpenter McCarron. Chris, Laura and I were all in Doc Collins’ production of The Crucible together. When I visited Boston in February, Laura and I took a walk around the Tufts campus and toured the new theatre.

Julie Felise Dubiner (J91) is the Resident Dramaturg at Actors Theatre of Louisville, where she has worked on a ridiculous number of shows and read an even more ridiculous number of scripts supervises the dramaturgical management internship, and creates reasonable amounts of trouble. She also coordinates the Early Career Dramaturg program for LMDA. 2009’s been > wild ride so far. Rock & Roll: The Reunion Tour by Julie, Matt Callahan, and Amanda and Hanky was mounted at ATL this past winter. And, an even bigger collaboration with Mat Callahan – Solomon James Dubiner Callahan was born 2/5. Actually, he’s still pretty small.


Iris Fanger (AG72) spent much of the past school year working on the exhibition and cataloguing at Harvard Theatre Collection marking the 100th anniversary of Diaghilev’s Ballets Russes. She contributed research and writing to the exhibit which ran from April 15, 2009 to August 30, 2009, and read a paper at the symposium which took place April 15-17, at the newly refurbished Hasty Pudding Theater, now the New College Theater at Harvard. The paper was entitled, “Massine and Balanchine: Ballet Masters for Diaghilev, 1925-1928.” She also wrote an article about the HTC holdings and exhibition, published in London in the April 2009, edition of Dancing Times, and gave lectures at Boston Conservatory Dance Dept and Harvard’s Institute for Life-Long Learning on the Digihelev troupe. She continues to publish articles as a theater/dance critic and arts journalist for The Christian Science Monitor, Dancing Times, Dance Magazine and The Patriot Ledger.

Joshua Feltman (A97) is involved with an exciting orchestra called Philharmonic Orchestra of the Americas (www.poamericas.org); he plays piano and viola, acts as repertoire advisor and leads a jazz band for which he writes and arranges. The orchestra has toured in several cities in the U.S. and Mexico, has received high praise from critics and audiences, and is setting up a strong education program in addition to a four-concert season in New York. Joshua is still...
scoring programs at the Aspen Music Festival and NYU and working on both concert and film music (www.joshuaeltman.com). He is also working on his PhD at the Graduate Center (CUNY) where he also conducts his own ensemble dedicated to contemporary music. He teaches at Brooklyn College as an adjunct, at Brooklyn Conservatory in the Music Partners division and acts as music director at an Episcopal church in Long Island.

Susan Fiore (J83) writes: I have just returned to the film business here where we live in Santa Fe, New Mexico after taking 7 years off to raise my daughter, Rafaela. I have been an assistant director in TV and Film since 1989 in NY and L.A. I moved to magical Santa Fe with my husband, Tony, who is a film producer in 2005. We just finished shooting Georgia O’Keeffe here for Lifetime and had a wonderful experience working locally. My husband just produced a movie called The Hurt Locker which he shot in Jordan, which is getting well reviewed. So, please go see the movie! Also, just got back from an användor Kenyan Safari run by friends of ours. If anyone is ever thinking of taking the trip sometime, I have the people you should contact!

Marni Goldshlag (J69) writes: Personal - I have 2 children, my daughter, Seon, is 23 and a nutritionist. My son, Lee, is 21 and is studying industrial design. Professional - I have changed careers several times and finally settled on visual art. My work can be seen on my website: www.marnigoldshlag.com.

David Hatkoff (A00) is the Director of Marketing at Signature Theatre Company in New York City. Signature is presenting Horton Foote’s The Orphans’ Home Cycle in 2009-10 and a season of Tony Kushner’s work in 2010-11. The Off-Broadway company will be moving to a new 70,000 square foot space, featuring three theaters and designed by architect Frank Gehry, in 2011. David is also a member of the GLAAD Theater Nominating Jury.

Thomasina LaGuardia (J63) realizing a lifelong dream, performed a solo cabaret show this spring at Don’t Tell Mama on West 46th Street, NYC. When friends had to be turned away from her third scheduled sold out performance, the booking manager urged her to schedule a fourth show. All the shows were joyous celebrations, and the audience moved past the end of the course she learned so much that she only regrets that the first night audience didn’t have the benefit of her experience. Speaking of benefits, the third performance (originally intended to be the final one) was a benefit for the National Multiple Sclerosis Society, New York City Chapter. (For more information, please go to www.DontTellMamaNYC.com.)

Jane E. Liotman (J81) writes: After working on 11 shows freshman year, I graduated and got my Equity card, but then I went to medical school (where the 2nd year students perform "The Sperm Ballet" for the 1st years) gave up my Equity card during residency, and then had children, I finally 'worked' on a show last year, The Vagina Monologues. Surprisingly, none of the actors had a clue I wasn't really a Stage Manager but a Medical Director. It was fun and I hope to have another opportunity to do a show again soon.

Nancy Sulkin Marin (J55) earned a MS degree in Elementary Education from Hofstra University in 1965, and taught 5th grade in the Lawrence School District on Long Island, NY. Taught there until 1973, moved with her husband and 3 sons to Palm City, FL and taught 5th grade for two years at Palm City Elementary. Earned my Administrative Leadership degree from Florida Atlantic University became assistant principal in 1978 and then principal in 1986 at (PCE), a position I still enjoy. Our school is the only elementary school in our district that has the mayor's "A" grade from the state every year since the program's inception in 1999. It is the only school of its kind in the state, we rank 33rd. Check us out at http://pce.sbmcp.org/. On a personal note, I lost my dad, Herbie Sulkin, (one of Boston’s foremost dance band leaders in his time) just a month before his 100th birthday two years ago.

Stephen Q. Mitchell (A83) after Tutus graduated from Georgetown University Law School 1986, then clerked for a Washington, DC judge for a year. After that, moved to the Virgin Islands and worked as an Assistant Attorney General on the island of St. Croix for two years. After surviving Hurricane Hugo, moved to Los Angeles, CA and worked for legal newspaper as well as acted in various places around Los Angeles. But things came together in 1992 and together had three children, Lauren, Spencer, and Eden. In 2004 we moved to Miramar, FL (between Miami and Ft. Lauderdale) and now work for DeVry University's Keller Graduate School of Management in the Admissions Office. Still do some occasional acting and writing of plays for my church and my kids have performed in several school and church productions. I'd love to hear from any alumni living in or visiting South Florida. - smitchell@aol.com

Carine Montbertrand (J88) is based in New York and continues to work in theatre. In recent years she has worked off-Broadway and regionally at Cincinnati Playhouse, the Park and Actors Theatre of Louisville among others. She continues to narrate audio books for Recorded Books Productions. She’s a member of the new professional theatre company associated with the MFA program at the University of Delaware, the Resident Ensemble Players. Recent teaching includes voice and speech at AMDA and mask and clown workshops for various programs.

Michaela Murphy (J96) will be relocating to the Bay Area this winter. Having recently left the position of Director of Marketing at Chicago’s Redmoon Theatre, she hopes to do similar work after the move; in the meantime, she is enjoying hanging out with her husband, Marc Elwanger, and their son Calvin, who arrived on January 28, 2009.

Bill Nabel (A72) was last on Broadway in Beauty & the Beast, with a total of number over nine thousand performances in eight Broadway shows. Take Me America, book and lyrics by Bill Nabel, music by Bob Christianson, will be read at the Village Theatre in Issaquah, Washington on August 15 as part of the New Musicals Festival.

Judith St.Jean O’Hare (AG64) writes: On July 14, 2009, I will present a keynote opening for "A Professional Day for the Teaching Artist and Therapist" at the Puppeteers of America’s National Festival (conference) which will be held at Georgia Tech, Atlanta GA. The Keynote will precede a full day of presentations on skill building for puppeters who also work in the area of education and or therapy with puppets. This is the third time I have implemented such a day-long training for the Puppeteers of America, who presented me with The Marjorie Batchelder Award (2007) for my work over many years in the area of Puppetry in Education. I will also give a 3-hour workshop in Toy Theater entitled “From my Performance to Yours”.

John Peakes (AG64) writes: I stopped being the Founding Artistic Director (1966-2003) and my wife, Judy, stopped being the Managing Director (1986-2003) of the Bears Head Theater in Lansing, MI, and moved to Philadelphia to be near my actor son and actresses daughters-in-law. I am still working in the theater, but I don’t have to raise money anymore. I will play the Grandfather in Oliver for 3 months this fall/winter and direct Travels With My Aunt this spring — both at America’s oldest — The Walnut Theatre in Philadelphia. Judith is working as a CPA type and enjoying it. We’re just back from 3 weeks in the UK — lots of good theater. Two grandsons: Carson 7 and Owen 1. They are delightful. Judy, gardens, I golf and we are enjoying not being responsible for keeping a theater alive. It can be — and was — exhausting. But it’s been a wonderful, exciting and rewarding run. We actually made a living in the theater.

Dassia Posner (AG07) recently completed a postdoctoral fellowship at Harvard University’s Davis Center for Russian and Eurasian Studies and is currently an Assistant Professor in Residence and Dramaturg in the Department of Dramatic Arts at the University of Connecticut.

Elaine Rose (Gluckman) (J92) is a rabbi and author in Sarasota, Florida. Her most recent book, Sacred Parenting: Jewish Wisdom for Your Family’s First Years, will be published this fall by URJ Press, the publishing arm of North American Reform Judaism. She and her husband have three children and a dog, and she sends best wishes to all the wonderful people who made her years at Tutus so special.

Aury Wallington (J91) is currently writing an episode of the hit NBC show, "Heroes." She can be reached at aurywallington@gmail.com.

Editor’s Note

My turn! For the past year I have been working in the marketing department at Center Theatre Group in Los Angeles where I have helped to promote productions at the Mark Taper Forum, Kirk Douglas Theatre and Ahmanson Theatre. My one-act play Pope and Anti-Pope, a comedy about the Great Schism, received a New York production in January 2009. I am enjoying L.A. but I miss my hometown of Boston greatly... except when I hear about 12 inches of snow on the ground in the dead of winter.

I would like to congratulate Barbara Grossman on the completion of her term as chair of the department and wish her all the best in her continuing academic and artistic pursuits. Thank you for providing me with the opportunity to help alumni stay connected via In the Round.

In addition, I would also like to thank Hesse Phillips for her invaluable assistance in compiling all of the alumni news for this edition.

Jeremy Goldstein (A01)
Balch Arena Theater 2009-2010 Season

**Kiss Me, Kate**
Music and lyrics by Cole Porter
Book by Sam and Bella Spewack
Directed by Barbara W. Grossman
October 29-31 and November 5-7, 2009 at 8:00 p.m.
November 7 at 2:00 p.m.

**Hedda Gabler**
By Henrik Ibsen
Adapted by Christopher Shinn
Directed by Sheriden Thomas
February 18-20 and 25-27, 2010 at 8:00 p.m.

**For Colored Girls Who Have Considered Suicide... When the Rainbow is Enuf**
By Ntozake Shange
Directed by Monica Ndounou
April 15-17 and 22-24, 2010 at 8:00 p.m.