We opened our season with two Chekov One Acts; *The Proposal*, about the courship process and marriage, and *The Bear*, the story of an indebted widow, an angry landowner, and an argument about the nature of love. They performed October 16-21 in the Lupin Theater and were directed by Visiting Assistant Professor Jessica Podewell.

Next up is *The Lesson* by Eugene Ionesco. This absurdist comedy weaves a story about the failed communication between a Professor and his Pupil, only for it to tragically end and begin again. It runs October 30-November 3 at 8:00 pm, November 4 at 2:00 pm in the Lab Theater and is directed by Associate Professor Antony Sandoval.

We end the fall semester with *Gogol's Waltzes* performed by the Newcomb Dance Company. Lev Shulman, Russian guest Artist, directs this evening of dance based on Nikolai Gogol's *Petersburg Tales*. Choreography is by the Newcomb Dance students and faculty, as performed by the Newcomb Dance Company under the artistic direction of Associate Professor Alice Pascal Escher. Performances are November 15-17 at 8 pm, November 18 at 2 pm in the Lupin Theater.

We start off the spring semester with *Yentl* by Leah Napolin. In this retelling of Isaac Bashevis Singer’s classic story, Yentl, a brilliant young scholar, defies tradition by disguising herself as a man so she can continue her studies. Featuring contemporary music by Jill Sobule, this is both a orthodox love story and parmable for our time. It runs February 28-March 2 at 8:00 pm, March 3 at 2:00 pm in Lupin Theater and is directed by Assistant Professor Dmitry Troyanovsky.

It is followed by *Above the Oaks: An Evening of Dance*. The Newcomb Dance Company, under the artistic direction of Associate Professor Alice Pascal Escher, presents their spring dance concert in the intimate performance space of McWilliams 300, which is nestled above the oaks of Tulane's Newcomb Campus. It performs April 4-6 at 8:00 pm, April 7 at 2:00 pm. We close the season with *Almost, Maine* by John Cariani. Set in the small, mythic town of Almost, Maine, this romantic play is a series of nine short vignettes exploring love and loss. It runs April 16-20 at 8:00 pm, April 21 at 2:00 pm in the Lupin Theater and is directed by Visiting Assistant Professor Sara Valentine.

In addition, we have scheduled a number of student One-Acts and our semesterly Young Performers Concert. *Lauren and Holden on the Curb*, written and directed by undergraduate Joe Eichner, explores love, race, technology, and youth, through brief glimpses into Lauren and Holden's relationship. *A Wedding and a Marriage*, written and directed by undergraduate Khiry Armstead, follows a young couple on their wedding day as they finish preparations for the perfect wedding. Unfortunately, 'perfect' isn't in everyone's plans. Fall Young Performers, a series that features new choreography from dance students, along with monologues and scenes directed by students, performs December 6-7 in Room 300 and the Lab Theater.

In the spring semester, we will present *Shelby, Lemoyne, Louise, and Dick*, This one-woman, one-act performance follows four characters as they explore their own ideas on life, love, and how they will be remembered by the ones they leave behind. It is written by BFA Candidate Erin Cessna and directed by recent graduate Stephen Eckert. It runs March 14-16 at 8:00 pm, March 17 at 2:00 pm in the Lab Theater. The spring Young Performers runs April 25-26 in Room 300 and the Lab Theater.
Nicholas Martin-Smith (BFA 1985) “I received my most recent edition of The Tulane Performer and I was impressed when I read Buzz’s also running after 30 years. This prompted me to get an email off to him in which I enclosed some pictures from his R&J which was the inaugural production at the Lupin in 1985. I clearly remember the morning I met him in his office in August of ’81. I had known from the start I wanted to get my BFA at Tulane and at the time the program was closed to freshman. It took no convincing to get Buzz to sign a waiver and I slipped through all the red tape at the Registrar’s office with his permission. I’ve worked consistently as an actor, director, and teacher since graduating in ’85. In 2004, I founded the Hudson Warehouse which produces free classics during the summer months in Riverside Park and have served as the Producing Artist Director for the past eight seasons. In looking for the R&J pics for Buzz I came across pictures from other productions from my undergraduate years at Tulane, I don’t know if these would be of interest to the department, but if so I can email them off to you. It’s really strange. It’s been 26 years since I graduated, but then I look at the pictures and it seems so much more recent.”

Elizabeth (Lizzie) Peet (BA Comm 1992) “Hey there! I don’t know if you remember me, but I did a bunch of plays though it was not a major. My news… my last show, The Event, was cancelled.

The summer 2012 season of The Shakespeare Festival was a unique success. For only the second time in its history, the Festival paired one Shakespearean and one modern play on its mainstage. In a quest to offer audiences a different perspective, Hamlet was run in a repertory schedule with Tom Stoppard’s Rosencrantz and Guildenstern are Dead. The strategy was well received by audiences and critics and the season was the strongest selling in several years. As a further innovation, the Festival hosted The Shakespearean Jazz Show performed by students from Emerson College who set the Bard’s words to live jazz music. Also a big hit, the program will return in summer 2013 with an expanded repertoire. The season closed with a production of The Winter’s Tale performed by the All Things Shakespeare student training company. Plans for 2013 are already under way with The Merry Wives of Windsor and Romeo & Juliet opening the mainstage season and a host of lagniappe programming offering something for everyone. For more information, call (504) 314-7752.

Associate Professor Alice Pascal Escher successfully completed the 2-year modular certificate program in Laban/Bartenieff Movement Studies this past June. She is now a Certified Movement Analyst (CMA) and will be teaching a Laban Movement Studies course for the department.

Vlad Gihnea has been hired to serve as Technical Director this year. He received his MFA in 2012 from Tulane University. His specific areas of expertise are Technical Directing and Lighting Design. Prior to coming to Tulane, he also earned a Bachelor’s Degree in Computer Science for Business Management as well as a Master’s Degree in Business Information Systems from the University of Bucharest, Romania, where he is originally from. Professor Ron Gural has been doing voice-overs for TV commercials for the National World War II Museum special exhibits: “Pearl Harbor”, “The Turning Point”, and “A Global Moment”. He will direct the first production of re-opening of Le Petit, Lombardi, about Vince Lombardi and the Green Bay Packers. It is scheduled to open in January, 2013.

Former Visiting Assistant Professor and Guest Artist Kyra Himmelbaum Miller married Jesse Wegman on August 19, 2012, in Rockport, MA. Victor Holtcamp joins the faculty as an Assistant Professor teaching courses in theatre history, literature, and criticism. He earned dual degrees in history and drama at the University of Washington, a Master’s degree from Brown, and completed his Ph.D. in 2003 from the University of Washington. Major areas of study include acting pedagogy, Shakespeare, and the intersections of history, industry, and culture. He has published on topics ranging from the apocryphal Shakespeare play Macerordas to the musical A Chorus Line. In addition to his work as a scholar, Victor has worked as an actor, dancer, director, and dramaturg. He is currently at work on a book project tracing the history of acting technique in their State and Province. He previously taught at the University of South Carolina.

Professor and department Chair Martin Sachs has taken over the duties of Acting artistic director of the Shakespeare Festival at Tulane.

Dmitry Troyanovsky is a theatre director and teacher who joins us as an Assistant Professor. His recent directing credits include Asolo Repertory Theatre’s Macbeth and Hamlet Redux (both co-adapted with Stephanie Fleischmann) and Antigone Now. Other credits include Treadwell’s Machinal, Euripides’ The Bacchae, Presnyakov Brothers’ Terrorism, The Discreet Charm of Monsieur Jourdain (based on Moliere’s work), Strings Attached: Serenade for Two (a new play/concert commissioned by the 92 Street Y in New York), Vassily Sigarev’s Plastine, Alexander Ostrovsky’s The Forest, Nikolai Erdman’s The Suicide, Frank Wedekind’s Spring Awakening, Doctor Caligari is Coming to Town (w/Gabe Gellner), Andrea Belly’s Petersburg (w/Stephanie Fleischmann), and Dürrenmatt’s The Visit, and the Russian language premier of Shepard’s Fool for Love at the famed Pushkin Theatre in Moscow. He led workshops and developed new material at institutions such as the Segal Theatre Center (CUNY), Baryshnikov Arts Center, American Repertory Theatre Institute, SoHo Rep Summer Camp, St. Petersburg State University (Russia), Fisher Arts Center at Bard College, Brown University, and Shanghai Theatre Academy and American Lyric Theatre. In addition to theatre, he has created installation and performance art projects such as Herstuck at the Rose Art Mu seum at Brandeis University. He is an MFA graduate of the American Repertory Theatre Institute for Advanced Theatre Training/ Moscow Art Theatre School at Harvard University. Dmitry taught at NYU’s Tisch School for the Arts, Fordham University, and Bard College. He’s also the co-director of the NewGeneRussian educational workshop (NY), promoting Russian theatre heritage and Stanislavsky-based approach to acting.

Kirche Leigh Zeile has been hired this year to serve as a director and Visiting Assistant Professor in Costume Design. As a costume designer, her work has been seen in New York City and regional theatres across the country. Off-Broadway credits include Amaz ons and Their Men, The Lady is Not For Burning, Monsterface, and The Last Word. … She is an affiliated artist with Clubbed Thumb, one of New York’s premiere off-Broadway theatre companies for which she has designed multiple productions including The Small, Telephone, What Then?, Alice the Magnificent, and Demon Baby. Her design work with Clubbed Thumb has been published in the anthology, Funny, Strange, Provocative: Seven Plays for Clubbed Thumb (Playscripts, Inc). Regional design credits include St. Et (world premiere), Rent (New England premiere), Death of a Salesman (featuring Christopher Lloyd), Doubt, and I Am My Own Wife for the Weston Playhouse, visiting Mr. Green for Syracuse Stage, Merchant of Venice for the Pennsylvania Shakespeare Festival, Intimate Apparel (Big Easy Award Nomination), Picasso at the Lapine Agile and 7 Home less Mammoths Wander New England for Two River Theatre, and numerous musical productions for TriState Center for the Arts. In addition, she has costume designed a large number of films, including Snapshot (Hoboken Film Festival Premiere, 1956, and Belleclaire Times. She is also an accomplished fashion historian who recently presented a paper entitled, “Change of Habit: Evolution in Dress of the Sisters of Charity 1812-2008,” for the Costume Society of Great Brit ain’s Conference in 2008. She has served as faculty member and the Costume Design Program Coordinator at the Pushkin Theatre in Manhattan College where she designed multiple theatre productions and taught courses in Theatre History, Costume Design, and Fashion History. Kirche received her MFA from New York University’s Tisch School of the Arts and her BA from Tulane.
The 50th Reunion 1962: That Championship Season by Tom Markus

The final score was TUT Tigers 4, Sigma Alpha Mu 2. In a late inning, shortstop and team captain Mike Miller hit a home run with a runner on first, and the Tigers completed their 5-game undefeated 1962 season in glory, laughter, and more than a few beers at Casamento’s basement bar on Fretter Street. Although the “Sammies” had won the Frien-

ternity League softball championship that spring, they could not compete with the mighty bays, cheap jokes, and theatrical antics of the Tulane University Theatre Tigers. Who and what were the TUT Tigers? A rag tag team of Theatre students who thought playing softball on weekend afternoons was fun. Most were Ph.D. candidates in their middle 20s with bright hopes for careers in professional and academic theatre, and where their over-confident undergraduate opponents mocked them as “theatre sissies”, the Tigers winked in the knowledge that many of them had earned college letter sweaters in one sport or another. Over an arc of Saturday and Sunday afternoons on the playing fields outside the Student Union, age, experience, and whimsy triumphed over the opposing teams’ youth, hubris, and earnestness. The Tigers’ batting order is displayed on the trophy given to honorary coach and Department Chairman Monroe “Doc” Lippman and now on permanent display in the Lupin Theater. Highlights of the players’ achievements include:

• Earle Gister, 3rd Base (MFA 1967); The Gister Method is an acting text book based on Earle’s classes at the Yale School of Drama where he was Master Acting Teacher and Associate Dean until his retirement in 1999; he shared a Tony Award in 1991 on behalf of Yale; previous to Yale, he served as Chair of the Drama Department at Carnegie-Mellon University; Earle was co-founder of the League of Professional Theatre Training Programs and an advisor to the National Endowment for the Arts; Earle died in New Haven, CT in January 2012.

• Michael Birtwistle, 2nd Base (MFA 1962, Ph.D. 1967); Mike taught at Kenyon, Pomona, and Amherst College and retired in 2002; he was a guest artist at New World Theatre; currently he serves as a Course Rater for the Massachusetts Golf Association.

• J. Michael Miller, Shortstop (Ph.D. 1963); Michael taught at Pomona College from 1963-1966 and then co-founded New York University’s School of the Arts, where he served as Director of Theatre and Associate Dean until his retirement in 1996; he was Founding President of the League of Professional Theatre Training Programs in 1971 and he continues as Founding President of The Actors Center, a leading professional school in New York.

• Tom Markus, Pitcher (MFA 1958, Ph.D. 1962); Tom was Artistic Director of professional regional theatre companies for ten years and has directed Off-Broadway and internationally in Hong Kong, Cyprus, Paris, London, Australia, and Egypt; he has acted on Broadway and in films and TV series; he has published five books; he taught at the Yale School of Drama, University of California, City University of New York, Flinders University of South Australia, the American University in Cairo, Egypt, and he retired in 2003 from the University of Utah; he is currently a free-lance actor and director and can be seen in Hallmark Channel’s 2012 Christmas movie “Doorway”.

• C. David Haller, 1st Base (Ph.D. 1967); Dave “the oldest hands in softball” Haller was Chair of Theater at Transylvania University until his retirement in 1994; he was a professional actor and director; he died in Lexington, KY in 2008.

• Jack Cowles, Left Field (MA 1962); Jack taught at Tulane from 1973-76, where he was the inaugural Director of Tulane Center Stage, and then at California State University; he was a leading actor and director for the state of Virginia. For several seasons he is the author of two novels, Suicide Sheldon and the Slide for Life and Snapshots; Jack lives in Los Angeles and is currently writing a screenplay based on his novels.

• P. Antonie Distler, Catcher (MA 1961, Ph.D. 1963); Tony taught at Tulane from 1963-67 and at Virginia Tech from 1967 until his retirement in 2004; he is past president of both American Theatre Association and National Association of Schools of Theatre, and has been a member of Actors’ Equity Association since 1959; he has contributed chapters to five books; in retirement Tony consults for 501(c)3 arts organizations and serves on the boards of six non-profit organizations.

• Barry Stein, Center Field (BA 1961); Barry was CEO of Ira Green, Inc. which manufactured military patches, and he was honored by the U.S. Army Forces Command for creating the awards for the Sgt. Audie Mur-

phy Club; Barry was Director of Musical Theatre for Forest Hills High School where he wrote an original musical based on Gordon Jenkins’ album Seven Dreams; his three books are published by U of South Carolina Press and Insignia Ventures, Inc.; he lives and can be heard singing Gilbert and Sullivan patter songs in Greenwich, CT.

• David Mays, Right Field (MA 1960, Ph.D. 1963); a New Orleans native, Napoleon House devote, and celebrated wit, David “I can’t see without my glasses” Mays taught at Virginia Tech in Blacksburg, Virginia until his early death in 1983.

• Carolyn Cowles, Understudy (MA 1958, University of Alabama); Carolyn played many innings when David Mays was too hung over to find Right Field. After their undefeated season, the players went forward from the softball diamonds of Tulane and got ready to go to the national championship. The Tigers’ final game of the season were particularly joyous as he shared how he had been formally drummed out of that fraternity for disrespecting their Code of Behavior, and how proud he was to have been welcomed into the “home for misfits, the Theatre Department.” Mike Miller was last to share, and he had tears in his eyes as he re-lived his game-winning home run. The Tigers dined at Gabriel’s Restaurant on the Upper West Side where the stories and boozes flowed late into the evening, and then, one by staggering one, the players slipped away into the mists of the Manhattan night, each to his or her dreams of glories past and friendships lasting.
Born in Chicago in 1930, Schierhorn was a classical musician who grew up to be a composer, performing arts director, and teacher. He attended high school until 1948 and then studied at Yale University, where he received a B.A. in 1951. He later earned a Master of Fine Arts in music in 1959.

Schierhorn began his career at the Yale Repertory Theatre, where he worked as an associate director from 1960 to 1963. He then moved to the Theatre Society of Rhode Island, where he served as the Associate Artistic Director from 1963 to 1965. In 1965, he was appointed to the faculty of the Yale School of Drama, where he served as the Head of the Musical Theatre Program from 1965 to 1973. During this time, he directed productions of musicals such as 'The Sound of Music', 'The King and I', and 'Hello, Dolly!'.

In 1973, Schierhorn became the Associate Professor of Music and Theatre at the University of North Carolina at Chapel Hill, where he served until 1985. He was also a visiting professor at the University of Texas at Austin and the University of California, Berkeley.

Schierhorn was a prolific composer, having written music for numerous Broadway productions, including 'The Merry Wives of Windsor', 'Teeth 'n' Smiles', 'The News', and 'Equus'. He also composed music for several film and television projects, including 'The Christmas Show at the Carter White House' and 'The 1940s Radio Hour'. In 1985, he was awarded the Obie Award for Best Music and Lyrics for his work on 'The News'.

Schierhorn was known for his innovative approach to music in the theater, and his work often combined classical music with modern styles. He was a champion of new and experimental music, and his compositions were characterized by their technical skill and emotional depth.

Schierhorn's contributions to the field of music and theater were recognized with numerous awards and honors, including the American Academy of Arts and Letters, the Guggenheim Fellowship, and the MacArthur Fellowship. He was a member of the National Council on the Arts and served as the President of the American Society of Composers, Authors, and Publishers from 1980 to 1981.

Schierhorn was honored with a number of honorary degrees from universities and institutions around the world. He was a fellow of the American Academy of Arts and Sciences and a member of the American Academy of Arts and Letters. He was also a recipient of the Kennedy Center Honor and the National Medal of Arts.

Schierhorn was a beloved figure in the world of music and theater, known for his dedication to his craft and his mentorship of young talent. He was a mentor to many of today's leading composers and directors, and his influence can be seen in the works of countless artists who have followed in his footsteps.

Schierhorn passed away on July 22, 2012, at the age of 82, leaving behind a legacy of groundbreaking music and a legacy of innovation and creativity that continues to inspire new generations of artists. His work remains a testament to the power of music to bring joy and beauty to the world.
and cared for her horse "Texas" for most of her childhood and teenage years. Her lifelong involvement in the theater began when she was a student at Carlington Junior High School and Northern Durham High School, where she acted in school plays and developed an interest in technical production. Stephanie met her ideal match, Ken White, a theatrical lighting designer, while working together at the Birmingham Summerfest in 1990. They were married on May 1, 1993, and supported each other's professional aspirations throughout their marriage and many separations as professional work for him and professional work and further education for her, frequently kept them apart. They were never however separated in their hearts and were known as a devoted couple among their friends and colleagues. She was considered an empathetic and supportive colleague and friend whose high ethical standards informed her interactions and had a lasting influence on many people. As early as her undergraduate work as a teaching assistant she began mentoring undergraduates, the start of a legacy of support and guidance for many theater students and professionals. In spite of the rigorous demands and long hours of technical theater production work, she was consistently personable and accessible to those around her. Somehow she made time for friends, family members and associates, leaving a lasting impact through her generosity and the inspiring example she set of a person who could be successful in her profession while remaining an authentic friend.

On top of these accomplishments, Stephanie set an extraordinary example in her fight with cystic fibrosis. When she was born, less than half of the children with cystic fibrosis lived to adulthood. Stephanie beat the odds, graduating from college in 5 years while enduring more than a dozen hospitalizations, grappling with illness while fulfilling numerous summer stock and professional seasons, and eventually receiving a double lung transplant in the year 2000 while completing her Master of Fine Arts degree.

At the end of 12 years of thriving post-transplant, Stephanie was hospitalized in May 2011 and fought a 10-month battle with complications stemming from her transplant. Whether fighting against cystic fibrosis or managing the challenges of living post-transplant, she in effect lived three lives in one, with a demanding work schedule, devotion to friends and loved ones, and the multitude of daily tasks required to maintain her health. Stephanie dealt with her medical challenges on her own terms. As a child, her determination, even defiance, carried her to adulthood. As an adult, she became a skilled advocate for her own health. Her physicians were her consultants, but she was the final authority on what was best for her. Her resilience may have been forged in the battles for her health, but she did not allow disease to define her.

[From the Cremation Society of North Carolina website.] The department, through a generous starter donation from Leslie Banner, Stevie’s mother, has established the Stephanie Dawson Memorial Fund and Award. We are pleased to announce the establishment of the Stephanie “Stevie” Dawson Memorial Fund and the Stephanie “Stevie” Dawson Memorial Award. This award is for Excellence in Technical Theatre as exemplified by continuous dedication and service to the performing arts while maintaining a positive and professional attitude in the face of challenging obstacles. It epitomizes Stevie’s love and dedication to theatre. This award will be given at the department’s annual spring picnic.

Tulane Students put on Shakespeare Plays for Metairie Students
by Eva Jacob Barkoff, The Times-Picayune

Dressed casually and seated quietly in the library of a Metairie middle school, 12 college students soon took center stage, speaking eloquently about unrequited love, revenge, death, rivalries, and discrimination. Some even participated in a sword fight. The theater students from Tulane University recently performed a series of short acts from Hamlet, The Merchant of Venice, Macbeth, A Midsummer’s Night Dream, and Romeo and Juliet at J.D. Meisher Middle School as part of Tulane’s “Shakespeare on the Road” program.

“The program is part of the university’s goal to have our students reach out and work in the community,” said Chaney Tullos, department faculty member who also is a professional actor and stage manager. “Working with middle school teachers, our goal is make Shakespeare’s work and especially his language, which can be complicated, a little easier to understand by presenting some of his work live.”

Tullos said his students worked on the piece for more than two months. They were: Erica Badger, Ken White, Mary Katherine Brake, Olivia Burnham, Shay Donovan, Brooke Foote, Jesse Friedman, Victoria Glenn, Dan Iwrey, Shannon March, Alex Rahm and Dexter Rogers. “The Shakespeare plays and scenes were mostly chosen by me,” Tullos said. “I tried to pick things that I thought were entertaining and/or relatable to the school kids, or pieces with which they would be familiar.”

The Meisher performance was the third, after previous performances at Theodore Roosevelt Middle School in Kenner and Langston Hughes Academy in New Orleans.

“This is our first semester offering this class and this show, and we hope to offer it every semester from here on out. We plan to perform for 10 to 12 schools or organizations each semester. And the show continues to evolve based on audience reactions and feedback from the teachers.”

Siri Regan, an English teacher at Meisher, said she has been taking her students to the Shakespeare Festival at Tulane since the mid-1990s. “This past January, the students attended Julius Caesar on Tulane’s campus. I consider Shakespeare an important part of my students’ education because I want them to experience the beauty of language. Language changes, and I want the students to learn how the words may have changed. But the themes Shakespeare wrote about are still relevant today.”

Regan said she has discovered through years of teaching that her students have become more open-minded about studying Shakespeare. “Now I tell them they are going to practice listening to the words. So when they attend a performance, they are often surprised at how much they understand. By eighth grade, they have been to a Shakespeare play at Tulane three times and they aren’t afraid, so to speak, of Shakespeare. And when they begin to study his plays as literature, they have the background knowledge they need to understand and enjoy his works.”

Autumn Bray, a seventh-grade student at Meisher, said she was impressed with the performances of the Tulane students. “It’s like a fairy tale, and all of them were really great.”

Autumn said, “Shakespeare’s language isn’t easy to understand. But when the students acted out scenes from certain plays that he wrote, I started to understand the meanings of those plays a little bit better.”

Tullos said it has been a “pleasure to watch students from different worlds and age groups come together. I hope my students gain an understanding of the schools and students in the New Orleans community, making them better citizens and community members wherever they end up,” he said.

Added Regan: “My students were very excited about the performance given. I hold true for what we study drama. Before we attend a (Tulane) performance, I explain the plot and the background of what we will see to the students. I also tell them they are going to grown up and what they think.”
URBAN BUSH WOMEN WORKSHOP

International renowned dance company Urban Bush Women (UBW) was in New Orleans for the fourth summer to host its long-running, nationally acclaimed Summer Leadership Institute (SLI) in July at Tulane. The SLI was a 10-day intensive training workshop bringing together artist and community leaders from all over the city, state, country - and even the world - to learn about UBW’s unique approach to utilizing the arts for civic engagement and social change. Participants from New Orleans and Louisiana were given priority and scholarships are offered. The SLI is co-directed by New Orleans arts professionals.

This year’s theme, “Why Are People Poor? Demystifying the Opportunity Gap”, was explored and lifted-up the causes and effects of the wealth and opportunity gap in America and culminated in a final site-specific festival entitled “Wealth: Reclaiming and Reframing, A Festival of Art, Place and Ideas” on Saturday, July 28, throughout the city, according to UBW Founding Artistic Director, Jawole Willa Jo Zollar. In discussing why she selected the theme of poverty for the 2012 SLI, Zollar said “issues around our country’s growing wealth gap, especially the racial wealth gap, are an ongoing concern for me born out of my own family’s circumstance and the implications the wealth gap has for our local communities and our nation. The lack of discourse in our local and national political conversations is alarming. This subject is close to us all, rich, middle class, working class or poor.” The SLI participant schedule included teach-ins on poverty, daily UBW dance technique classes and guided artistic process to create the final performances. Participants also experienced “undoing racism training” facilitated by the People’s Institute for Survival and Beyond, an internationally acclaimed pioneer in the field, which Zollar credits with deepening the company’s awareness regarding poverty and its intersection with race and racism. For the second year, Liz Lerman, internationally acclaimed choreographer and MacArthur Fellow, joined the SLI faculty. Lerman and Zollar, co-created a related artistic work around issues of economic equality.

For the first time, UBW presented a special pre-institute workshop on Thursday, July 19th entitled “LGBTQA 101”. Through the workshop, participants became more familiar with basic Lesbian, Gay, Bisexual, Transgender, Queer & Ally history and culture and learned tools they can use in their community and cultural practices. The SLI’s 2012 SLI is supported by the Surdna Foundation, the Nathan Cummings Foundation and the Tulane University’s New Orleans Center for the Gulf South.

(Alumni-con’t. from page 2)

Phanellia Spann (BA 2000)
“Hey, gang! Program your TiVo! Set your DVR! As most of you know, I have been working on a new show called First Week In, which follows people during their first week of either jail or prison. The show premieres today (Monday Jan. 9) at 9 PM on Discovery. If you are interested, here is a link to an article & sneak peak video…http://en-tertainment.msnbc.msn.com/_news/2012/01/05/9956522-first-week-in-shows-whats-its-like-to-be-in-jail-allways-no-pressure-to-watch-the-show-since-I-know-incarceration-programs-are-not-for-everybody-ha!, but, if you do watch it, I would love to hear what you think.”

Allison Halperin (BA 2008)
“I just wanted to let you all know that I am still at Tulane and am working as Regional Development Officer for the East Coast in the Development Office. I hope everything is going well with the Theatre Department and that I can make it over there for a show again at some point. They have made a big push, but not nearly as much as my old job.”

Stephen Eckert (BA/BA 2012)
has started the Promethean Theatre Co, a new production company dedicated to the creation of thought-provoking and well-produced theatre in New Orleans. It also provide the regional community with productions that are entertaining, affordable, and unlike anything currently offered by the city’s burgeoning selection of small, local theatre groups. Opening the season is a double feature of Shaffer which tells the story of a young man who blinds 6 horses and in the process wrestles with his own sense of purpose. It runs February 22nd to March 3rd at the Lagniappe Stage at River- town Theaters for the Performing Arts. Performances run Friday and Saturday at 8pm, Saturday, and Sunday at 2pm. Closing Promethean’s first season will be satirical play, Vampire Lesbians of Sodom by Charles Busch. It features a series of vignettes dealing with the lives of two eponymous immortal vampire lesbians. The two are locked in eternal, if comic, antagonism after surviving the downfall of the mythical Biblical city in question. Venue and dates to be determined.

Erica Badowski (Anticipated BA 2014) writes, "Hello! I hope everyone is doing well! As much of you know, I’m spending the 2012-13 school year in Ghana, West Africa studying at the University of Ghana. I’ve been here for about a week now, and everything is going extremely well. I’m writing a blog this year to keep record of what I’ve been up to and keep everyone updated on my adventures. You are all welcomed to follow along! The link for the blog is www.ericainghana.wordpress.com I hope everyone is having a wonderful summer, and I wish you all a great year!"

OFF THE CUFF

We have gone digital. This is the first issue of The Performer that we will now have online on the department's website. There are a number of reasons I have decided to do this. First, it offers much quicker and instant access. Second, trying to keep track of over 1000 mailing addresses is getting to be a pain, and finally the cost. By publishing online, we save a considerable amount of money in both printing and mailing costs. Just think of it as our following in the path of the New Street Lagniappe Stage at River-town Theaters for the Performing Arts, which follows people during their first week of either jail or prison. The show premieres today (Monday Jan. 9) at 9 PM on Discovery. If you are interested, here is a link to an article & sneak peak video…http://en-tertainment.msnbc.msn.com/_news/2012/01/05/9956522-first-week-in-shows-whats-its-like-to-be-in-jail-allways-no-pressure-to-watch-the-show-since-I-know-incarceration-programs-are-not-for-everybody-ha!, but, if you do watch it, I would love to hear what you think.”

James Clotfelter (BAF 1998)
“My show at BAM turned out to be a great success and I had my first mention in the NY Times, and it was a good one. here’s the article: http://www.nytimes. com/2011/11/18/dance/john-jaspers-canyon-at-brooklyn-academy-of-music-review.html?scp=1&sq=jaspers%20canyon&st=cse. I also found out that I was accepted (into the MFA Program at NYU.) They are offering me a very healthy scholarship so it seems I am MFA bound after all. As a side note, I’m presently in Cairo, having visited Giza just today. I am on one of the DanceMotion USA tours (a partnership of the US Dept of State and BAM) and will be in the Middle East for another 3 weeks. It’s been amazing, we spent two days in Alexandria and that may be one of my favorite places. Hugh would be impressed with my determination to visit all things of antiquity. I must have been a good deal of his slides in person by now.”