From the Chair

The biggest news this year is that Heather S. Nathans was hired as Department Chair as of July 1, and I will be heading into a year's research leave before retiring. Alumni from the late 90s will recall Heather, who as a Ph.D. student worked in the department office, house managed in the Arena Theater, and even was the buyer of props and fabrics for department productions. In just 14 years at the University of Maryland, she has become distinguished for her extraordinary record of scholarship, teaching, and service. Of stellar prestige in her academic endeavors, she also is an administrative dynamo. Please read newsletter editor John Ciampa's interview story on Nathans and look forward to her “From the Chair” next May, which should be abundant with first-year accomplishments.

Certainly a close second for important news is that Rita Dioguardi, our Department Administrator for 20 of her 35 years at Tufts, will receive a University Distinction Award in June, having been nominated by numerous faculty members and students. Only two years ago, Joanne Barnett also received a Distinction Award for her 31 years with this department, most of them as General Manager of the Arena Theater and Executive Director of the Children's Theater Program, again nominated by many faculty and students. Joanne and Rita are the pivotal people of this department, both of them richly deserving of this award that is highly selective – about a dozen per year to staff throughout the University (only since 2005). Join in congratulating Rita and Joanne, as well as reading the story on them.

Another big part of this year was the immediate entry into active life in the department by three new faculty members in key positions: Director of Dance, Head of Lighting, and Professor of the Practice in Filmmaking and Film Studies. They are highlighted in an article, as were Natalya Baldyga and Noe Montez in last year’s newsletter. All five of them seem like they have been here much longer because of how thoroughly engaged they are as teachers, artists, and department members.

We were blessed again this year with returning notable alumni who described their careers and provided advice to current students: Thomas Baer and Robert O'Hara. Baer's session is chronicled in a story with pictures, and O'Hara spoke to two classes which were assigned his play or film. Photos from last year's P.T. Barnum Award ceremony feature actor Jonathan Hadary and dance producer/choreographer Betsy Gregory. The upcoming ceremony on June 27 in Los Angeles will honor three individuals associated with this department (two of them Drama majors): art director Christopher Brown, producer Coral Hawthorne, and screenwriter/director Brian Koppelman.

As always there was a wonderful season of faculty and student directed plays in the Balch Arena Theater and dance concerts in the Jackson Dance Lab, with dazzling photos of some in this newsletter. And, there is an abundance of impressive news entries from alumni and our faculty members.
When I think back on my three years as chair, I am proud of the many achievements of this department, but most of all the hiring of six new faculty members – all of them adding more dynamic radiance to an already-luminous faculty and staff. Alumni and current students always continue to shine. And now we even have a Facebook page, so everyone can stay up-to-date and charged-up between these annual newsletters. This department’s future is quite bright, and that makes me feel very good as I prepare to retire.

Drama and Dance Welcomes Heather S. Nathans

By John Ciampa

The comments on the Drama and Dance Department’s new Facebook page told the story. With words like “rockstar” and “fabulous” ringing out from students and staff, there’s clearly a buzz at 40 Talbot Avenue about the forthcoming arrival of Heather S. Nathans.

Appointed as the new chair of Drama and Dance this spring, Nathans returns to the Hill a little more than a decade after receiving her Ph.D. from the department. As you’ll read below, she’s not only passionate about the drama field, but also volunteerism, the intersection of theatre and history, and about finding new ways to drive curriculum and innovate through education. For this issue, we interviewed Nathans to allow readers to glean some insight into the thoughts and perspectives of the incoming Chair.

Could you chart your career path from the time you graduated Tufts until your current return and appointment as the new department chair?

I always think of Indiana Jones in Raiders of the Lost Ark, when he’s asked what his plan is, he says, “I don’t know, I’m making this up as I go along.” I think it’s limiting to plan a career in an “A+B = C” way. For me, it’s more important to set professional and intellectual goals to try to figure out what I need to learn next – such as how to do a particular kind of research, how to teach a new kind of technology, how to direct a kind of play I’ve never done before, how to collaborate on plans for a national organization, etc.

Volunteering for and trying new things has always led to the most exciting opportunities for me. Many years ago, while I was still an assistant professor at the University of Maryland, I attended the business meeting for the American Theatre and Drama Society. Afterwards I walked up to the president and asked if there was some kind of service I could do. That led to running the debut panel, which led to becoming conference planner, which led to becoming vice president and then president! Similarly with the American Society for Theatre Research (ASTR), I started volunteering for things and found wonderful, generous colleagues who wanted to collaborate on new ventures and who were willing to trust me with projects and leadership roles.

If volunteering has been one important element of my career path, the other most significant factor has been experimenting with new projects. I have so appreciated the willingness of my colleagues at my home institution and in the organizations with which I’ve worked to engage with these ideas. I enjoy coming up with new programs that fill gaps, or address perceived needs, or make people’s work easier. I like testing them out, re-tooling them, and seeing how they can grow.
What first sparked your love of drama and/or theatre?

Like so many theatre people, it started in childhood, but I began pursuing it seriously during the summer of 1984 when I was 16 and volunteered to work backstage at the Dartmouth Summer Repertoire. I was a dresser for one of the shows, and when I wasn't on duty, they let me sit in the costume shop for hours where I read all of the costume designer's books on fashion and the history of clothing. When I went back to high school for my junior year, I started to do costume and prop design, based on what I had learned that summer.

While I love the "magic" of the theatre, what I love even more is figuring out how to make it happen. I enjoy analyzing all the components, creating an atmosphere, and crafting meaning and messages for the audience. In some sense, I made the transition from director to theatre scholar because I couldn’t figure out how to put footnotes into my productions. I was learning a tremendous amount about each play I was working on, and wanting to be able to have in-depth and ongoing discussions about the projects. Researching and writing about theatre allows me to have those kinds of exciting conversations on a daily basis.

Sometimes I become infatuated with truly odd little plays, such as The Triumphs of Love, or Happy Reconciliation, written by Philadelphia hairdresser John Murdock in 1794, or Bertha the Sewing Machine Girl, or Death at the Wheel based on a serialized story from 1871. These are not great plays in the sense that Hamlet is a great play – but they teach us a tremendous amount about their different historical moments. In fact, Triumphs of Love was what led me to my second book about the representation of slavery on the national stage. I had found the play while I was writing my first book about early American theatre, and began wondering, "Why is a hairdresser writing a play? And perhaps more importantly, why is a hairdresser writing a play that stages the nation’s first scene of slave emancipation? What does he have to say to his community that is so urgent, that it can only be said through a play?"

Which areas of scholarship interest you the most?

I'm interested in many different areas of theatre history, drama, and performance studies. I've also been fortunate to work in American History, American Studies, African American Studies, and Jewish Studies with some of my research projects. While I was at Tufts for my graduate program, I had the chance to take a number of courses in the History Department. I found that it helped to shape the way I approached my work, and that it complemented my theatre scholarship.

I'm particularly intrigued by how we tell the stories we tell. What are the choices a director, designer, performer, playwright, or scholar makes, and how do those choices shape audience responses? I'm also drawn to those "head-scratcher" moments in history. Why did a particular joke work? Why was a certain stereotype so popular? Why do some plays last and others fade? (Hence my fascination with Murdock, that I mention above!)

What are you hoping to bring to the Department of Drama and Dance in terms of stewarding the program for the future?

I hope I bring enthusiasm, plus a willingness to work hard and to collaborate with my colleagues to create an exciting vision for the future! I worked with a wonderful mentor at the University of Maryland who always spoke movingly about the need to honor the past and the contributions of previous generations of students, staff, and faculty, while still looking towards the next steps and allowing new groups to make their voices heard and presence felt. I hope we can achieve that same balance at Tufts as we move forward.
What do you feel is the biggest challenge presently facing the field of dramatic arts?

The challenges facing the arts and humanities nationally have been well-chronicled over the past several years. The country’s financial crisis, job shortages, and cuts in state and federal funding to the arts and humanities have made sustaining arts education very difficult. No one could argue that when there’s a choice between putting food on the table or a play in the town theatre that food, and the safety, health, and well-being of individuals has to come first. But I often think of the famous children’s book, Frederick. It’s about a community of mice, and while most of the mice are gathering supplies for the winter, Frederick can often be found sitting on a rock. When he’s asked what he’s doing, he says that he’s gathering “sun” and “colors” and “words.” Winter comes and the mice eat all their food, and then they turn to Frederick for help in the dark and cold. He begins to talk and they feel the warmth of the sun and they see the colors of the rainbow. How can we find a balance so that everyone can make a contribution to the community?

I think part of the challenge facing us in the future is articulating not what we do, but how and why we do it. As I’ve said before, I think it’s the how and the why that keep us in the conversation. How can we engage in dialogues with our colleagues and our multiple audiences at local, regional, national, and international levels? Staying in these conversations can be exhausting and can sometimes feel very difficult, but when we restrict access to opportunity (for conversation or for engagement), we create challenges for the present and the future. So, we need to renew constantly our willingness and enthusiasm to stay in the conversation.

Did you ever think you’d return to the Hill? If so, why?

I didn’t think that I would, but I hoped that I might – does that make sense as a distinction? I hoped I might because some of the richest friendships, most important mentoring, and significant professional partnerships I’ve had grew during my time at Tufts. How could I not occasionally daydream that it might be nice to come back?

Be honest: Testudo or Jumbo?

I find it pretty entertaining that I’m pitting a turtle against an elephant. It would seem my fate to be at schools with quirky mascots! Notice how I avoided choosing?

Unsung Heroes

By John Ciampa

It took almost a combined 50 years of service and countless nominations before they received the letter - correspondence received annually by less than one percent of Tufts University staff, confirming their selection as Tufts Distinction Award winners.

But after receiving their due, both Rita Dioguardi and Joanne Barnett reflected in an appropriately humble manner on the students and colleagues they’ve worked with over the years. Such deference makes sense coming from the department’s “unsung heroes,” a phrase that fittingly matches the name of the award given to them.

Awarded to Dioguardi this May and to Barnett in 2011, the “Unsung Hero Award,” is an honor given to university employees for “accomplishing the extraordinary every day.”
“They are the two people who really hold this department together and keep it going,” says Drama and Dance Department Chair Downing Cless. “They are absolutely central to what we do: the heart of this department.”

As the Department Administrator for Drama and Dance, Dioguardi is often referred to by students and colleagues as “the glue” that keeps everything together. But in this case, such a seemingly trite cliché fits well: those who spend a few hours in and around the main office quickly realize how much her knowledge, experience, and skill set are in constant demand.

“I enjoy the fast pace and interacting with so many intelligent people,” she says. “There’s always something going on here.”

Dioguardi began her career at Tufts in 1978 as an early-childhood educator. She also performed administrative work for the Eliot-Pearson School of Child Development. In 1992, she moved to the Dance Program as a part-time administrative assistant for former Director Alice Trexler. Eventually, she found a permanent home in the back of the Drama office adjacent to Cohen Auditorium, where hand-painted branches on the walls (courtesy of a former faculty member) lend the space a warm, approachable ambiance that’s well-suited to her persona. Students, as well as staff, can always seem to count on her able advice and good cheer during their everyday interactions within the department.

“I love to be around the students; that’s why I’m here,” says Dioguardi. “They haven’t changed much over the years. They’ve remained very dedicated and hardworking.”
Throughout her many years at Tufts, Dioguardi perhaps remains most proud of her off-campus accomplishments, namely her family. Her son, Joseph, is a successfully restauranter, and her daughter, Renee, is a psychology major at Curry College. Her husband, Jimmy, operates Che-Chi’s Italian Sausages at local events, perhaps most prominently on Landsdowne Street outside of Fenway Park during Red Sox home games.

"I think one thing I’ve remained over the years is consistent," she says. "I’ve tried to be that way with family and at work."

Just a short walk to the other side of Cohen Auditorium is the Aidekman Arts Center Box Office, which Barnett oversees and has used as her office since becoming the department’s Theater Manager in the late-80s. Like Dioguardi, she’s been a fixture at 40 Talbot Avenue for more than two decades.

Barnett’s career began as an "executive secretary," as she calls it, on a part-time basis in 1980, shortly after graduating from Texas Christian University with a B.F.A. in ballet. Always interested in dance and performance, specifically mime and movement, she says she felt the job was a small step in the right direction for her career.

While employed at Tufts, Barnett methodically worked toward a master’s degree in theatre history, which she eventually earned in 1986. Shortly afterwards, a managerial position at the Tufts Arena Theater opened up, and Barnett eagerly jumped at the chance.

"I was in the right place at the right time, and I was very excited about the opportunity," she says.

Barnett took the opportunity and built the immensely popular Tufts Children’s Theater Program, which now brings nearly 150 children to campus each summer to teach them performance and improvisation skills for the stage. As Executive Director, she now also oversees the Magic Circle Theater, which is New England’s oldest theater by and for children. The company consists of young actors in grades six through nine. Each day, students meet to rehearse and learn various aspects of theater production and management, including set building, costume design, and acting. The program culminates in a trio of plays in repertory in the Balch Arena Theater.

More than 25 years into its run, Barnett takes pride in not only the Children’s Theater Program’s extensive offerings, but also in its accessibility and open door policy.

“We’ve never been in this to make money and have never turned a child away because of that,” she says. “In some ways it’s become even better over the years; it’s more varied and diverse now. It’s a very special group, and many even come back to Tufts as students in their later years.”

“The Children’s Theater Program is a real hallmark of our department’s outreach,” says Cless.

Barnett was also a key player in raising funds and elevating interest in the 1991 construction of the Balch Arena Theater, which still serves as the primary venue for Tufts’ theatrical productions. Like Dioguardi, she’s dedicated to her family, which includes two children, and remains particularly fond of the students she’s worked with over the years.

“They constantly challenge me,” she says. “They’re wonderful, kind, and keep things exciting around here.”

Words the Department Chair would likely apply back to Barnett and Dioguardi.

“They are absolutely good-spirited and gracious to everybody in the department,” says Cless. “And they are truly admired and beloved by our students.”
“Take risks,” was something that Tom Baer (A57) told students repeatedly during his October 2012 visit to Tufts. For someone who’s been around the Hollywood block, it’s been a mantra that’s served him well.

With production credits ranging from 1984’s All of Me to 1994’s Deep Cover, Baer’s filmography is wide-ranging and rich, moving from oddball comedies to gritty, streetwise dramas, even including live music performances for television.

He’s also an experienced law practitioner and political player, blogging for the Huffington Post about law, politics, and the media on the side. This range of experience made Baer an ideal alum to bring to campus, as he was able to connect easily with students with varying interests and aspirations.

As the featured speaker for this year’s “Meet the Producers” event (cosponsored with the Communications and Media Studies Program) Baer waxed poetic on many of his Hollywood exploits, which often contained anecdotes that were by turns enlightening and hilarious.

Baer’s story began back in the 1960s as an Assistant U.S. Attorney for the Southern District of New York. From there he partnered a law firm, Baer & McGoldrick, before establishing Steinhardt Baer Pictures Company with Michael Steinhardt. The company developed into a powerful industry arm that produced both motion pictures and television shows, while also investing in various entertainment and media businesses. Steinhardt Baer Pictures eventually became the largest independent producer and distributor of audio-visual classical music programming.

Baer’s breakout hit as a film producer was the gut-busting comedy All of Me, which memorably pitted the comedic genius of Lily Tomlin and Steve Martin against each other for the struggle of one woman’s soul. Still a favorite of Baer’s, the film has a character-duality that recalls Baer’s own alternating career paths in both the legal and entertainment fields.

“My legal experience has given me a lot of perspective for working in Hollywood,” he told students.
Baer also spent some time recollecting to students about the social and political climate at Tufts during the mid-1950s, when he was an undergraduate. Although the school was still grappling with issues surrounding race, gender, and sexism, he says the university’s drama department was largely immune to such tensions.

“None of these objects were present in the Tufts theater,” he says. “It’s a tradition we should be extremely proud of.”

Some of the advice Baer passed along to students interested in film and performance careers includes the need to continuously read scripts, to take chances as actors, and to have the courage to form a unique niche—a necessary and vital skill in today’s evolving industry.

“The standard method for progressing within the industry has changed,” he says. “I’m not so sure that some of the current jobs you see today will exist in the future, so it’s important to stay flexible and creative.”

**New Faculty Come on Board**

*By John Ciampa*

A dancer, a filmmaker, and a lighting designer who knows his way around a drum kit.

If that sounds like an interesting range of pursuits, it should please readers to know that the Drama and Dance department added each to its faculty lineup this year.

But accomplished skills aside, what Renata Celichowska, Jennifer Burton, and Brian Lilienthal truly bring to Tufts is an unabashed passion for their work, for teaching, and for challenging and engaging students in the classroom and beyond.

A lifelong dancer, Celichowska joined the department at the beginning of the 2012-13 academic year, taking over for longtime Dance Director Alice Trexler, who retired last summer. Celichowska’s previous position, director for the 92th Street Y Harkness Dance Center in New York City, afforded her the opportunity to work within a vibrant and eclectic setting. But Celichowska longed to “get back into the studio,” as she says, so she could tap into a different kind of creativity.

Celichowska teaches a myriad of dance courses, including “Dance Movement and Creative Process” and beginning and intermediate modern dance. She, along with her colleague Daniel McCusker, teaches dance composition and stewards the Tufts Dance Ensemble. It’s a challenging and taxing mix that’s both mental and physical.

“Since coming to Tufts, I've had to learn my own craft again,” she says. “I've also learned that you can’t take that for granted; like anything else, you need to be disciplined and work at it each day.”

Celichowska emotes passionately about the field of dance, and relishes the collaborative and creative aspects of it. Moving forward, she hopes to utilize the university’s vast resources to weave more history and theory into her instruction so she can provide students with a broader picture of the field.

“I like the concept of how dance can interface with other fields, and there’s a greater ability to do that here than at a conservatory,” she says. “And so far, I've been delighted at the openness of Tufts' students.”
Her colleague, Jennifer Burton, also likes to infuse multiple themes into her work. But instead of melding them through physical performance, Burton’s medium of choice reflects those themes onto the screen.

As the first appointed filmmaker on the Tufts faculty, Burton is playing an important role in the potential expansion of the university’s Film Studies program, which currently exists as only a minor track within the Communications and Media Studies Program.

“I’m on the working group, helping to develop what the future of film will be at Tufts, so it’s very thrilling for me right now,” she says.

Burton envisions a film program that draws from various programs at Tufts, including Drama and Dance, CMS, and International Literary and Visual Studies, commonly referred to on campus as ILVS.

“What we’re doing right now is developing some core courses, and then we’ll be looking to bring someone in who’s a visionary leader, someone who’ll be able to gather all the different pieces we have.”

Appointed last fall as a Professor of the Practice, Burton teaches courses in film criticism and film production. One of her course offerings, “Fairy Tales and Films in the Modern World,” examines contemporary retellings of fairy tale archetypes and seeks to explore how modern filmmakers and television writers treat these subjects within the context of identity markers such as gender and race.

As one of five siblings who make up Five Sisters Productions, Burton is an accomplished filmmaker who’s also employing her craft in the classroom through a course called “Independent Film Production: The ‘Old Guy’ Project.” The course stemmed from a demand Burton felt was coming from students who wanted a more hands-on, practical filmmaking experience. Old Guy is, in fact, not a film per se, but rather a Web series chronicling the daily life of an elderly man, played by Burton’s 85 year-old father, Roger Burton.

Though the rudiments of the course involve all aspects of film development – from pre-production and marketing to fundraising and the filming itself – there’s also a strong cultural examination at play; the series narrative seeks to break down generic stereotypes that have plagued the way elderly people are often portrayed in television, film, and the media. It’s this fusing of the practical and theoretical that makes for the ideal film course at a school like Tufts, she says.

Working in a similar mixed vein is the department’s new lecturer of lighting design, Brian Lilienthal, who teaches courses in beginning and advanced lighting, in addition to handling the design duties of all departmental productions.

A seasoned professional with dozens of productions to his credit, Lilienthal began his career as a set designer who made the leap to lighting design as he realized commonalities between the two. Always interested in music and performance, he developed a passion for stage production because he saw it as an ideal creative outlet for his interest and skills.

Lilienthal is also an avid drummer (bearing more than a passing resemblance to Bun E. Carlos, the legendary drummer of the band Cheap Trick) and says that he often finds a link between percussion work and lighting.

“In a sense, they both keep time and help to set a mood; like drumming, lighting serves as the glue that keeps the performance together” he says. “Lighting can also be a powerful storytelling tool.”

Among the favorite aspects of his job are the many collaborations with students and fellow colleagues. “I enjoy the process, and sometimes not knowing how things will turn out until everything comes together during the performance,” he says. Lilienthal got that chance this year, twice, as he created the lighting designs for both Measure for Measure and Our Private Lives. (Scroll down for photos from both performances.)
Faculty News

Natalya Baldyga was designated a Neubauer Faculty Fellow for 2012-13. She and colleagues Wendy Arons, Michael Chemers, and Sara Figal recently received a “Scholarly Editions and Translations Grant” for $290,000 from the National Endowment for the Humanities to support their work on the first complete and fully-annotated English translation of G. E. Lessing’s seminal Hamburg Dramaturgy, which is under contract with Routledge. Their work is also being published in serial format online through mediacommons.org. In summer 2012, Natalya’s article “Tasteful Publics and Public Tastes: Theatre Criticism and the Construction of Community in Eighteenth-Century London” was published in the anthology Public Theatres and Theatre Publics. In the fall, she traveled to Wolfenbüttel, Germany, to present on the Hamburg Dramaturgy translation at the conference “Lessings Hamburgische Dramaturgie im Kontext des europäischen Theaters im 18. Jahrhundert.” In 2012-2013, Natalya served as the chair of the Nominating Committee for the American Society for Theatre Research. This spring, she directed her first production at Tufts, Charles Mee’s bobrauschenbergamerica.
Jennifer Burton moved from California this fall to join the Department of Drama and Dance as a Professor of the Practice in Film. This year, she initiated courses in Advanced Film Studies and Production, bringing in professional mentors and guest lecturers, including Academy Award-winning writer of "Brave" Brenda Chapman, Emmy Award-winning producer and editor Julie Janata, and Director of Photography Austin de Besche (NOVA, John Sayles' Return of the Secaucus 7). In her Advanced Independent Film Production class, she is working with her students in collaboration with her production company, Five Sisters Productions, to create a new comic web series "Old Guy," exploring representation of aging in American media. Concurrently, she is producing "Kings, Queens, & In-Betweens," a documentary on gender expression and identity as seen through the window of drag queens, kings, and transgender performers in Columbus, Ohio.

Renata Celichowska, new Dance Program Director, finished her first year as a Tufts faculty member in the dance studio. Having transitioned from her 8 year Directorship of the 92nd Street Y Harkness Dance Center in NYC back in to full-time teaching, Renata taught a wide array of courses including multiple levels of Ballet and Modern dance technique, Studies in Dance Composition, and the choreographic and performance courses Dance Ensemble and Studies in Dance Composition. Through Dance Ensemble, Renata co-created with the students a group piece entitled 3AM, and for the spring dance program concert she created a solo for sophomore dancer, Natasha Mitra, to music by Renaissance composer Fernando Sor. Co-teaching Dance Movement & Creative Process with Dance Program colleague, Daniel McCusker, and a dynamic mix of students, was an additional highlight of the year. As director, Renata focused on learning about the infrastructure of the university, department and program. New Program projects included the addition of live musical accompaniment in select classes, an advanced Ballet course featuring guest classes with Boston area professional dancers and teachers, and a performance collaboration with student lighting designers and choreographers. Further program additions include the institution of the Dance Class MashUp, an end of semester informal performance for and by current dance program students. Over the summer, Renata’s research will include preparing a revised curriculum for a dance history and aesthetics course entitled Origins of 20th Century American Dance class and ongoing studio work in creative process and choreography.

Downing Cless was invited to do a plenary session "Author Meets Critic" at the 2013 Comparative Drama Conference in April based on his recent book Ecology and Environment in European Drama (Routledge, 2010). Last year his essay "Ecodirecting Canonical Plays" was published in the collection Readings in Performance and Ecology edited by Wendy Arons and Theresa J. May (Palgrave Macmillan, 2013), and also he was a panelist in the closing session of the Earth Matters on Stage symposium and festival at Carnegie Mellon University. In completing his third year as department chair, Downing has served on a working group devoted to the future of film and media studies at Tufts. Before retiring in August 2014, he will be on a research leave devoted to further eco-theatre scholarship, including involvement in dramaturgy and direction of a new play about global warming produced by the Underground Railway Theater at the Central Square Theater.

Linda Ross Girard designed Our Private Lives and bobrauschenbergamerica at Tufts this year, and also is the costume designer for the Web Series Old Guy, a project through the new film class taught by Jennifer Burton. She has been incorporating and encouraging ways to get costume, hair, and makeup students involved with film projects on campus, and is excited about more of that happening next year. Off campus she has continued costume design work with Salem Theatre Company. Her work can be seen at www.lindarossdesigns.com. She lives in Salem, Massachusetts with her husband and twin four-year-old daughters.

Barbara Wallace Grossman spent a busy year at Tufts! She created a new course (Contemporary Musical Theater), revised an existing one (Confronting Genocide on Stage and Screen), refined Voice & Speech – The Art of Confident Expression, and returned to material she taught frequently as DR 138 in a new and improved form as DR 3: Early Modern Theatre. As Chair of the Department Chair Search Committee (is that like a play within a play?), she oversaw the process resulting in the hire of beloved former doctoral student and current academic superstar, Professor Heather S. Nathans. She also chaired the Academic Awards Committee and was
Ombudsperson of the Faculty Grievance Panel, served on the Executive Committee of the Graduate School of Arts and Sciences and the Faculty Executive Board of the Tisch College of Citizenship and Public Service, was a member of the Task Force on Undergraduate Education, Academic Standing and Honors Committee, Judaic Studies Core Faculty, Center for the Humanities Advisory Board, and more. She looks forward to directing *Rent* next season. Professor Grossman continues as Vice Chair of the Massachusetts Cultural Council, a position she has held since 2007, and advocates on behalf of arts, humanities, and culture throughout the state. She recently served on a panel in Washington for the National Endowment for the Humanities, “America’s Historical and Cultural Organizations: Cultures and the Arts.” A member of the American Repertory Theatre’s Board of Advisors and the Newton Cultural Alliance’s Board of Directors, she chaired the 2012 Marshall and Keller Grants Committee for the American Society for Theatre Research. In demand as a public speaker, she also enjoyed her role as narrator for *The Promised Land*, a program on the Boston Jewish immigrant experience last October, and Honegger’s *King David* in concert with the Zamir Chorale in December. She joined Boston’s One-City Choir in the Hatch Shell last July for a performance with the Boston Landmarks Orchestra and sings throughout the year with Temple Emanuel of Newton’s Adult Choir and as a vocalist at its Shabbat Alive services. She and her husband, Steve, currently Treasurer of Massachusetts, will receive the Synagogue Council of Massachusetts’s Community Service Award in June.

Susan Kouguell taught screenwriting at the 2012 summer filmmaking program at the Prague Film School in the Czech Republic. She was a featured speaker at the Screenwriters World Conference in New York City where she presented two seminars, at Emerson College’s Screenwriting Certificate Program Industry Night event, and at Lesley University’s MFA program. In addition to her monthly column in *NewEnglandFilm.com*, Susan’s publications include a piece in *Scr(i)pt Magazine*. Susan wrote the poetic (spoken) text for a visual and sound installation by German artist Annebarbe Kau that was presented at the Bonn Art Museum’s exhibition entitled Passion Stations. As president of her screenplay and film consulting company, Su-City Pictures East, LLC, Susan works with writers, filmmakers, and executives worldwide; this year many of her clients won or were nominated for major international screenplay competitions and film festivals.

Brian Lilienthal has recently designed the lighting for *The Book Club Play* by Karen Zacarias at the Geva Theatre Center in Rochester, New York, and is designing *Glengarry Glen Ross* by David Mamet for the Merrimack Repertory Theatre in Lowell, MA, this spring. He will also be returning for a seventh summer as the resident lighting designer for the National Playwrights Conference at the Eugene O’Neill Theatre Center in Waterford, CT.

Daniel McCusker collaborated with Natalya Baldyga on her production of *bobrauschenbergamerica* and mentored student choreographer, Yessenia Rivas’ choreographic work on Sheriden Thomas’ production of *Measure for Measure*. In addition, he produced an evening of his own dances in the Tufts Dance Lab and made a dance under the auspices of the Rhode Island Dance Alliance for a mixed age community group of fifteen performers which was performed in Providence. In addition to his usual teaching at Tufts, Danny greatly enjoyed co-teaching Dance, Movement and Creative Process with the new Dance Program Director, Renata Celichowska.

Noe Montez published the article “Keepin’ it 100: Performing Recovery in Cleveland Public Theatre’s Y-Haven Project” in the journal *Theatre Topics* and “Money the Hard Way: Rehabilitation in the Oklahoma State Penitentiary Rodeo” in *Texas Theatre Journal*. Additionally, Noe directed Laurence Senelick in a production of *Krapp’s Last Tape*. In the classroom, Noe taught courses on Sport as Performance, Modern and Postmodern Theatre and US Latino Theatre and Film in addition to initiating a course in Contemporary American Theatre with colleague Natalya Baldyga. As part of this new course, Montez and Baldyga invited playwrights Amy Herzog and Robert O’Hara to campus in addition to Obie Award-winning director Jay Scheib. Noe was appointed as Neubauer Faculty Fellow for the 2012-2013 academic year.
Monica White Ndounou, assistant professor and affiliate faculty in American Studies, Africa in the New World, Women’s Studies, and Communications and Media Studies, completed Shaping the Future of African American Film: Color-coded Economics and the Story Behind the Numbers (forthcoming Rutgers University Press). She also published “Drama for ‘Neglected People’”: Recovering Anna Julia Cooper’s Dramatic Theory and Criticism from the Shadows of W.E.B. DuBois and Alain Locke” in The Journal of Dramatic Theory and Criticism and “Early black Americans on Broadway” in The Cambridge Companion to African American Theatre. She taught three undergraduate courses and a graduate seminar, and was one of two faculty members representing Tufts at the “3 Million Stories” arts graduates conference at Vanderbilt University. Ndounou was also nominated for a Tufts Distinction Award in the Extra Mile category to represent Tufts for a National Endowment for the Arts (NEA) Artworks Grant and a National Endowment for the Humanities (NEH) summer stipend for two consecutive years. She was recently awarded a Faculty Research Award for her Method acting and Black Americans project, which consists of a book-length study, a documentary film, and an interactive website. Ndounou is part of the cross-campus collaborative effort to develop a film studies program at Tufts.

Laurence Senelick directed the North-American premiere of Our Private Lives by Pedro Miguel Rozo and acted the title role in Krapp’s Last Tape, both at the Balch Arena Theater. His translation of The Seagull was performed at Commonwealth School in Boston, where he delivered a lecture on Chekhov. Last summer he attended the ATHE conference in Washington, D.C., where he was presented with the Betty Jean Jones award for distinguished teaching of American drama and theatre; and the ASTR annual meeting in Nashville, Tenn., where he was appointed to the new Committee on Libraries. At Tufts he served on the Drama and Dance Department Search Committee for Chair; the Provost’s Committee on Research and Scholarship; the Dean's Committee on Film Studies; the Committee for a Jumbo Sculpture; and the Committee on Graduate Programs and Policies. He published a review of a new book on Russian theatre in the US in Nineteenth-Century Theatre and Film; and “The Offenbach Century” in The Art of Theatre (Peter Lang). He vetted a project for the European Research Center and was appointed to the advisory boards of the journal Comparative Drama and the project “From Second Avenue to Broadway,” Museum of the City of New York. He completed his translation of Stanislavsky’s letters which will be published by Routledge this year. His book Soviet Theatre: A Documentary History will be published by Yale University Press next year.

Sheriden Thomas, senior lecturer and head of acting, appeared in I Capture the Castle with Tufts’ drama major Melis Aker, A13, who got the role through an audition in Sheriden’s Business of Acting seminar, made her Boston dance debut in Daniel McCusker’s ThIStHaTShoW with professional dancer and choreographer Lara Binder (who is also Sheriden’s niece), and was invited to do a reading of an early draft of a play for The Huntington Theatre in Boston. Sheriden was proud to participate in this year’s Over the Rainbow Fights AIDS with a piece she wrote about her experience of HIV/AIDS in the early 1980s. Her coaching and consulting is finding a larger audience radiating out from Boston to New York City and Maine. She particularly enjoyed a workshop on human relationships, the “basis of all contemporary acting,” with Dr. Ruth Morehouse Schnarch at the Kripalu Center.
Faculty and Student Presentations
The Balch Arena Theater showcased three faculty-directed performances this past year, including Our Private Lives, Measure for Measure, and bobrauschenbergamerica. Scroll through the photos below for a pair of images from each production.

Our Private Lives
Measure for Measure
bobrauschenbergamerica
Undergraduate Awards, Honors, and Recognitions

Best-of-the-Year Awards

Acting – Ensemble, bobrauschenbergamerica

Costume Design – Marnie Kingsley, Measure For Measure

Costume Tech – Anschel Schaffer-Cohen, Alice in Wonderland

Directing – Zoe Marmer, Yellowman

Lighting Design – Jack McLaughlin, Krapp’s Last Tape

Sound Design – Matt Shachat, Alice in Wonderland

Stage Management – Esti Bernstein, Our Private Lives and Measure For Measure

Technical Direction – Jeff Richman, Day Father

Academic Honors and Awards

Phi Beta Kappa membership – Nadav Hirsh and Spencer Rubin

Ethel M. Hayes Prize Scholarship – Kendrick Evans

Class of 1911 Prize Scholarship – Spencer Rubin

Pride on the Hill Award – Maya Grodman

The Presidential Award for Citizenship and Public Service – Maya Grodman

The Moses True Brown Prize – Lindsay Carpenter and Maya Grodman

The Goddard Rhetorical Prizes – Melis Aker and Ryan Willison

The Greenwood Prize Scholarship – Marnie Kingsley

The Jane Anne Herman Prize – Esti Bernstein

The Charles F. Seymour, Jr. Prize – Nadav Hirsh

The Stephen Sapuppo Prize – Alex Wallich

Congratulations to all of them for their distinguished achievements!
9th P.T. Barnum Awards for Excellence in Entertainment

On June 27 at the Creative Artists Agency in Los Angeles, four distinguished Arts and Sciences alums will be honored at the ninth 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, and Alumni Relations. Click here for more event and ticket information. This year’s honorees are:

**Christopher Brown, A91**  
Art Director/Production Designer

**Coral Hawthorne, J71**  
Casting Director/Producer

**Brian Koppelman, A88**  
Screenwriter/Film Producer

**Honorary Emcee:**  
Deke Sharon, A91  
"The Father of Contemporary A Cappella"

Last year’s event at Lincoln Center in New York City featured Emcee Charles Cermele, A80, who introduced (below, from left) author of Wicked and thirty other books, Gregory Maguire, G90; NBC News producer Marian Porges, J82; dancer and artistic director Betsy Gregory, J73; and actor Jonathan Hadary.
The 2011 P.T. Barnum Awards featured, from left to right, co-emcees Jeff Strauss, A84, and 2009 Barnum Award recipient and dance alum Jeff Greenstein, A84, followed by the 2011 P.T. Barnum Award 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.

Past Drama and Dance alums who have been honored include Hank Azaria, A88; Art Bridgman, A72; Donald Byrd, A76; Peter Gallagher, A77; Mary Louise Geiger, J79; Jonathan Hadary; Dan Hedaya, A62; Jon Levin, A75; Jim Nicola, A75; Oliver Platt, A83; Robert Sternin, A77, and Prudence Fraser Sternin, A77. Click here for a complete list, along with background information on the P.T. Barnum Awards.

Alumni Updates

Editor’s note: We’d love for you to stay in touch. Please continue to forward your updated career and contact information (especially new email addresses) to DramaDanceNewsletter@tufts.edu.

Christina Aguirre, A12, performed in a revival of “How to Pass, Kick, Fall, and Run” (1965), choreographed by renowned American modern dance choreographer, Merce Cunningham, at Boston’s Institute of Contemporary Art (ICA). The performance was part of the Summer Stages Dance 2012 event at Concord Academy. Christina danced with dancers from the Juilliard School, the Boston Ballet, and the University of the Arts.

Josh Altman, A09, is currently working as a director in Chicago. Having recently directed The Glass Menagerie for Redtwist Theatre, he is currently dramaturging TimeLine Theatre’s Blood & Gifts, about U.S. involvement in Afghanistan in the 1980s. Upcoming directing projects include the world premiere of Erik Germand’s The Beautiful Dark and Bruckner’s Pains of Youth.

Kayla Black, A84, in now living in Bainbridge Island, Washington, with her family after many years of acting work in New York City. She continues her volunteer work the Multiple Sclerosis and Breast Cancer societies, and is

Click here for the complete list, along with background information on the P.T. Barnum Awards.
involved with films on homeless youth and women in Africa. She also writes: “I am a mountaineer, love my Latin dance classes, still teach a little yoga, and have gorgeous, feisty, and smart sons.”

Raymond Bokhour, A88, is starring on Broadway in Chicago the Musical, and has co-written The Suicide: A Musical Comedy, which had a recent reading at Barrington Stage, directed by Tony-winning director John Rando. His original music has been recorded by the Warsaw Philharmonic and London Symphony Orchestras, and has been performed at Carnegie Recital Hall.

Judy Bowman, J92, has been casting in New York over the last 20 years. Her upcoming projects include Master & Margarita (Bard College), The Whipping Man (Dorset Theater Festival), A Picture of Autumn (The Mint Theater), and Macbeth. Recently, she cast Danai Gurira’s The Convert, O Guru Guru Guru, and The Motherf**ker With the Hat, in addition to several projects in New York with LAByrinth, At Hand, and Partial Comfort. She is also the producer of Billy & Ray, a play about Billy Wilder currently running at the Falcon Theater in Los Angeles and directed by Garry Marshall. She is an adjunct instructor at Columbia University’s graduate film program.

Oni Brown, A05, continues to work in dance and choreography in New York City. Oni recently presented Ogun to Oshun: An Afro-Caribbean Dance Performance from April 26 - 27. For more information on the show and Oni’s work, visit onibrown.net and facebook.com/OguntoOshun.

Rebecca Baumwoll, A10, moved to Brooklyn in 2010 and formed her own theater company, Broken Box Mime Theater, which tells original stories through mime technique. She is currently the artistic director, as well as a company member, for Broken Box.

Elizabeth Buchsbaum, J88, writes: Within the past year, I have had a "career change." Going from being married and being a stay-at-home mom, I am now divorced, working, and going back to school. And of course, still being a mom to my almost 11 year-old daughter. I am working at a preschool and have enrolled in courses to get an associates degree in Early Childhood Education. I regret not having taken any of those courses at Tufts - too busy with my theater major I guess. I live on an island off the coast of Portland, Maine and my commute to work is about 8 minutes. It's a pretty wonderful life!

Peter Byrne, A74, is currently writing The Castle in Death Valley, a book about how desert life adapted to rapid climate change and the deprivations of gold mining. His biography (Oxford University Press, 2010), The Many Worlds of Hugh Everett III - Multiple Universes, Mutual Assured Destruction, and the Meltdown of a Nuclear Family, was critically acclaimed, and has been optioned for a Hollywood film. Peter just completed a journalist-in-residence fellowship at the Kavli Institute for Theoretical Physics in Santa Barbara, CA, where he learned a lot of evolutionary biology. He writes: “I then went four-wheeling for a week in the canyons of Death Valley (real name: Timbisha) with my beautiful 10-year-old son, Miles.” Peter hangs out at www.peterbyrne.info.

Seren Levinson Cepler, A02, and Craig Cepler welcomed Emily Mattea on October 27, 2012. Emily joins big sister Belle Shoshanna. The Ceplers reside in White Plains, New York, where Seren teaches high school English and theatre, and directs the high school plays.

Ben Chase, A09, is currently in his second year at the Brown/Trinity MFA Acting Program in Providence, Rhode Island. This year he played "Leontes" in The Winter's Tale.

Kyle Cherry, A12, has been touring with New Repertory Theatre since October, performing To Kill a Mockingbird and Romeo and Juliet in area high schools, senior centers, and community groups. Last year he starred in Gross Indecency, which won four Independent Reviewers of New England Awards [Best Play, Best Director, Best Ensemble, and Best Actor.]
Emily Code, A10, has recently started a theatre company, The Survivalists - thesurvivalists.org, facebook.com/theatreofthefittest. The company has begun fundraising and the outpour of support has been overwhelming. Its first show, 3 x 3, or 9 after 9, will run from June 7 - 16 at the Access Theater in Tribeca.

Tanya D'Avanzo (formerly Schwartz), J90, is living in Hawaii with her husband, Louie D'Avanzo A88, and three-year-old twins, Bianca and Luca. She is a board-certified clinical neuropsychologist and past president of the Hawaii Psychological Association. She has been studying visual arts for the past 15 years and has had several exhibitions of her portrait paintings (see tanyadavanzo.com).

Stacy Davidowitz, A07, was honored to guest lecture as part of Barbara Grossman's Musical Theater course this fall. As a playwright, her play, The Rubber Room, was showcased at The Old Vic in July 2012. This year, she has had three collaborative full-lengths, three straight full-lengths, two full-length musicals, and multiple short plays produced in New York City. Stacy also just completed her first young adult novel.

Barry Edelstein, A86, became artistic director of the Old Globe Playhouse in San Diego, after completing his work of many years as director of the Shakespeare Initiative at the New York Public Theater.

Iris Fanger, G72, continues to write theater and dance reviews for a variety of outlets, including The MetroWest Daily News and The Patriot Ledger in the Boston area, as well as for Dance Magazine and Dancing Times. This past year she gave lectures on dance and theater history at Boston College, the New England Conservatory, the Cambridge Center for Adult Education, the Arlington Senior Center, and the Colonial Dames of America, Massachusetts Chapter. She continues as treasurer of the Boston Theater Critics Associations and voting member for the annual Elliot Norton Awards. She was recently nominated to become a Fellow of the Massachusetts Historical Society.

Jessica Fisch, A06, is currently living in Chicago, where she is pursuing her MFA in Directing from Northwestern University. She previously lived in New York City, where she was co-founder (with fellow Jumbo Brian Smith) and artistic director of Down Payment Productions, a company committed to the development of new work.

Patrice Fitzgerald, J77, practiced law for 15 years and then became a writer. Her first novel, Running, about two women vying for the presidency, became a bestselling ebook and has been downloaded by 50,000 readers. She also sings jazz, Broadway, and opera with her husband, and choral tours have included Brazil, Spain, Argentina, Scotland, and this summer, Ireland.

Isabel Hoff Francis, J’81, has launched a yoga/pilates studio in her home in Bokeelia, Florida. The house is a spacious geodesic dome in the midst of a palm plantation. Readers can learn more on Facebook under Pine Island Time Wellness.

Marni Goldshlag, J69, lives in Durham, NC, and has been working as a visual artist since 1996, using a medium of fabric, mostly sheer. You can view Marni’s work at http://www.marnigoldshlag.net.

Michelle Hochberg, A10, is happily making her way into the publishing industry. After working for Pearson Education for two years, during which she had the opportunity to edit an undergraduate textbook about young adult literature, she recently accepted a position as journals editor with German publisher De Gruyter.

Curtis Houlihan, A82, started C. Houlihan Consulting in 2007 to provide development, strategic planning, marketing and evaluation services to not-for-profits. Current clients include the Greater Boston Food Bank, Habitat for Humanity, and the Jewish Child Care Association. Past clients included the Nobel Prize Foundation, the Central Conference of American Rabbis, and Crohn's & Colitis Foundation of America.
Fred Jackson, A59, sent in the following blurb: “I’m supposedly retired – which in my case appears to mean no less activity, just no pay. Although I did not continue working in the Theatre, I have contributed a son with a MA degree from Ohio U in technical design and Broadway show experience. Jackson currently serves at the Chair of the Bridgeport Alliance for Young Children, while also serving on the steering committee of the Connecticut Early Childhood Alliance. He has three children, four grandchildren, and is 48 years into marriage with a “Hopkins” nurse.

Nick Jandl, A07, guest-starred on the television shows Breaking In (FOX), Hot in Cleveland (TV Land) and Cult (CW). On film, he plays a major role as the villain in the newly released independent thriller A Resurrection, starring alongside Mischa Barton, Devon Sawa, and Michael Clarke Duncan, and soon to be available On Demand!

David Jenkins, A07, has continued his work in New York City’s independent theater scene as an actor and theater-maker. Most recently, he produced the premiere of Sacred Water by Stacy Davidowitz (A07), directed by Dan Balkin, A05, through Rag and Bone Theater Co., which he co-founded with other Jumbos back in 2008. He’s also a founding member of Broken Box Mime Theater, a professional mime troupe descended from Tufts’ own HYPE!

Liza Levy, A07, currently works on the marketing team at Rounder Records. She also teaches/choreographs at various studios in the Greater Boston area, including The Dance Academy of Siagel Productions, Acton-Boxborough High School, and Cambridge Rindge and Latin High School (trying her best to live by the principal that, “Life’s too busy if there’s no time to dance!”).

Stephen Macht, A65, continues to remain active with appearances on Femme Fatales, Castle and an upcoming episode of The Mentalist. He has also been studying to become a Chaplain at the Academy for the Jewish Religion in California, and will be ordained on June 10, 2013. He has been officiating at life cycle mitzvoth - baby namings, marriages, bar and bat mitzvahs, and burials for the past eight years, and hopes to continue this wonderful balance for years to come.

Kevin McDonald, A12, is currently in Chicago, where he has done production dramaturgy for several shows with Redtwist Theatre. He is also currently the literary apprentice at the American Theater Company, where he organizes the literary circle, reads scripts, plays festivals, and facilitates new play development workshops.

Caitlin McGarty, A05, directed Allison Moore's Collapse for the Renegade Theatre Experiment, where she also serves as the casting director, in 2012. It was included in the Top 10 of 2012 in a major Bay Area theatre critic's list.

Saskia Meckman, J94, and Fares Khalidi, A93, welcomed their first child, Serena, on March 7, 2012 in Boca Raton, FL.

Robert Miller, A65, served as the artistic director of the 2013 New Play Festival for the Theatre Arts Department of SUNY, New Paltz. Mohonk Mountain Stage Company, the readers theatre company that he and his wife founded 20 years ago, is still going strong. Recent productions include After the Revolution, Rabbit Hole, and Language Archives.

Carine Montbertrand, A88, performed in Hamlet, directed by Mark Lamos, and Fever, a new play by Theresa Rebeck, for the 2013-14 season at the University of Delaware REP. She also taught Commedia dell'Arte at Stella Adler Studio and Amherst College, and recorded Flame of Resistance for Recorded Books Productions.

Divya Muthappa, A04, attended medical school at St. George's University School of Medicine after leaving Tufts, and graduated in 2009. He completed his internal medicine residency at Drexel University Hospital in Philadelphia.
in June 2012. He also got married to Aria Dayani on January 1, 2012 in Bangalore, India. They are now both living in Texas, embarking on their medical careers.

**Molly O'Neill, A07,** has been pursuing acting and painting since moving to New York City in 2010. She is a proud founding member of Broken Box Mime Theater, and most recently starred in the critically-acclaimed production of "The Man Who Laughs: A Silent Film for the Stage" at Urban Stages. To see more, visit [www.mollymollyo.com](http://www.mollymollyo.com).

**Regina Pacitti, J75, G76,** has retired from a school social worker career, but continues to “perform” as a Justice of the Peace, where she officiates ceremonies that incorporate diverse religious and cultural traditions (and has both Quaker and Brazilian weddings booked for summer 2013). She can be reached at [www.justiceofthepeacegina.com](http://www.justiceofthepeacegina.com).

**Tara L. Paulose, A04,** worked in the Carrera Adolescent Pregnancy Prevention Program at the Children's Aid Society while dancing for the New York Bhangra Department, a Bhangra dance team. In 2005 she matriculated into New York Medical College and subsequently earned a medical degree in 2009. Currently, she is a resident in anesthesiology at the Yale's New Haven Hospital.

**Joel Perez, A08,** continues to act professionally on stage and screen. He was in the First Broadway National Tour of *In the Heights* and also appeared in an episode of *The Big C* on Showtime. This April, he performed in *Stuck Elevator* at the American Conservatory Theater in San Francisco. Next he will be in a new musical, *Fun Home,* this fall at the Public Theater in Manhattan.

**Dana Peterson, A08,** has been in Chicago since graduating, working first as a paralegal, and since August 2010, pursuing her law degree at Northwestern University. She is very excited to graduate this May, and moves to New York this fall to start her LL.M. in taxation at New York University. She writes that she is looking forward to seeing the rest of Oh-Eight at the 5-year reunion this summer.

**Oliver Platt, A83,** completed another season of the award-winning television series *The Big C.* Last summer he played Touchstone in the New York Public Theater’s *As You Like It* in celebration of the 50th anniversary of Shakespeare in the Park.

**George Rausch, A05,** recently attended the Sundance Film Festival for the horror movie “V/H/S/2”, the sequel to “V/H/S”, making that two movies in row at Sundance. Rausch was the associate producer and post coordinator on both films. In June, he will be getting married in Santa Monica, CA.

**Luanne Aronen Rosenfeld, G79,** writes that the Red Fern Theatre Company produced *Cardboard Castles,* a one act musical at the LABA Theatre in New York in April, where she supplied book and lyrics, with music by Kristen Lee Rosenfeld.

**Dr. Cindy Rosenthal, A76,** is a professor of drama at Hofstra University, where she teaches dramatic literature, acting, and women's studies. Cindy directed the world premiere of *The Bonus Army,* coinciding with the 2012 presidential debate at Hofstra, and an adaptation of *Romeo and Juliet* that toured high schools in 2013.

**Jeff Ryder, A12,** is starting his second summer at the Berkshire Theatre Festival as a production assistant, this time serving on two shows. He worked on five shows over the past year while living in Cincinnati, including *Through the Night, A Christmas Carol, Abigail/1702, The Book Club Play,* and *Shipwrecked! An Entertainment.*

**Mary A. Saloschin, G75,** is “The Voice” / Copy Editor for WBUR, Boston’s NPR news station, and pre-concert speaker for Boston Classical Orchestra at Faneuil Hall. Mary's professional name is Mary Ann Nichols. Prior to WBUR, she had a 15-year career as a classical radio announcer in Washington, D.C. and Boston.
Ben Samuels, A09, just wrapped post-production on a psychological thriller he directed in Pittsburgh, starring the original Freddy Krueger from the Nightmare on Elm Street franchise, Robert Englund. The film was produced by Jamie Kennedy Entertainment. Ben made his first professional film a few months after graduating from Tufts University. Shot in seven days for $13,000, Watch Me sold to the producer of Dread, Midnight Meat Train, and Book of Blood. More information can be found at: www.bensamuels.com.

Christopher Scully G02, G08, was recently named the Assistant Superintendent for Curriculum and Instruction for Taunton Public Schools, a district serving approximately 7800 students south of Boston. In the past year, he has designed lights for Bridgewater State University’s Christmas Carol and Suffolk University’s Avenue Q. He also directed Battleground State’s production of William Donnelly’s Animal Boat for the 2012 Boston Theatre Marathon.

Kyle Sircus, A11, serves as marketing manager at the Berkeley Repertory Theatre, where he specializes in fan engagement through social media, (dynamic) pricing, data mining, public relations, and strategic partnerships.

Eliana Sigel-Epstein, A11, is studying at the Russian University of Theatre Arts, more commonly known as GITIS, in Moscow. Before leaving Chicago, she also directed a staged-reading of an original adaptation of the play Marriage by Russian playwright Nikolai Gogol. She worked with an English translation of the play and used improvisation to adapt the dialogues to specify the characters with the actors’ personal touches, accentuate the humor, and bring out the theatricality in what she describes as an otherwise very scholarly, but not very theatrical, translation. She plans to develop the play and its adaptation further when she returns to the U.S.

Roy Steinberg, A73, is the producing artistic director of Cape May Stage, an equity theatre producing plays from May through December. He will direct the premiere of How To Make A Rope Swing, Boeing Boeing, and Freud’s Last Session. He will also perform in Lend Me a Tenor. Visit www.capemaystage.com for more info.

Richard Stoddard, A67, is still dealing in out-of-print books and ephemera relating to the performing arts, as well as autographs, original scenic and costume designs, and other collectibles. He is also representing the estates of Sam Norkin (caricatures) and Florence Klotz (costume designs), and doing appraisals for tax and estate purposes.

Laurie Stusser-McNeil, J82, recently joined the board of directors of the Seattle Shakespeare Company (www.seattleshakespeare.org), and is happily teaching ESL to immigrant refugees at Highline Community College.

Jennifer Turnbull, A02, is an independent dance teacher, developing school age children’s curriculum that incorporates concepts of academic subjects as well as adult classes for mixed levels and ages. In 2011 the Barnes Foundation hired her to teach about color, movement, and the creative process. Last summer she served as a counselor and dance instructor for a girls leadership camp.

Michael Zampelli, SJ, G98, is the Locatelli University Professor in the Department of Theatre and Dance at Santa Clara University, and serves as the Rector of the Santa Clara Jesuit Community. He has published a chapter entitled “The Necessity of Hrotsvit: Evangelizing Theatre” in A Companion to Hrotsvit of Gandersheim (fl. 960): Contextual and Interpretive Approaches, ed. Phyllis R. Brown and Stephen L. Wailes (Boston: Brill, 2013), 147-200. Michael recently presented a paper at the Medieval Association of the Pacific: “Ties that Bind: Hrotsvit and the Project of Spiritual Integration” (Medieval Association of the Pacific Annual Conference, University of San Diego, March 2013). Michael serves on the boards of Marquette University, Santa Clara University, and Loyola Productions, Inc.