

Department of Drama and Dance

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From the Chair



*Associate Professor and
Department Chair, Downing
Cless*

How exciting it is to launch our department's first on-line newsletter! In 1995 when we first started the newsletter, it was a four-page black-and-white issue with only news bits from alumni gathered by a postal mailing to addresses collected in a department database. From that small beginning, our newsletter grew to a twice-a-year publication because of how many blurbs were submitted by alumni about their impressive achievements in their work and lives. Then, it became a six-page annual newsletter with some color photos of our productions, and a larger number of alumni submissions because of the vast improvement of the database in the Office of Alumni Relations. Now, we are going electronic, both in contacting alumni for news and in sending the newsletter out. There is no print version, yet alumni for whom we only have postal addresses can easily find the newsletter on the department's website. And, because it is electronic, we not only include nearly 150 alumni blurbs, but also feature stories and lots of photos, thanks to the newsletter's editor John Ciampa, a new staff assistant.

You will see vivid shots of the three faculty directed productions in the Balch Arena Theater as well as the spring concert in the Jackson Dance Lab. Also in those two spaces there were three student directed major productions from 3Ps (*Next Fall* and *Hamletmachine*) and *Torn Ticket II (Merrily We Roll Along)*, a Performance Ensemble concert and two World Dance nights, plus two senior thesis productions, two freshmen orientation shows, and a half dozen plays produced for one night with low tech and basically no budget. Tufts students in the Department of Drama and Dance continue a longstanding tradition of remarkable performances alongside course work in acting, studio dance, design, directing, and theatre or dance studies. With all of this happening every semester year after year, it is no wonder that our alumni have so many remarkable feats to report in a variety of fields—to our estimate, two-thirds of them are in theatre, dance, film, or television.

You will look at photos of some of our alumni who have been honored by Tufts with a P.T. Barnum Award for distinguished careers in performing arts and media. I hope to see some of you on June 11 at this year's awards ceremony and drama and dance alumni reception at Lincoln Center in New York City (see the Alumni News section). Two alumni who received last year's award, Robert Sternin and Prudence Fraser Sternin, discuss their work and how they got started at Tufts in an interview they did when on the campus for a Q&A with students from our department, as well as with students from the Communications and Media Studies Program.

You will read about the amazing array of our faculty's scholarship, teaching, and creativity. Besides the usual newsletter blurbs, there are special stories, one on three recently hired individuals who are lighting up the drama area and another on our Director of Dance, Alice Trexler, who is retiring after thirty-four years.

You will realize how the luminous legacy of the drama and dance faculty, students, and yourselves as alumni continues and grows!

Meet the Sternins

By John Ciampa

Within five minutes of meeting the Sternins, it makes perfect sense to the casual observer as to why the couple has sustained such a fruitful career as television collaborators: conversation flows breezily back and forth between them, as they often finish each other's sentences while picking up on the subtlest of cues. Given this rapport, it's easy to imagine them spending a career bouncing ideas off each other and fueling their creative juices, all the while pushing their collective output to new heights.

Robert Sternin, A77, and his wife and creative partner Prudence Fraser Sternin, J77, visited campus in February to share the couple's television experiences. This periodic alumni event, titled "Meet the Producers," was sponsored in conjunction with the Communications and Media Studies Program.

Prolific writers and producers since the 1980s, "Rob" and "Pru" have strung together a remarkable run of successful projects throughout their interesting and varied careers. Their writing and production credits include the hit series *Alice*, *Three's Company*, *Who's the Boss?*, *The Charmings*, *The Nanny*, and the current *Happily Divorced*.

The Nanny, in particular, soaked deeply into the American television lexicon, becoming a pop culture staple in the 1990s while racking up two Golden Globe nominations, in addition to numerous Emmy nominations. The couple developed the show along with its star, Fran Drescher, and also served as its executive producers.



Robert Sternin and his wife and collaborative partner Prudence Fraser Sternin explain their creative process to students during a recent visit to Tufts.

Rewinding to the late-70s, back on the Hill, the duo first met in a directing class at Tufts in 1977, and participated in various productions in the drama department while earning degrees in English and drama, which was a bit of an about-face for Rob.

"My father wanted me to be a doctor," he said. "So it was a bit unnerving for him when he learned that I was interested in acting."

Though it would take some time, Rob's audacity would eventually payoff.

Shortly after graduation, he made a beeline for Los Angeles, hoping to find work in the entertainment industry. But like many who travel said route, initial prospects were dim, so he continued his studies, eventually earning an M.F.A. in playwriting from U.C.L.A. During this period, Pru kept busy working on her acting career, and starred in one of Rob's early production's, a comedic play called *Do You Think This Line Will Get a Laugh?*, marking the first of more than 300 collaborative ventures together.

Still, the two were more than a few writing sessions away from hitting pay dirt. That break would come soon enough, though, when a chance conversation for Rob led to an opportunity to pen an episode for the series *Alice*. According to Rob, he had orchestrated a meeting with one of the show's producers by "accidentally" bumping into them with the intention of starting a conversation. After trading a few friendly barbs, the two agreed to meet a short while later. That meeting would yield the Sternins' first assignment.

The *Alice* episode "Comrade Mel" aired in October of 1981. It was a thrilling moment for the couple. "There's nothing like seeing your work on the stage and screen," Rob said. Spurred by the success, they continued to write vigorously and shop their scripts, cranking out one to two per week, eagerly pitching drafts in hopes something would catch the fancy of a producer willing to take a chance on a pair of young writers.



Prudence Fraser Sternin smiles as her husband, Robert Sternin, recounts a story about the couple's first big break.

Another episode of the hit comedy *Three's Company* would follow in 1984, but their first regular gig would ride the wave of the mid-80s sitcom hit *Who's the Boss?* Starting out as writers for the show, they eventually became the series supervising producers, just as it began to reach its peak popularity in 1987. The transition from seasoned writers to could-be producers began a new phase in their careers, though there would be a few initial setbacks.

The couple's first series as executive producers, *The Charmings*, got off to a good start, but had the misfortune of moving into the same timeslot as NBC's blockbuster *The Cosby Show*. Unfortunately for the Sternins, they bore the brunt of ABC's lack of programmatic foresight, and the resulting poor ratings for the *The Charmings*' second season prompted the network to cancel the show in 1988.

The next few years found the couple in a bit of a holding pattern, supervising several projects that didn't stick. But one of those—about an Australian nanny titled *Live-In*—would unexpectedly prime the pair for the biggest hit of their careers.

Rob and Pru first met Fran Drescher on the set of *Who's the Boss?*, maintaining an off-screen friendship, so they were familiar with her work and talents. In Drescher, the Sternins found a partner who shared in the idea that a show centered on an eccentric nanny could be successful. Based partly on Drescher's colorful personae, the show struck a nerve with the viewing public. A critical and commercial hit, it enjoyed a successful six-year run (including many more in syndication), racking up numerous nominations and awards.

Since reaching that satisfying peak, the Sternins continue to keep busy with production work, including a return to the stage in 2012 with the comedy *Under My Skin*. In 2011, they were honored by Tufts at the annual P.T. Barnum Awards for Excellence in Entertainment, becoming the event's first married awardees. The couple is also currently enjoying a successful reunion with Drescher as the consulting producers of the series *Happily Divorced*, a new show running on *TV Land*.



The Sternins each received a P.T. Barnum Award for Excellence in Entertainment in 2011. The couple is shown here at the reception, held at Creative Artists Agency in Los Angeles.

Director of Dance Alice Trexler Retires

By John Ciampa

Call it a solo performance, or perhaps simply a shining example of one person's determination to create a standalone program at a top-ranked university.

When Alice Trexler arrived at Tufts in 1978 as an associate professor, the departure of a would-be colleague left her no choice but to, in her words, "roll up my sleeves, take on extra teaching, and produce performances on my own."

These would be the first intrepid steps toward merging the disciplines of drama and dance at Tufts, and the subsequent creation of the Department of Drama and Dance in 1983. As Trexler looks back on a career that stretches four decades, she says the creation of the Dance Program remains a high point.

"Bringing the Dance Program to a point with diversity in faculty and curriculum, a dedicated space, and a minor, is what I'm most proud of," she says.

Trexler's love for dance traces back to her time at New York University, where she had hoped to become a Broadway dancer. She furthered her study with the companies of Martha Graham and Merce Cunningham, as she "transitioned to a focus on choreography and modern dance." But a growing affinity for education continued to burn inside her, and when the lure of the classroom called via job offers at Wellesley and Bryn Mawr colleges, she eagerly accepted.

Within a few years of her arrival at Tufts, Trexler, witnessing the growing popularity and impact of her dance classes, successfully persuaded the university's distribution committee to add dance courses to the school's arts requirements. Still focused on expanding dance's reach, she continued to work with former Dean Frank Colcord to create a departmental home for it. Once the logistics were in place, as the program's new director, Trexler forged ahead in the 1980s to establish dance as "certificate program," along with the creation of the "Dance Studies Award." With Trexler spearheading the movement, dance would expand further the following decade into an officially-recognized minor in the 1990s.

In the last decade the Dance Program would take up permanent residence in the renovated portion of Jackson Gymnasium. Today, the Jackson Dance Lab is equipped with portable barres, mirrors, stage lights, a concert quality sound system, and a seating capacity of more than 100—a performance and teaching space that in many ways stands a tangible testament to Trexler's vision.

Trexler's deep love of performance has led to her production of more than forty pieces of choreography during her career. A favorite of hers brought together the worlds of stand-up comedy and post-modern dance. Preparing for the show, Trexler performed at numerous open mics, a training regimen which she still points to as her "most terrifying performance experience ever." She cites another highlight as her collaboration with Ron Thornton for a Museum of Science, Boston performance involving motion detectors, computers, physics, and dance. It was one of the first instances of choreography integrated with computer-assisted devices in the 1980s. She says that she has also enjoyed exploring social and political themes, as well as more formalist approaches to dance, over the course of her career.

As for teaching, her work has undergone similar transformations as she's continued to sculpt and expand her curricula, emphasizing both practice and scholarship. "When I first arrived, I was teaching every level of technique. As I close out my career, I've been teaching improvisation, physical theater, and academic topics," she says.

She adds: "In our liberal arts program we require studio dance students to read, view, and write a bit outside of class time so that they have some context for their movement learning. We require minors to take a non-studio course so that they gain even more depth in cultural, aesthetic, historical, or other dance dimensions. Both modes are important for a liberal arts student."

In addition to her wide-ranging performance and teaching exploits, Trexler has served on numerous university committees and advisory boards during her career, illustrating a deep, generous dedication to the Tufts community. At commencement 2012, her thirty-four-year career at Tufts was honored with the title of associate professor emerita of dance, and in 2011 she received The Seymour O. Simches Award for Distinguished Teaching and Advising.

Trexler concludes her Tufts career on August 31, 2012.



Alice Trexler

FACULTY AND STUDENT NEWS

New Faculty Members Strengthen Drama and Dance

By John Ciampa

If Natalya Baldyga, Noe Montez, and John Mulligan have something in common, it's a passion for teaching. As the three newest drama faculty members, you'd expect them to harbor a fair amount of energy and enthusiasm. The real surprise, then, is the depth of their collective experience, knowledge, and skill set. Given their relative age and how much teaching they still have to go, odds are that they will continue to infuse the department with a steady display of talents for many years.

For Montez, an assistant professor specializing in theatre history, directing, and dramatic literature and criticism, he views theatre as a "powerful political and social vehicle," and was compelled toward a career in academia by the desire to help people understand theater more completely. "The best ways is through teaching," he says.

Baldyga, also an assistant professor with expertise in theatre history, literature, and directing, tends to agree.

"Teaching is something that allows me to instill a love of theatre in students," she says. "It also allows me to combine my passion for both directing and teaching in constructive and creative ways."

Montez holds an undergraduate degree from Grinnell College and a doctorate from Indiana University, while Baldyga earned her bachelor of arts at Middlebury College, along with graduate degrees at the flagships of the University of Wisconsin and the University of Minnesota.

Both Baldyga and Montez have been impressed by the quality of Tufts students since arriving on the Hill. Warm, approachable and energetic, Baldyga says she been “blown away” by the energy her students have shown. No less approachable or caring, Montez has witnessed similar revelations in his classes.

“I’ve really been thrilled by the willingness of Tufts students to talk candidly and have an open mind,” he says.

With that, it would appear that Montez will have ample opportunity to fuse his interest in Latin American studies with more culturally-based offerings in drama that would likely appeal to a broad-minded student body. As for Baldyga, she wishes to explore the concept of physical theater more fully through her lectures and stage direction, in hopes of garnering strong reactions from her students.

Lecturer and Technical Director John Mulligan employs a decidedly “hands on” approach through his teaching of stage production. Highly-skilled, Mulligan brings an extensive background in fabrication and construction methods to the department. Mulligan holds Massachusetts state certifications in construction management, hazardous material mitigation, and emergency medicine. He is also a certified rigger through FEMA’s SCT program, and builds custom-designed cabinetry and furniture for private clients.

He holds a master’s degree in technical production from Boston University and a bachelor’s in theatre technology from Lynchburg College.

Assistant Professor of Drama Natalya Baldyga and her son, Leo, photographed outside of Barnum Hall.



Faculty News

Natalya Baldyga joined the Department of Drama and Dance this fall. In 2011, she completed her article "Tasteful Publics and Public Tastes: Theatre Criticism and the Construction of Community in Eighteenth-Century London" for the anthology *Public Theatres and Theatre Publics*, as well as thirty-five entries on early German actors for *The Cambridge World Encyclopedia of Stage Actors and Acting* (Cambridge University Press). In 2012 she had two essays commissioned—"A Taste for the Natural: Affective Physiology in Eighteenth-Century Acting Theory" for *The Oxford Handbook of Dance and Theater* (Oxford University Press), and "Nationalism" for *The Wiley Encyclopedia of British Literature 1660–1789*. Baldyga recently presented work at the American Society for Theatre Research, the Mid-America Theatre Conference, and the American Society for Eighteenth-Century Studies, and was chosen to chair the Nominating Committee of the American Society for Theatre Research. She and collaborators Wendy Arons, Michael Chemers, and Sara Figal are currently negotiating a publishing contract for their new annotated translation of G.E. Lessing's seminal *Hamburg Dramaturgy*.

Downing Cless became chair for the second time in 2010 after the publication of his book, *Ecology and Environment in European Drama* in the Routledge series "Advances in Theatre and Performance Studies." Inspired by ideas on Greek tragedy in his book, in 2011 he directed *Oedipus & Antigone*, reduced versions of Sophocles' two best-known plays in translations by Peter D. Arnott, former professor of drama from 1970 until his death in 1990. Peter's wife Eva, son Christopher, A84, and daughter Jennifer attended this arena production that was a memorial to a beloved faculty colleague and teacher of so many drama alumni. Cless' essay, "Eco-Directing Canonical Plays" appears in a new Palgrave collection on performance and ecology, and he is on a panel at the Earth Matters on Stage Symposium at Carnegie Mellon University at the end of May.

Since joining the faculty in 2007, Lecturer and Costume Designer **Linda Ross Girard, J92**, has designed numerous department shows. This year's *Our Class* was a favorite project for its subtle design challenges and intensity of subject matter. Previously, her costume designs have been seen on New York stages and at regional theatres around the country, including 2econd Stage, The Alley Theatre, Hartford Stage, and Seattle Repertory Theatre. While primarily focusing on costume design for the theater, she has also designed costumes for dance, designed lighting for theatre, and assisted costume designers on projects for film, television, and opera. Girard's most recent professional costume designs are *A Picasso*, *Woman in Black*, *Shooting Star*, and *Dead Man's Cell Phone* at Salem Theatre Company. Her work can be seen at www.lindarossdesigns.com. She lives in Salem, Massachusetts with her husband and twin three-year-old daughters.

Professor of Drama **Barbara Wallace Grossman, G84**, spent her 2010–2011 sabbatical year studying voice and speech at the American Repertory Theater's Institute for Advanced Theater Training in Cambridge, Massachusetts. In addition to deepening her knowledge of the subject, her goal was to return to Tufts and create an introductory course for majors and non-majors alike. She introduced "voice and speech—the art of confident expression" successfully in fall 2011, will teach it again in fall 2012, and looks forward to offering it frequently in the coming years. In February 2012, she directed the department's winter arena production: Tadeusz Słobodozianek's *Our Class: A History in XIV Lessons*, a powerful Holocaust-related play about Polish anti-Semitism, contested memory, and the legacy of trauma. *The Oxford Handbook of the American Musical* (2011) included a chapter she wrote on musical theater directors. Grossman continues as vice chair of the Massachusetts Cultural Council, a position she has held since February 2007, and advocates on behalf of arts and culture throughout the state. An active member of ASTR and the Association for Theatre in Higher Education, she holds leadership positions at Tufts on the Academic Awards Committee, Faculty Grievance Panel, and Tisch College Executive Committee, as well as serving on the Committee on Academic Standing and Honors, Graduate School Executive Committee, and advisory boards of the Communications and Media Studies Program and

International Literary and Visual Studies, along with Judaic Studies. In the larger community, her board affiliations include the American Repertory Theater and the Newton Cultural Alliance. Her husband, Steve, was elected Treasurer of Massachusetts in November 2010.

In the past year, Senior Lecturer **Daniel McCusker** helped organize the Inaugural Arts Showcase for Tufts University President Anthony Monaco, and served on the committee searching for a new director of dance at Tufts. Last summer McCusker was one of the mentors to the Choreography Fellows at Summer Stages Dance, and in January, his local curatorial project, *The thlStHaT Show*, produced two weeks of performances at the Central Square Theater in Cambridge, Massachusetts. McCusker's own choreography will be presented as part of programs produced by Summer Stages Dance, at Club Oberon in Cambridge during June 2012, and by Island Moving Company at Great Friends Meeting House in Newport, Rhode Island in July 2012.

Noe Montez is proud to join the faculty. This year he has initiated courses in Latino theatre and film as well as a graduate seminar in contemporary Latin American performance. He is also building connections between the Department of Drama and Dance and Tufts' programs in American studies, Latino studies, and Latin American studies. Outside of the classroom, Montez has written an essay that will appear later this year in the edited collection *Public Theatres and Theatre Publics*, and has presented at the American Society for Theatre Research Conference and the Association for Theatre in Higher Education Conference. He has also worked diligently to complete a number of essays that are currently under review. Montez is preparing to spend the summer in Buenos Aires, where he will continue developing his book-length manuscript on memory, commemoration, and trauma in contemporary Argentine theatre.

Monica White Ndounou, assistant professor, and affiliate faculty in American studies, Africa in the new world, women's studies, and communications and media studies, successfully completed her fourth year at Tufts. While on a junior research leave Ndounou served on two departmental search committees and revamped the introduction to film studies course for the ILVS program. She received an Honorable Mention for the Woodrow Wilson Career Enhancement Fellowship and presented her research at regional, national, and international conferences like the London Film and Media Conference. She signed a contract with Rutgers University Press to publish her investigation of the intersecting roles of race, culture, and economics in *The Future of African American Film*. With funds from a FRAC Mellon Award she conducted research on her next project focusing on black American contributions to developing acting theories and practices. In collaboration with the Office of Research Administration and Corporate Foundation Relations she is securing additional funding for this three-pronged project, which includes a book, a documentary film, and an interactive website. In addition to conducting an on-camera interview with Academy Award nominated actress Ruby Dee, Ndounou has also enlisted the expertise of scholars such as Professor Henry Louis Gates, Jr. at Harvard University and several others.

Laurence Senelick's volume for the Library of America, *The American Stage*, won the silver medal of *ForeWord Magazine* as the best anthology of 2010. Last summer he lectured at the Mellon School for Theatre and Performance Studies at Harvard on "The Century of Offenbach." His recent articles include "Breaking the Code," *Bulletin of the American Academy of Arts & Sciences* (summer 2011); "Money in Chekhov's Plays," in *To Have and Have Not: Essays on Commerce and Capital in Modernist Theatre*; "Russian Enterprise, Bengali Theatre and the Machinations of the East India Company," *New Theatre Quarterly* (Feb. 2012); "Russian Theatre" in *The Cambridge Guide to Modern Russian Culture*; and "Jews in Fashion at the Moscow Art Theatre" in *Jews and Theatre in an Intercultural Context* (2012). He also published book reviews in *Modern Drama* and *The Russian Review*. At Tufts he delivered special lectures on "A Field Guide to Parisian Lesbians at the Fin de Siècle" for the Women's Studies Research Colloquium and "'Nothing is Sacred to a Sapper': Café and Cabaret Songs of 19th-century Paris" for the music department's Pierrot Project, as well as "Offenbach, Wagner, Nietzsche: The Politics of Polemic," Opera Seminar, Mahindra Humanities Center, Harvard University. His narration to Henry Purcell's opera *King Arthur* was performed by the Kairos Concert, New York, and Winchester College, England. Senelick

attended the annual conference of the American Society for Theatre Research in Montreal, and served as outside evaluator for the European Science Foundation and the Department of Theatre, Film and Television, U.C.L.A. He has been appointed to the International Advisory Board of the Ionesco-Beckett Research Centre in Bucharest.

Senior Lecturer **Ted Simpson** continues to head the design program for the Department of Drama and Dance, and notes that the program welcomed Eric Sauter as its new ATD, and will be welcoming Brian Lilienthal as its new lighting designer in the fall. Simpson continues to work professionally with an upcoming show at the Actor's Studio in Newburyport, Massachusetts and a show this fall at Capital Rep. In addition to his teaching and design work, he directed the spring production of *The Underpants* for the department. It was the first show he's directed in some time and it was a fun, humorous, and light-hearted production of the Steve Martin adaptation of Carl Sternheim's farce.

Mila Thigpen, half-time lecturer in dance, was tapped as one of thirty to be named an Emerging Leader by the University of Massachusetts Boston's Center for Collaborative Leadership. As part of the [ELP](#) program, all cohorts participate in a civic engagement project. Thigpen is part of a team investigating the feasibility of using the arts to revitalize the Upham's Corner neighborhood in Dorchester, Massachusetts. Thigpen danced in a three-month installation at Boston's Institute of Contemporary Art. Presented as part of [Dance/Draw](#), Trisha Brown's "Floor of the Forest"—part sculpture, part dance prop, part performance—features a steel pipe frame of 12 by 14 feet across which ropes are tied and densely threaded with used clothing. Within the structure two dancers wend and weave, literally dressing and undressing their way through the sculpture. Each performance is subject to chance, allowing the individuality of each dancer who performs it to determine their movements, meaning no two performances are ever the same. During the spring 2012 semester, Thigpen's intermediate salsa class participated in Tufts' Relay for Life. The salsa students performed and taught salsa at this event, which raised more than \$103,000 to find a cure for cancer.

This last year **Sheriden Thomas**, senior lecturer and head of acting, participated in Double Edge Theatre's acting workshop with Grotowski's protégé Rena Mirecka. She played the role Ouiser Boudreaux in a production of *Steel Magnolias* at Stoneham Theatre, located just outside of Boston. Thomas was also cast in the role of "butch gym teacher" in the upcoming Adam Sandler movie, *That's My Boy*, for Columbia Pictures. Thomas attended the Adult Artists Retreat at the Belvoir Terrace Arts Camp in Lenox, Massachusetts, where she researched, edited, and performed in an evening of "Women of Lenox." She read from the words of actress Fanny Kimble, a long time resident of Lenox.

In May 2011, Associate Professor of Dance **Alice Trexler** received The Seymour O. Simches Award for Distinguished Teaching and Advising for Arts and Sciences. In November 2011, she presented at the National Dance Education Organization Conference in Minneapolis, Minnesota. Her paper included the analysis of teaching and artistic collaborations between arts and non-arts professionals.

Faculty and Student Presentations

The Balch Arena Theater showcased three faculty-directed performances this past year, ranging from the rich dramas *Oedipus & Antigone* and *Our Class* to the hilarious romp, *The Underpants*.

Directed by Associate Professor and Department Chair **Downing Cless**, *Oedipus & Antigone* merged two classic Greek tragedies into a single production set amid the raw, richly-hued backdrop of the Bronze Age. With its consuming plot, vivid costuming, and elaborate stage sets, *Oedipus & Antigone* drew rave reviews across campus last fall.

A more contemporary story, Professor **Barbara Wallace Grossman's** *Our Class*, presented a harrowing portrait of the Holocaust as witnessed through the experiences of 10 classmates living in Jedwabne, Poland during the July 1941 massacre of more than 300 Polish Jews. Written by Tadeusz Slobodzianek, *Our Class* was visually presented in a minimalistic manner, bringing the stark, emotional exorcisms of the play's terse and powerful plotlines clearly to the fore. Grossman followed the play's February matinee with a panel discussion, lending viewers of the play's powerful and often difficult material a greater context and understanding of its meaning.

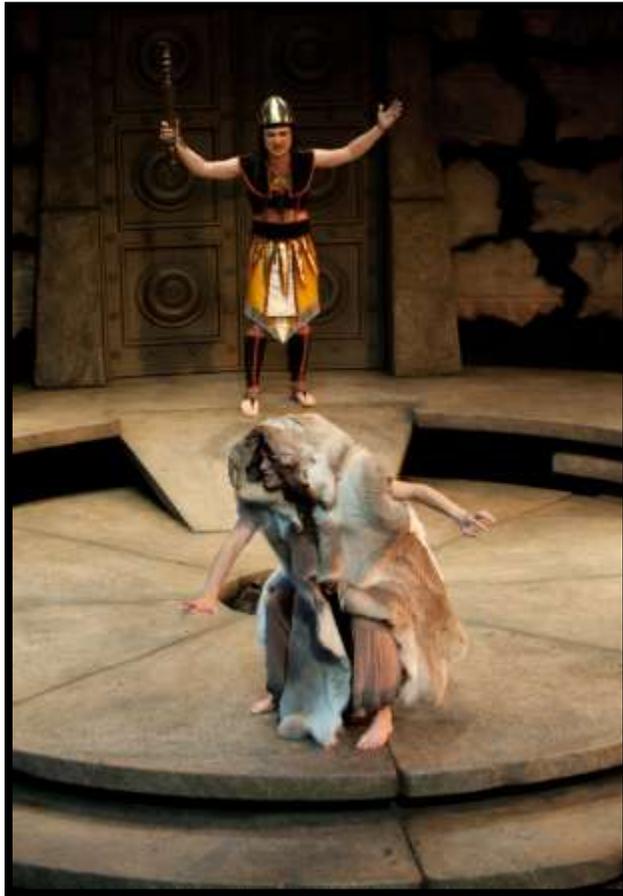
In a bit of a respite, **Ted Simpson's** production of Carl Sternheim's *The Underpants* (adapted by Steve Martin) ushered in spring with a lively and funny satire set in early twentieth Century Germany. Please scroll through the next two pages for performance shots from this past year's performances.



Marcus Hunter (Rysiek), Thomas Martinez (Heniek), and Kyle Cherry (Zygmunt) in *Our Class*, directed by Barbara Wallace Grossman.



Allison Benko (Marianna) and Andy De Leon (Wladek) in *Our Class*, directed by Barbara Wallace Grossman.



Jonathan Hendrickson (Oedipus) and Emily Pantalone (Teiresias) in *Oedipus & Antigone*, directed by Downing Cless.



Melis Aker (Antigone) in *Oedipus & Antigone*, directed by Downing Cless.

Undergraduate Awards and Honors

The Moses True Brown Prize was awarded to seniors majoring in drama who combine achievement in dramatic scholarship with a strong potential for successful teaching. Established in 1903 by Moses True Brown, who was professor of oratory at Tufts from 1866–1890, this year's prizes went to **Matthew Wellington Gurren** and **Kevin McDonald**. Both students wrote senior theses involving extensive research on plays and social history. Matt and Kevin also were exceptionally outstanding in theatre history courses.

The Goddard Rhetorical Prizes stem from a fund created in 1862 by Thomas A. Goddard, then treasurer of Tufts College, and are awarded to seniors each year for excellence in acting, as demonstrated during their stage careers at Tufts. The 2012 prizes went to **Jonathan Hendrickson** and **Emily Pantelone**. With several comic roles in past years, notably in *The Alchemist*, as seniors they moved on to tragedy in Sophocles' *Oedipus & Antigone*. They always lit up the Balch Arena Theater with their talent and creativity.

The Greenwood Prize Scholarship, created in 1877 by Eliza M. Greenwood, is awarded for excellence in stage production and technical arts during a student's career in Tufts theater. This year, the winner was **Elizabeth Bernstein**. Elly designed costumes for many productions, culminating in dazzling ones for *Oedipus & Antigone*, which also contributed to her senior project for her double majors in classics and archeology.

The Jane Anne Herman Prize, which is given in loving memory of **Jane Anne Herman, J87**, recognizes excellence in directing and/or stage management. This year's prize went to **Jeffrey Ryder**. He stage-managed a record number of productions, culminating this year in two faculty-directed plays, an unprecedented feat.

The Charles F. Seymour Jr. Prize is awarded annually to a junior or senior participant in musical theater who might have an interest in a business career. The winners this year were **Joshua Glenn-Kayden** and **Elizabeth Sharpe-Levine**. Josh directed *Pippin* and acted in several musicals, and Elizabeth directed *Merrily We Roll Along*, as well as being this year's president of Torn Ticket II.

The Stephen Sapuppo Prize, established in memory of **Stephen Sapuppo, A81**, went to a junior for outstanding achievement in drama, with preference for a member of Torn Ticket II. This year's prize went to **Nadav Hirsch**.

In 2004 a special award was created to acknowledge exceptional service to the department and to the theatre community at Tufts. This year we're pleased to have recognized senior **Lina Stolyer**.

The Alice Trexler Dance Studies Prize went to **Christina Aguirre**.

The Merit in Dance Award was given to two seniors, **Amanda Bell** and **Aline Gue**.

Doctoral candidate **Andrew Knox** won **The Kalman Burnim Prize for Scholarly Excellence in Drama**. Given in memory of Professor Burnim, a Tufts alum and former department chair who created the doctoral program in drama, the award goes to an outstanding graduate student who has completed all the requirements for the Ph.D., except the dissertation.

Congratulations to all of them for their distinguished achievements!

P.T. Barnum Awards for Excellence in Entertainment

On June 11 in the Stanley Kaplan Penthouse at Lincoln Center in New York City, four distinguished Arts and Sciences alums will be honored at the eighth P.T. Barnum Awards for Excellence in Entertainment. The P.T. Barnum Awards is an annual event sponsored by Department of Drama and Dance, in conjunction with the Communications and Media Studies Program.

This year's event will feature Emcee **Charles Cermele, A80**, who will introduce dancer and artistic director **Betsy Gregory, J73**; actor **Jonathan Hadary**; NBC News producer **Marian Porges, J82**; and author of *Wicked* and thirty other books, **Gregory Maguire, G90**. Click [here](#) for more information on this year's event.

Past drama and dance alums who were honored include **Hank Azaria, A88**; **Oliver Platt, A83**; and **Robert Sternin, A77**, and **Prudence Fraser Sternin, A77**. Click [here](#) for a complete list, along with background information on the P.T. Barnum Awards.



From left to right: Co-emcees **Jeff Strauss, A84**, and 2009 Barnum Award recipient and dance alum **Jeff Greenstein, A84**, followed by the 2011 winners: Television/stage writers and producers **Prudence Fraser Sternin, J77**, and **Robert Sternin, A77**; President of Time Warner Cable Sports **David Rone, A84**; and actor, director, and comedian **Hank Azaria, A88**. A posthumous award was given to the parents of the late director and producer **Gary Winick, A83**.

Below: Winners of the 2010 P.T. Barnum Awards included (from left) dance alum and choreographer **Art Bridgman, A72**; television producers **Nancy Stern Winters, J86**, and **Lisa Lax, J86**; and drama alum and actor **Oliver Platt, A83**.



Alumni Updates

Jonathan Abarbanel, A68, is vice chairman of the American Theatre Critics Association (ATCA), teaches theatre at the University of Illinois at Chicago, and is the theatre critic for Chicago Public Media. In March, he attended the World Congress of the International Association of Theatre Critics in Warsaw, Poland. In June, he'll chair the ATCA Annual Conference in Chicago.

Victoria Abrash, J81, is teaching theatre history, theory, and dramaturgy at the New School and at New York University. She's also written study guides for Lincoln Center Theater, and works on and off with Ping Chong & Company. A series of interviews she did on Ping Chong's Undesirable Elements project is to be included in an anthology that the Theatre Communications Group is publishing in the coming year. Additionally, she's the program director for the National Performing Arts Convention, which is a collaboration of all of the national service organizations for the performing arts (TCG, Opera America, Dance/USA, Chorus America, League of American Orchestras, National Performance Network, etc). In the spring, she consulted and oversaw student dramaturgs on a new dramatic oratorio by Liz Swados about the Triangle Shirtwaist Factory Fire—*From the Fire*—which was at Judson Memorial Church and then Edinburgh. "It's a lively mix," she writes, "and it's all good."

Nicolas Aliaga, A95, has been an opera singer in the Bay Area for the last fifteen years. He has performed many roles, primarily in the Mozart repertoire (Figaro, Almaviva, Papageno). He has also performed on several musicals at the regional level (*Light in the Piazza*, *Most Happy Fella*). Most recently, he has begun directing and assistant directing. He will assistant-direct Bizet's *The Pearl Fishers* at Michigan Opera Theatre and will direct *Gianni Schicchi* and *Suor Angelica* at Opera San Jose next season. He gives a “big hello” to all his fellow Jumbos!

Julie Allison, J81, started her own law firm six years ago and hasn't looked back. She specializes in health law and healthcare litigation, including medical malpractice. Regarding dance, she writes that she has turned her love of dance into a passion for yoga, and practices regularly, traveling to yoga retreats. She is the cofounder of a program called SoberYoga that combines the spiritual principals of yoga and recovery with movement for stress relief. She presented a workshop at an annual lawyers' conference in Florida several years ago that was well-received. She says her law practice and family keep her so busy that she has not had the time to grow SoberYoga, but hopes to do so in the future because it's a concept she strongly believes in.

Joel Barad, A73, G74, is now in his eleventh year at Young & Rubicam Group in New York after a thirty-six year career in advertising and marketing. He lives in Pelham, New York with his wife, Tobe, and his son Gordon, fourteen. He says he still loves going to theater and opera, and is addicted to golf.

Noreen C. Barnes, G82, is in her thirteenth year as the director of graduate studies in theatre at Virginia Commonwealth University. She is also on the editorial boards of *Theatre Symposium* and *Theatre Annual*, and occasionally directs and serves as dramaturg.

Anita Josefa Barzman M.D., J76, lives and works in the San Francisco Bay Area. She writes that she practices in an integrative manner, combining Jungian psychoanalysis, classical homeopathy, and psychiatry, and is a member analyst of the C.G. Jung Institute of San Francisco. She says she loves her work, and her incredibly wonderful seventeen-year-old daughter.

Kim Bellinger, J72, says that he made a brief, slender living in theatre before “running off to sea.” He began as a mess boy and ended as the navigator of cable ships, retiring this May 2012. He loves his home in New Orleans, and invites old friends from Tufts Arena Theater or Tufts-in-London to visit.

Jennifer Bien, A02, participated in the Williamstown Theatre Festival and off Broadway theatre in Chicago after graduating, and is now a Ph.D. student in special education and teaching in New York. She is married to a theatre critic (Mitch Montgomery) for *Backstage Magazine*, whom she met at the Tony Awards. Jennifer and Mitch are the proud parents of a one-year-old baby boy.

Molly Blank, A98, has lived and worked as a documentary filmmaker in Cape Town, South Africa for approximately five years. Her most recent film, [*Where Do I Stand?*](#), examined the experiences and perspectives of youth on attacks against foreigners that happened in South Africa in 2008. She is currently working on a series of short videos on successful schools in disadvantaged communities and raising money for a new film on race and reconciliation at one South African university.

Seth A. Blum, A90, practices criminal defense with a Raleigh law firm. An adjunct law professor, he teaches trial advocacy at the University of North Carolina at Chapel Hill. Seth and his wife, Rebecca, welcomed their third daughter, Scarlett Juniper, in June 2012. She joins Eowyn Violet (seven) and Havana Calliope (three). Both generations are active in community theater and local film.

Raymond Bokhour, A88, is acting on Broadway, playing Mr. Cellophane in *Chicago*. He is also the co-author of *The Suicide: A Musical Comedy*, which just received a reading directed by John Rando (Tony recipient for *Urinetown*). His daughter Phoebe is three.

Lynn Bratley, G86, continues as artistic director of improbable PLAYERS, an applied theater company she founded in 1984 with plays about substance abuse prevention, working in collaboration with actors who are, like Lynn, people in recovery (www.improbableplayers.org).

Oni Brown, A05, has continued to perform since graduation. She has been a member of Sounds of Afrika, Afrikan Drum and Dance Troupe since 2006, and is currently an artist in residence at The Field in New York City. Her project, Divine Dance, is now a part of Artspire—a program of the New York Foundation for the Arts. For more information on her work, please go to www.onibrown.com.

Ellen Bry's, J73, recent career highlights include the lead role of Ester Hobbes in *The Lost & Found Family*, a Sony distributed feature film: <http://www.lostandfoundfamilythemovie.com/>, along with guest star roles on many television shows: <http://www.imdb.com/name/nm0116885/>. See also: <http://resumes.actorsaccess.com/ellenbry> and <https://www.speedreels.com/talent/ebry/ebry.php>. She is currently writing a solo performance piece about her experiences raising two autistic sons.

Peter Byrne, A74, is a writer and reporter (www.peterbyrne.info). In 2010, Oxford University Press published investigative reporter Byrne's biography, *The Many Worlds of Hugh Everett III—Multiple Universes, Mutual Assured Destruction, and the Meltdown of a Nuclear Family* to critical acclaim. It has been optioned for a major motion picture.

Linda Caruso, J75, has remained connected to Tufts through the Alumni TAAPS system, interviewing candidates for admission to Tufts in the Greater Houston area for the past thirteen years. Linda, a program manager at the Monarch Institute for Neurological Differences, works with local theatre groups providing dance and theatre for special population students. She was also selected as president of the Rotary Club of Houston, a leading organization for philanthropic activities including youth, public health, leadership, and international service.

Lisa Charest, A07, writes that on January 28, 2012 former Tufts students **Yuhei Ogawa, A03; Lisa Charest, A07; Rony Jacques, A08; Josh Brand, A08; and Trevor Donadt, A10** won third place at the Elements XII dance competition with their dance company Static Noyze. Static Noyze is a professional hip hop company in Boston, Massachusetts which was founded by five former Tufts students, including Ogawa. Charest adds that she is currently pursuing acting in New York, and in October, joined a theater company of non-equity actors called "The Bats" at the Flea Theater. She also appeared in the *New York Times* critics pick production of *These Seven Sicknesses*, which will be returning to the theater this June.

Ellen Christiansen, J80, has been working as a set decorator for feature films and television. She was honored to receive a Primetime Emmy Award in September of 2011 for her work on the HBO Miniseries *Mildred Pierce*, in addition to an Art Director's Guild of America Award in January for the same show.

Jen Collins, J95, completed her master of social work at the University of Southern California in 2009 and is a psychotherapist. She lives in Los Angeles, California with her husband, Patrick Cates, and their daughter Minerva.

Mark Cosdon, G01, is an associate professor of theatre at Allegheny College, and the president of the American Theatre and Drama Society. Cosdon's book, *The Hanlon Brothers: From Daredevil Acrobatics to Spectacle Pantomime, 1833–1931*, is part of Southern Illinois University Press's Theatre in the Americas Series.

Don Cummings', A84, *A Good Smoke* was a semifinalist for the Eugene O'Neill conference. A reading at The Public Theater starring Meryl Streep and Debra Monk led to its Broadway option. His *Piss Play is about Minorities so it's Really Important* won the Golden Pineapple for best play at the Cringe Festival, while his short film, *Box*, starring Mink Stole, is now shooting. www.doncummings.net.

Dr. Tanya D'Avanzo, A90, (formerly Schwartz) lives with her husband, **Louie D'Avanzo, A90**, and twin toddlers in Hawaii. She is a board-certified clinical neuropsychologist, conducting assessments and training interns and post-doctoral students in major medical centers in Honolulu. She has served as president of the Hawaii Psychological Association, and was selected as a member of the Women's Leadership Institute of the American Psychological Association. She still loves dance, but since moving to Honolulu she's been focused on the visual arts. Tanya's portrait paintings have been featured in several gallery shows and she was selected as one of the "Artists of Hawaii" at the Honolulu Academy of Art.

Stacy Davidowitz, A07, has earned her M.F.A. in acting from Columbia University, and as a playwright, has had work developed and produced in New York City, Chicago, Boston, and Los Angeles. *PINK!*, published by Broadway Play Publishing and Indie Theater Now, was a 2009 Lark Play Development Center Playwrights' Week finalist and received seven New York Innovative Theatre nominations, including Outstanding Full Length Script, for its production by Down Payment Productions (Tufts alumni **Brian Smith** and **Jessica Fisch**) at the WorkShop Theater in New York City.

Jennifer Farrell-Engbretson, A04, is serving on the faculty at Emerson College and Suffolk University. Jen danced professionally in shows starring Gregory Hines, Rita Moreno, Harry Connick Jr., The Pointer Sisters, and The B52's. She has also performed nationally and internationally in numerous dance concerts and trade shows. As a choreographer, her works include a world trade show for New Balance Athletic Shoe, Inc.; *Peggy-Ann* with American Theater Classics; Alan Brody's *A Company of Angels*; *Parade* (Tufts University); and *Hair* and *Anything Goes* (Suffolk University). Additionally, she has choreographed concert dances and/or taught classes for Holy Cross, Northern Essex College, and The Boston Conservatory.

Dorothy (Dottie) Marshall Englis, J74, is chair of the Conservatory of Theatre Arts at Webster University, where she is also a full professor. Her immediate appointment prior to becoming chair was as the director of Webster University's campus in London at Regent's College. During her time at Webster, Dottie has been awarded the William T. Kemper Excellence in Teaching Award and the Governor's Award for Excellence in Teaching. Dottie is also a member of United Scenic Artists in Costume Design and has been associated with The Repertory Theatre of St. Louis since 1979.

Jessica Fisch, A06, is currently living in Chicago, where she is pursuing her M.F.A. in directing from Northwestern University. She previously lived in New York City, where she was cofounder (with fellow Jumbo **Brian Smith, A07**) and artistic director of Down Payment Productions, a company committed to the development of new work.

Isabel Hoff Francis, J81, sailed from Lake Superior to the southern tip of the Bahamas (Exuma) in a classic 1966 33' Pearson Vanguard. She was also the lead singer for the United States sailors' group White Men on Boats at the Bahamian National Art Festival at Georgetown in 2007. She sang and danced in *Nine* and *How to Succeed in Business Without Really Trying* with the Ann Arbor Civic (2010) and played Mrs. Medlock in Lake Superior Theatre's production of *The Secret Garden* (2011).

Amy Winograd Friedman, J82, is a drama educator and director in New Hampshire. She is also a judge for the Massachusetts Educational Theatre Guild and the New Hampshire Theatre Awards, and has served on the

boards of the New Hampshire Community Theatre Association. She is the founder and original director of Nashua's outdoor Shakespeare production, now in its twentieth year.

Marc Frost, A05, runs a theatre company, Theater Un-Speak-Able (www.un-speak-able.com), based in Chicago, Illinois that recently performed its original creation, *Superman 2050*, at the Times Square International Theater Festival and the Chicago Humanities Festival's "Stages, Sights and Sounds." "TU" will premiere its new production *Murder on the Midwest Express* in May 2012. Marc is also cofounding The School: For Theatre Creators with Lecoq Master Teacher Paola Coletto.

Anne Cantler Fulwiler, J83, recently celebrated her tenth anniversary as producing director of the Theatre Project (www.theatreproject.org), Baltimore's home for local, national, and international contemporary theater, dance, and music. Each season at the forty-year-old institution (housed in a historic building built in 1887) features more than 120 performances by approximately 350 actors, dancers, musicians, and students.

Beth Furman, J87, is currently teaching yoga to adults and children. She writes: "I infuse so much of what I learned in the dance program at Tufts into my work. In my practice and in my teaching, the experience of flow that I have always known from dance is a perfect complement to the vinyasa style yoga that I teach. And in my improvisational dance practice, the breath work learned from yoga serves as an impetus for movement. I teach locally at many studios and twice a year I teach Yoga Groove, a workshop that brings yoga together with break dance and hip hop at Kripalu, in Lenox, MA.

Josh Gates, A99, is now in his fifth year as the host and executive producer of the hit Syfy travel-adventure series *Destination Truth*. Josh was recently inducted into the Explorers Club, and his first book, *Memoirs of a Monster Hunter*, was recently published by Simon and Schuster.

David Gelles, A99, is a four-time Emmy Award winning producer for NBC News. He is currently working as a producer for the primetime newsmagazine *Rock Center with Brian Williams*.

Gregory Gerard, A82, produced *The Banana Monologues* (www.thebananamonologues.com) at the Midtown International Theatre Festival in July 2011 to a jubilant audience, great reviews, and awards. He writes that he hopes to take it to an off Broadway theatre soon.

Bethany Gladhill, J89, has decided to make her life a little crazier by entering the world of freelance management consulting. With a robust client roster ranging from a puppet theatre to a circus, it's challenging but a lot of fun. She says that there is plenty of room in Minnesota for visitors!

Jodi Arlyn Goldberg, J87, writes that she's been living in New York for some time, constantly trying to perfect the work/life balance, a combination of a day job and "the singer/songwriter thing." She says that she's happy to announce the release of her first album, *Stars up on the Ceiling*, a collection of eight original songs. For more information, visit: <http://jodiarlyn.com>.

Marni Goldshlag, J69, has been a fiber artist for the past fifteen years. You can visit her website at <http://www.marnigoldshlag.net>.

Jeremy Goldstein, A01, is the director of communications and membership for University Synagogue in Los Angeles, California. Previously he worked in marketing for the Center Theatre Group (Mark Taper Forum, Ahmanson Theatre, and Kirk Douglas Theatre) and ArtsBoston. He also draws a web comic for fun and no profit at www.whiteboredfunnies.com.

Pat Hankin, J78, was the arts commissioner of Tufts University from 1975–1978, committed to promoting all the organizations and departments devoted to the visual, performing, and spoken arts. With help from the National Endowment for the Arts, she sponsored the Merce Cunningham Dance Company residency (during The Blizzard of '78); the Robert Motherwell Retrospective; Cicely Tyson; Clive Barnes; Magic Coffeeshouses; and more. She says her fondest memory was deciding to blow the remaining funds in the treasury to bus students to see the blockbuster *Pompeii Exhibit* at the Museum of Fine Arts, Boston. Despite wanting to run Lincoln Center after graduation, she ended up on Wall Street with Citibank with their first class of female direct hires in the management training program. After thirty years in banking and consulting, she moved over to social media to join another Jumbo who founded Communispace, a market research firm. While never returning to arts management, Hankin supports dance and drama with attendance and is introducing her teenager to an ever expanding world of arts experiences. They recently saw the Arts Emerson production of *The Shackelton Project*.

David Hatkoff, A00, is the director of marketing and audience services at New York's Signature Theatre, which just opened its 75,000 square foot, Frank Gehry-designed new home on 42nd Street, The Pershing Square Signature Center. The center contains three theatres, a café and bar, bookstore, and an interactive media wall.

Alex Hawkins, A71, G78, is retiring from teaching theatre history and directing in the Department of Drama at the University of Alberta in Edmonton, Canada after thirty-two years. He is pleased to have used his education at Tufts to teach, advise, and direct many students over the years, and looks forward to whatever comes next.

Diane Heditsian, J76, is celebrating thirty years in business with deClarity, a strategic communications company that focuses on digital media, video, 3D animation, web, and interactive services. She writes that those at Tufts-in-London '74–'75 will remember that it all started with an independent study at the BBC set up by Tony Cornish. Diane lives in the San Francisco Bay Area and would love to hear from old friends at diane@declarity.com.

Jan (Lewis Najemy) Heinrichs, G73, has fond memories of stage managing the 1972 production of *Cabaret* for Torn Ticket. Since then, she's become a lawyer (Boston University, '76), a trial court judge, mother of three, and a wife (twice)—all of which required her to use her drama and managing skills.

Julie Nathanson Holcomb, J95, lives in Los Angeles with her husband, David, and toddler, Henry. She has a busy career as a voiceover actress (commercials, video games, animation, etc.). She is also a marriage and family therapist with a part-time private practice, and writes creatively when she can bend time.

Mary (Saloschin) Hubbard, G75, spent several years acting, directing, and teaching. Her radio career began in 1981, where she was a classical music announcer and programmer in Washington D.C. and Boston for fifteen years. Since 1997, she's voiced and copyedited all underwriting announcements at WBUR, Boston's NPR news station. She also gives preconcert talks for the Boston Classical Orchestra at Faneuil Hall.

Fredrick Jackson, A59, a former member of 3P's, Jackson completed the Encore Hartford Fellowship in nonprofit management in 2011. He's also a member of Third Sector New England's Interim Executive Directors "pool," Connecticut's Episcopal Diocese Executive Council, the Board of Connecticut Early Childhood Alliance, the Board of St. John's Childcare Center, and is cochair of the Bridgeport Alliance for Young Children.

Nick Jandi, A07, guest-starring credits include *NCIS: LA*; *Law & Order: LA*; and *Breaking In*. In 2011, he appeared as Ryan Reynolds' brother in *Green Lantern*. Upcoming projects include *Dumb Girls*, a pilot from MTV; *The Sibling*, a horror feature starring Mischa Barton and Michael Clarke Duncan; and *Watch Me*, a horror feature written and directed by **Ben Samuels, A09**.

Caitlin Johnson, A07, has worked in the exhibits department at the Exploratorium, a museum of science, art, and human perception in San Francisco. She uses her stage training to give daily microbiology demonstrations to the public, and her scene shop skills in the maintenance of exhibits.

Kim Ritter Kassnove, J01, has pursued a vibrant career in education since graduating. She has taught and managed programs, and developed and delivered professional development and training opportunities for a variety of nonprofit organizations, most recently for Uncommon Schools and Roads to Success. Kim returned to her native New Jersey this summer after living in Brooklyn, New York for ten years. Kim, her husband, Peter, and daughter, Alice, are enjoying suburban life, especially sledding this past winter and listening to crickets in the summer.

Stan Kmieć (Staś), A82, has a long list of career credits—artistic director: Ballet Western Reserve Company and School, Youngstown, Ohio; director-choreographer: *Fiddler on the Roof*, Chicago; choreographer: *My Antonia*, a new play with music by Stephen Schwartz, Los Angeles; director/moderator: *Director-Choreographer Workshop*, Lincoln Center Theater Directors Lab; PBS resident culture commentator; residency, Youngstown State University; lecture symposiums, Hunter College, Long Island University; guest instructor, Wheaton College; American Ballet Theater Outreach Program; theater dance and ballet instructor at City Center's Ballet Arts; Tony voter; National Council of Actors' Equity...running for re-election this year.

Bob Krakower, A81, is recognized as one of the top acting teachers and coaches in the business. He works out of home bases in New York and Los Angeles. His clients have been nominated for many prestigious awards, including The Golden Globes, The Emmys, and The Tony Awards. His website is www.bobkrakower.com.

Jenna L. Kubly, G04, has worked as a dramaturg on several productions, including *All Things New*, *The Miracle Worker*, and *She Loves Me*. She also directed for the Box Wine Theatre's political play festival Raucous Caucus II and co-convoked a working group at ASTR 2011.

Lily Ladewig, A04, received her M.F.A. in poetry at the University of Massachusetts Amherst in 2010. Her first full-length collection of poems, *The Silhouettes*, was published by SpringGun Press in February 2012. She lives in Brooklyn, New York and works at N.Y.U.'s Graduate School of Arts and Sciences. You can learn more about her book by visiting <http://www.springgunpress.com/the-silhouettes>.

Kate Levy, J82, is still living in New York City and working as an actress in theater and television. In recent months she had a chance to do some Vaclav Havel and some Shakespeare. She also participated in the Albee Marathon at the Arena Theater in Washington, D.C., and got to work with Stephen Daldry.

Mary E Lewis, J75, G78, has been the productions manager for the Blaisdell Center in Honolulu since 1990.

Ben Little, A70, now resides in Ft. Lauderdale, where he is working on an update to his magnum opus on his class' Tufts-in-London 68–69 reunion "yearbook." Bill remembers the inaugural Tufts-in-London year 67–68 as still one of highlights of his life.

Leila Huff Ludy, J94, and her husband, Todd Ludy, won the Grand Prize of the 2011 StoryPros Awards Screenplay Contest with their screenplay *ENGINEERDS*, a college comedy set at Tufts.

Herluf Lund, M.D., A78, writes that although he did not continue in drama after leaving Tufts, he always loved his time spent in the Arena Theatre, and especially his Tufts-in-London year from 1976 to 1977. He is now a plastic surgeon in St. Louis, but says that he still sees lots of drama in his everyday career. He offers his "best wishes to all."

Adrienne Macki Braconi, G08, is an assistant professor in the Department of Dramatic Arts at the University of Connecticut. She has published several articles and has two forthcoming book chapters on gender and race. Her current project is a full-length critical analysis focusing on African American theatrical performance on Harlem's community-based stages during the interwar Depression era and mid-twentieth century.

Alex MacAaron, J84, is the creative director and queen bee at the advertising agency B Direct Marketing Communications. She also writes cultural pieces for the online magazine *Women's Voices for Change* (www.womensvoicesforchange.org) and keeps her own blog, Lovin' the Alien (<http://www.lovinthealien.blogspot.com>) which chronicles the adventures — and misadventures — of mothering a tween.

Stacey Mann, J94, since graduating from Northwestern University with a master of arts in learning sciences in 2009, Stacey has been putting her Tufts-honed design skills to use as the director of learning strategies for Night Kitchen Interactive in Philadelphia. She also writes and lectures about design and learning theory in museums.

Diane Markowitz, J70, D74, writes that she and her husband have retired and moved to Newton, Massachusetts to be near their daughters, and to care for their granddaughter while their daughter and son-in-law work. She notes that she'd be happy to hear from anyone from the 1968–1969 Tufts-in-London crew.

Carolyn (Wrobel) Martineau, E99, is an assistant professor and lab coordinator at DePaul University, a position that requires as much stage management as science, she writes. She married Michael Martineau in August 2011 and continues to enjoy the stage through memberships at Steppenwolf and the Chicago Shakespeare Theater.

Nancy Maserejian, J98, has been touring with the Sayat Nova Dance Company of Boston, which is the leading dance company of the Armenian Diaspora and a nonprofit, all-volunteer organization committed to the preservation and promotion of Armenian culture through the art of dance. She is the mother of twin preschool girls and is a public health epidemiologist in Watertown, Massachusetts. She was a member of the Tufts Dance Collective and the Spirit of Color dance groups.

Laura (Branch) Miller, J73, is retired from heading the theatre program at the University of Virginia-Wise. She now works as a field organizer for the Southern Appalachian Mountain Stewards, fighting mountaintop removal coal mining and building sustainable Appalachian communities.

Robert Miller's, A65, professional theater work includes stints at the Boarshead Theater, Florida Studio Theater, and ten years as artistic director of the Asolo Touring Theater. He is currently the associate chair of the communications and media department at the State University of New York New Paltz. He is also a producer at the Mohonk Mountain Stage Company (readers theatre), and the artistic director for the New Play Festival.

Maren Montalbano, J97, has been singing professionally throughout the greater Philadelphia and New York areas for many years. She sang in this season's opening concert of Philadelphia's Lyric Fest to critical acclaim. This March, she gave a master class and performance of Schubert's *Lieder* at Millersville University in Pennsylvania. Visit www.marenmontalbano.com for more information.

Carine Montbertrand, J90, is a member of the resident professional acting company "REP" at the University of Delaware. She also teaches undergraduate courses in Commedia dell'Arte mask, and mentors M.F.A. students. Last summer she performed off Broadway in The Classical Theatre of Harlem's *Henry V*. She also narrates audio books for Recorded Books Productions.

Michaela Murphy, J96, is currently living in Mountain View, California with her husband, Marc Elzweig, and their three-year old son, Calvin. She takes on various random communications and marketing gigs, including a regular stint with San Francisco's annual Bay Area Playwrights Festival. She'd love to connect with other area Jumbos!

Henry Myint, E04, writes that in 2005, along with **Chung Peng, E03**; **Yuhei Ogawa, E02**; **Brett Wong, E05**; and **Will Hsu, L05**, he founded the Static Noyze Hip Hop Company. While the original founders are no longer with the company, Static Noyze still remains a driving force in the East Coast dance community, receiving several awards and appearing in numerous events and media, including Boston TEDx Conference and America's Best Dance Crew.

Valerie Orth, J00, is a performing and touring singer/songwriter with a rock band. She visited Tufts last year for a WMFO event, and hopes to come back and play again soon. You can find out more about her work at www.valerieorth.com.

Julie "Azalea" Otis, J00, is in her fourth season with the SpeakEasy Stage Company of Boston as its director of development, education, and outreach. She lives in Everett, Massachusetts, and enjoys meditation, traveling to beautiful places, and seeing as much theater and art as possible.

Regina M. Pacitti, J75, G76, retired in June 2011 after thirty-four years as a social worker in the Waltham Public Schools. She continues to serve as a Justice of the Peace for Massachusetts, and her websites are www.justiceofthepeacegina.com and the soon to be launched www.justicesofthepeaceboston.com.

Joe Pikowski, A10, is working in New York City as a director and producer. He is currently directing a new adaptation of Gorky's *The Lower Depths*, which opened on March 25, 2012 at the Connelly Theatre on East 4th Street. He also works at the 59E59 Theater's Box Office with fellow alum **Emily Code, A10**.

Nancy Taylor Porter, G01, is an associate professor of theatre and chair of the Department of Theatre at Illinois College. She has recently directed *Playing for Time*, *The Secret Garden*, and *The Love of the Nightingale*. Last spring *Shakespeare Bulletin* published her review of *Romeo and Juliet*. She is currently researching women who enact violence on stage.

Judith Pratt, J67, has worked as an actor, director, theatre professor, and reviewer. Her plays have been produced in New York City, Boston, Philadelphia, Kansas City, and Austin, and read at Edward Albee's Great Plains Theatre Conference and the Last Frontier Theatre Conference. Her full length-play *The Wright Place* has been published by JAC Publishing Co. Most recently, her short play *Moving Parts* was produced by the Looking Glass Theatre in New York City. Judith is a member of Wolf's Mouth Theatre Collective, the Dramatists Guild, and the International Center for Women Playwrights. Trained as a theatre movement specialist, Judith also received professional training with teachers such as Kristin Linklater and Lois Weaver. She also works as a freelance writer for business and higher education. This semester, Judith taught theatre history at Wells College in Aurora, New York.

Bari Prince, J81, currently resides in Southborough, Massachusetts, and works as director of IT risk management for Sunovion Pharmaceuticals Inc. She has a daughter who is a freshman in college and a son who is a high school junior. After nine seasons with the Moving West Repertory Dance Theater in Framingham, Massachusetts, she made the switch to ballroom dance in 2008, with some international folk dancing on the side.

Bill Purves, A68, a former 3Ps member, Bill reports he still resides in San Diego, California, serving as vice president with Harris Goldman Productions (www.harrigoldman.com), producing award-winning corporate meetings, events, and shows throughout the country, where he also works with company owners

Linda Cohen Goldman, J75, (Torn Ticket) and her husband Harris Goldman. Both Bill and Linda also interview with the Tufts' Alumni Admissions Program. He welcomes contact at wpurves@harrisgoldman.com. Bill also married his longtime partner Don Schmidt in 2008.

Karla Rab, J61, published a book in 2008 that she had been researching and writing for about ten years. You can now find it on Amazon, searching by author (Karla Doris Rab), or by title (*Role Modeling Socialist Behavior: The Life and Letters of Isaac Rab*). She writes that her and her husband, Ron Elbert, recently downsized to a snug condo not far from The Hill, along with their cavalier spaniel, Rufus, and would love to hear from any dance and drama alumni in the area. They now live at 53 Adams St #1, Somerville, MA 02145, and can be reached via telephone at 617.628.9096, and email at karla.rab@rcn.com. (She notes that she matriculated as Karla Feinzig, graduated as Karla Ellenbogen, and now has become Karla Rab.)

Michelle (Missy) Gerson Ray, J94, currently lives with her Tufts grad husband and two daughters. She teaches middle school English in Silver Spring, Maryland. Her first novel, *Falling for Hamlet*, came out in July with Little, Brown. She can be reached at michelleraywriter@hotmail.com, and has a website, michelleraybooks.com.

Claire K. Redfield, A11, spent the fall as the Kemper Arts Management Intern at Chicago Dramatists (Chicago's center for new plays) while teaching drama to children at Lookingglass Theatre. She is currently assistant directing on Kimberly Senior's *After the Revolution* at the Next Theatre, while serving as assistant dramaturg on Dog & Pony Theatre Company's *The Whole World Is Watching*. She is also in the process of founding her own arts education program, "Eleusis," designed for a community of adolescent girls in Northern Vermont. The program uses ensemble-building and dramatic storytelling to explore issues of gender, identity, and representation.

Deirdre Rees, J69, writes that she was an active member in the afternoon shows at the "old arena," while attending Tufts in the late 1960s.

Jacqueline Reid, J97, currently teaches design and production for the Rutgers University dance department. She has recently worked for Nimbus Dance Works, Brian Brooks Moving Company, and the Steps Repertory Ensemble in New York. Jacqueline's production of *A Runner Stumbles* for Retro Productions, is moving off Broadway this May.

Lynn A. (Murphy) Reynolds, E84, graduated with a degree in engineering, and took a ballet class, a playwriting class, ran the spotlight in Cohen Auditorium for productions, and attended numerous theatre events while at Tufts. As an engineer, she has participated in community theatre and martial arts, and became interested in traditional style Irish music, singing at sessions with her husband and friends. She writes that she views her work of teaching martial arts, stranger safety, and self defense as her version of community theatre, and offers free stranger safety and self defense classes to the community, since not everyone can afford martial arts training.

Steve Reynolds, A71, will be retiring in 2012 from Wittenberg University, where he has been a theatre professor and director since 1981. He plans to continue directing plays for Cape Cod Rep in Brewster, MA after he moves to Orleans, MA in May.

Amy Rhodes, J97, recently won two Emmys—one for writing and one for producing—for her work on *The Ellen DeGeneres Show*, where she's also a frequent performer.

Michael Richardson, A08, co-created the step team Iconic Movement, and performed and taught step in local communities in and around Boston. He worked at Tufts Medical Center for two years, researching colorectal cancer, and is now currently at the University of Massachusetts Medical School, researching obesity and various social determinants of health.

Elyssa Dru Rosenberg, A04, founded isadoraNOW, a dance company dedicated to preserving the work of Isadora Duncan and creating new works based on her theories and movement vocabulary. Elyssa has taught modern dance and the Duncan technique and repertoire at various schools and universities. She has published articles about dance history and has presented her work at various conferences. Visit www.isadoranow.org for more information.

Luanne Aronen Rosenfeld's, J79, original one act musical, *Equal Time*, was recently produced by the Red Fern Theatre in New York City as one of six commissioned new works. Luanne wrote the book and lyrics, while the music was composed by her daughter, Kristen Rosenfeld.

Elliot Rosenstein, A74, (Torn Ticket musical director 1972–74, 3Ps 1974) after years devoted to academic and clinical immunology, Elliot writes that he is back in the orchestra pit, playing piano for his kids' high school musicals for six years running. You can find him as a character in Mitch Maxwell's book, *Little Did I Know*.

Dr. Cindy Rosenthal, J76, is a professor of drama at Hofstra University, where she teaches dramatic literature, acting, and women's studies. She co-edited *The Rise of Performance Studies: Rethinking Richard Schechner's Broad Spectrum* (Palgrave, 2011). Cindy directed *RENT* at Hofstra in 2011 and will play Gertrude in *Hamlet* at Bread Loaf, Vermont in 2012.

Alissa Rubinstein, A10, was recently awarded a DAAD (German Academic Exchange Service) graduate scholarship to complete a master of arts in public history at the Freie Universität Berlin. She will relocate to Berlin in the fall. Currently Alissa works in museum education with sixth graders, and university and arts education with grades kindergarten to five.

Carl Samrock's, A65, forty-seven year update is as follows. He was a Broadway press agent in the '60s, and a freelance photographer in the '70s (*The New York Times*, *Rolling Stone*, WNET, Warner Records). He moved back into publicity in the '80s serving as vice president at Warner Bros. Pictures, running a sixteen member staff on thirty films annually, including *Batman* and *Lethal Weapon*, and two Oscar winners, *Driving Miss Daisy* and *Unforgiven*. He then founded CSPR in 1997, a company that works on home entertainment public relations campaigns for Sony, Disney, Warner Bros., and others. He says he holds fond memories of the Tufts Arena Theatre and 3Ps.

Ben Samuels, A09, recently completed a feature, which was executive produced by the makers of *Dread* and *Book of Blood*. Ben has completed two scripts and is developing his first pilot. More information can be found at: www.bensamuels.com.

V. Andres Sasson, M.D., A91, is medical director for the department of Emergency Medicine at St. Lucie Medical Center in Florida. He is also the owner of Crossfit Boynton Beach and AMRAP.com, and a father of two.

Madeline Blue Schussel, A08, recently appeared as a recurring character on FX's *Justified*. She will also appear as the lead of a full-episode of the new primetime series *Final Witness* on ABC, premiering this summer (circa July 10). She writes that she's working with the Media Artists Group agency, a Los Angeles top-ten.

Christopher Scully, G02, G08, was recently named assistant headmaster of Taunton High School, a 2,400-student comprehensive school serving grades eight through twelve. He continues to serve as a visiting lecturer at Bridgewater State University, where in the past year he taught play production and designed lights for *The Laramie Project* and *Guys and Dolls*.

Jan Geber Smith, J82, has returned to the theatre as a stage manager and company member at Little Fish Theatre in San Pedro, California. When not at the theatre, you can find her working at Occidental College in the business office, trying to make enough to pay for her three kids in college (Tufts, UCSB, and Oregon State).

Kyle Sircus, A11, spent the summer after graduating working for Victory Gardens Theater and Allied Live in Chicago, Illinois. In August, he began a year-long fellowship in the marketing and communications department at the Berkeley Repertory Theatre. Currently, he is contemplating his next career move, wondering where he will live.

Megan (Hammer) Stahl, A04, is back in the Tufts' drama department as a Ph.D. candidate, having received her master of arts from the same program in 2010. She is currently teaching courses at both Tufts and Pine Manor College, and recently received an award for Outstanding Contribution to Undergraduate Education at Tufts.

Roy Steinberg, A73, a producer, director, actor, and educator is currently the artistic director of Cape May Stage, an equity company in southern New Jersey. Roy recently played Rothko in *Red* and is about to direct *Time Stands Still*. He has four Emmy nominations and is a member of the Directors Guild of America and all actor unions.

Richard Stoddard, A67, is carrying on his "antiquarian" bookselling business. He writes that the Internet has radically changed the book trade, so he's now offering non-book items such as autographs, posters, playbills, and original stage designs. He's currently representing Florence Klotz's Estate in selling her costume designs. "The Sondheim designs have all been sold," he said, but he still has many others. He can be reached at: Richard Stoddard, Performing Arts Books, New York City, 212.598.9421.

Laura Stusser, J82, immediately after celebrating her thirtieth Tufts reunion this May, Laura will receive a master of arts in education from Seattle University in TESOL (Teaching English to Speakers of Other Languages). She writes that "it's a midlife career switch that draws from a lifetime interest in languages, international/cross-cultural communication, and of course, theater and voice." Her goal is to teach adults in the immigrant/refugee community college classroom. She can be reached at ljustusser@comcast.net.

Melisa "Misha" Cahnmann-Taylor, J92, was promoted to professor of language and literacy education in 2012, and is program chair of TESOL & World Language Education. Her website, www.teacherscatup.com, features ways teachers can use performance, poetry, and language learning to act up for social change. She and her husband Jason have two children, Oren (five) and Liya (three). She writes that there is plenty of drama!

Christy Uchida, J93, spent eight-plus years working in arts administration, including a stint as managing director at the Redmoon Theater. Five years ago, she switched from begging for nonprofit arts to giving corporate philanthropy at Boeing. Now she fulfills her arts passion by attending performances and volunteering with various organizations, especially Links Hall in Chicago.

Liza Voll, A09, started off photographing Sarabande's biannual shows, and has since created a successful dance photography business with clients and publications, including Boston Ballet, Nike, and *The New York Times*. She shoots live performances and creates fine art and commercial advertising images in the studio. For more information, visit www.LizaVoll.com.

Jane (Stern) Walmsley, J68, is a theatre producer, now based in London—where she's been ever since her Tufts year abroad. Her company produced the first-ever stage adaptation of MGM's Oscar-winning film *Rain Man*. It ran in London's West End in 2008, and toured the United Kingdom in 2009. Next up is a stage adaptation of *Jules Et Jim*, scheduled to open in London later this year.

Gwendolyn Waltz, G91, continues her research of hybrid film and theatre multi-media performance in its earliest decades (beginning in 1896). In June 2012 she presents some of her newest findings— the discovery of scripts and identification of films at the Library of Congress—in a paper at the Domitor Conference in Brighton, England, where she will also attend a new book reception for *A Companion to Early Cinema* (Gaudreault, Dulac, Hidalgo, eds. 2012), in which her chapter-article “‘Half Real-Half Reel’: Alternation Format Stage-and-Screen Hybrids” is anthologized. Her articles have appeared in *Theatre Journal*, *Cinema & Cie*, and several Italian publications of conference papers. In addition, she has written book reviews, most recently for Nineteenth Century Theatre & Film of the twelve-volume *The Griffith Project*. She supports Nick Pentzell, her stepson, in his writing and autism advocacy, and she contributed information and insights to a book in which he is featured, *Real People, Regular Lives: Autism, Communication and Quality of Life* (Young 2011).

Arnold Wengrow, G67, professor emeritus of drama, University of North Carolina at Asheville, is an arts and features correspondent for the *Asheville Citizen-Times*, and the book review editor for *Theatre Design and Technology*, the Journal of the United States Institute for Theatre Technology.

Jefferson Westwood, A71, and his wife, Wendy, became grandparents in November and have been to Brooklyn five times since. He is still running the PAC at the State University of New York Fredonia. In February 2012, along with actor Nathan Lane, was an award presenter for the 50th Anniversary gala of Theatreworks USA in New York City. “We both wowed ’em,” he wrote.

Cat Wilson, A08, applied to graduate school after working for a bit, and is about to graduate from the Carnegie Mellon School of Drama with an M.F.A. in lighting design. Cat was recently awarded the USITT Lighting Design Award for thesis productions of *Suor Angelica* and *Mahagonny Songspiel*.

Mike Wilson, A83, recently was named managing editor of the *Tampa Bay Times* (formerly the *St. Petersburg Times*) in Florida. He is proud that the paper continues to vigorously cover the arts, and particularly theater, even as other big city papers have laid off critics. Mike is married and has three children, one of whom is utterly obsessed with musical theater. You may reach him at mike@tampabay.com.

Claudia Winograd, A03, has been pursuing an M.D./Ph.D. in Neuroscience at the University of Illinois at Urbana-Champaign, and is expecting to graduate in May 2013.

Wendy Wicks, J80, performed a few ballet and modern dance pieces with the dance program while at Tufts. She has a master of arts in movement therapy from Hahnemann University. Her work experience includes stints as an editorial assistant for *the International Encyclopedia of Dance*; the creative arts therapy director for the New York Foundling Hospital; associate editor/direct marketing coordinator for BRS Information Technologies, Inc.; publications coordinator for the National Federation of Abstracting and Information Services (NFAIS); and communications coordinator for HealthPartners. She is currently a marketing communications manager for UCare, the fourth largest health plan in Minnesota.

Tracey Yuen, A05, joined a dance group when she was at Tufts to help the group out and as a side hobby, and is currently working at the TBWA advertising agency in Hong Kong as an art director.



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