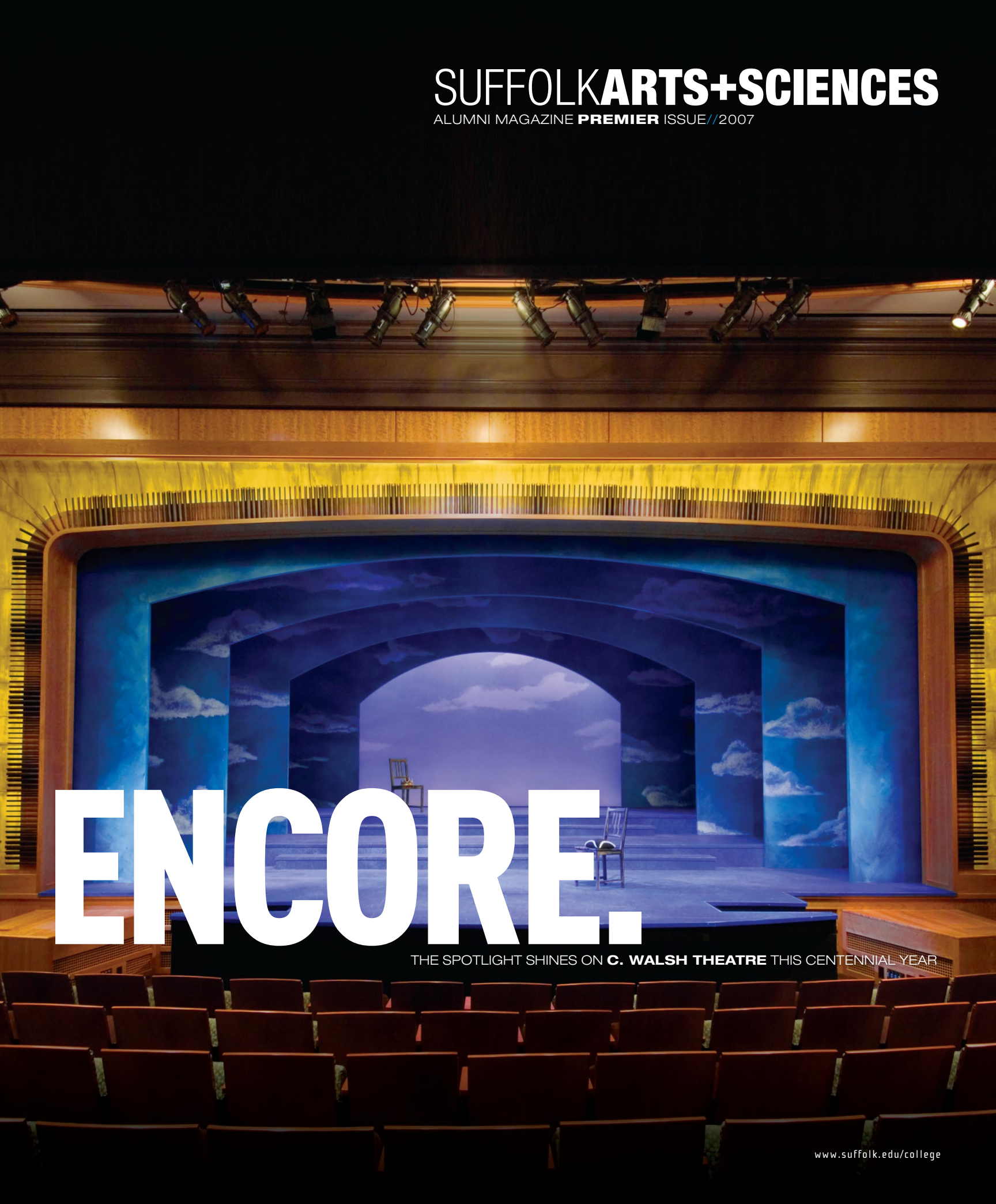
SUFFOLK**ARTS+SCIENCES**

ALUMNI MAGAZINE **PREMIER** ISSUE//2007



ENCORE.

THE SPOTLIGHT SHINES ON **C. WALSH THEATRE** THIS CENTENNIAL YEAR

www.suffolk.edu/college

IMAGE//JADE JUMP



Such is the power of education: to open doors and reveal new paths for determined men and women.

DAVID J. SARGENT
PRESIDENT, SUFFOLK UNIVERSITY

SUFFOLK**ARTS+SCIENCES**
ALUMNI MAGAZINE

COLLEGE OF ARTS + SCIENCES

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Dean
Kenneth S. Greenberg

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Acknowledgments
We'd like to thank the following people for their helpful review of various parts of the magazine:
Bob Dugan; Michael Madden '05; Fred Marchant; Ken Martin; Carl Merrill; Marilyn Plotkins

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Cover Photography
Peter Vanderwarker, C. Walsh Theatre

Suffolk Arts+Sciences magazine is produced and published annually by Suffolk University College of Arts and Sciences. The magazine is distributed free of charge to alumni, students, friends, parents, faculty and staff. The views expressed in this magazine do not necessarily reflect the opinions of the editors or the official policies of the College of Arts and Sciences or the University. Printed in the USA by Publisher's Press, Inc., 100 Frank E. Simon Avenue, Shepherdsville, KY 40165.
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NO. 1//VOL. 1//PREMIER ISSUE

SUFFOLK**ARTS+SCIENCES**
ALUMNI MAGAZINE **PREMIER** ISSUE//2007



Above: *The first of a three-part renovation, the newly redesigned C. Walsh Theatre includes an expanded lobby, a proscenium arch of patinated copper framing the front of the stage, and elegant wood paneling in the orchestra area. Designed by principal architect Alan Joslin of Epstein/Joslin Architects.*

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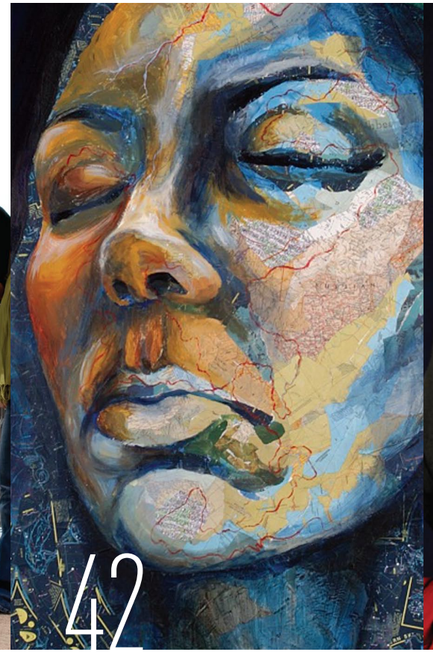
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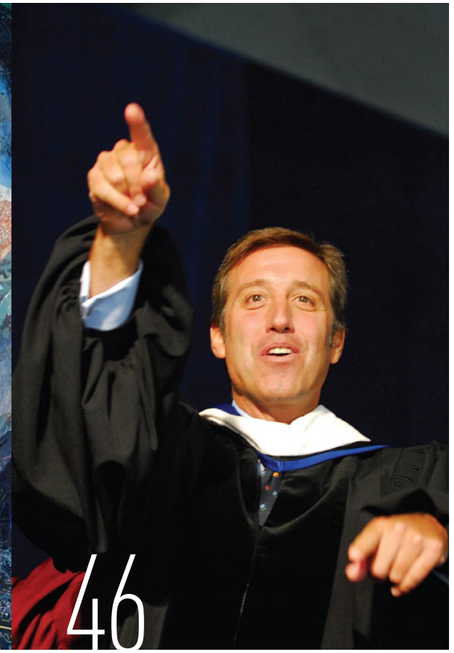
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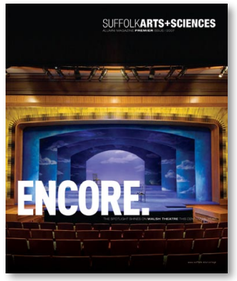
SUFFOLK**ARTS+SCIENCES**
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Above: *The newly-renovated C. Walsh Theatre, November 2006, set for the Theatre Department's fall production of* Candide, or Optimism.

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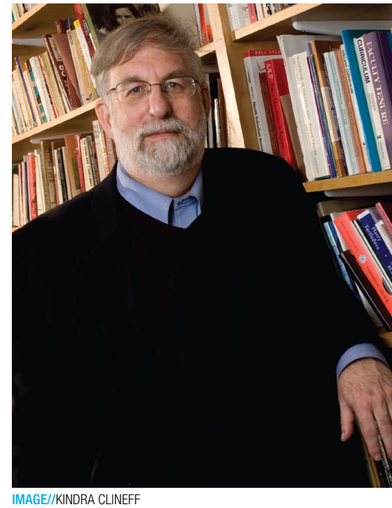
welcome to our premier issue

I AM DELIGHTED to present the inaugural issue of *Suffolk Arts + Sciences,* the alumni magazine of the College of Arts and Sciences at Suffolk University. These pages give you a glimpse of our community today. Here you will meet Emilio Aragon, CAS alumnus and an actor, musician, and entrepreneur much beloved in Spain; James Carroll, National Book Award winner, *Boston Globe* columnist, and a faculty member in the College of Arts and Sciences; and Leda Waterman, graduating senior with a moving Suffolk story to tell. You will get a peek into the Suffolk-based literary magazine, *Salamander;* a tour of the new Poetry Center; and a front row seat in the C. Walsh Theatre. Whether you graduated in 2006 or 1966, you will recognize the cobblestoned streets of Beacon Hill and the bustle of students in the shadow of the State House. Above all, you will see the school you loved.

As Suffolk University's centennial year comes to a close, the College of Arts and Sciences has never been livelier. Unprecedented numbers of students are making us their destination. Our physical presence has extended down Cambridge and Tremont streets, flanking the Hill. A new undergraduate curriculum stands poised for release in September. Faculty of the highest caliber teach our classes, and visiting scholars of international renown join us in creative and intellectual pursuit. The renovated C. Walsh Theatre and Mildred F. Sawyer Library gleam. The College of Arts and Sciences has come into its own.

Yet I am keenly aware, as an historian and a member of the Suffolk community since 1978, that our past helps to propel us into our future. Born of a love for the city of Boston and its people—all of its people—Suffolk University still insists on giving back to that community. That mission threads its way through our curriculum, most visibly in the Expanded Classroom requirement that takes students away from their desks and into the world, where they can apply their classroom learning for the greater good. My Suffolk pride swells to its fullest when I witness the sophisticated ethic of concern that our students carry away from their undergraduate education in the College of Arts and Sciences. Turn to the "Standout Talent" section of this issue. You will see what I mean.

Next time you are in the neighborhood, stop by campus. Grab tickets to one of our theatre productions. Attend a lecture by a distinguished scholar. Visit our galleries. Stop by a favorite professor's office. You will share my delight: the College you knew is brimming with energy. We are ready to welcome you home for a visit. ■



IMAGE//KINDRA CLINEFF

Kenneth S. Greenberg
Dean, College of Arts and Sciences

TEXT//NICOLE VADNAIS, MICHAEL MADDEN IMAGES//VARIOUS

A **brief look** at how the years past compare with the days of the present.





CIRCA 1977

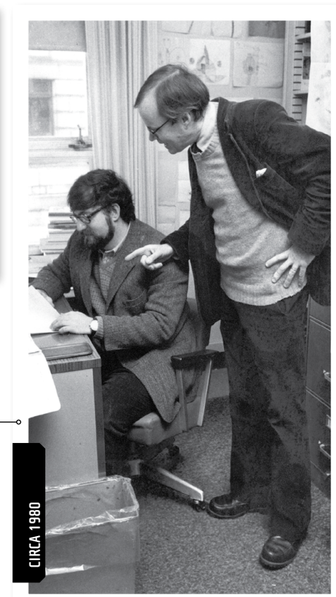
TEMPLE STREET

Temple Street in 1977 (above) before it was repaved with wide sidewalks as seen today (top).

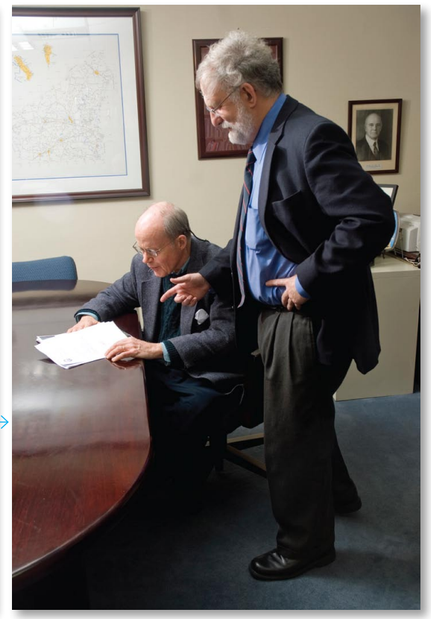
JOHN CAVANAGH & KENNETH S. GREENBERG

Longtime colleagues Kenneth S. Greenberg and John Cavanagh are discussing historical matters in 1980 (right). Twenty-seven years later, Dean Kenneth S. Greenberg and Professor John Cavanagh are still debating the finer points of history (far right).

Photo above by Frank Siteman, photo at the top and far right by Kindra Clineff



CIRCA 1980



JUDY DUSHKU

Judy Dushku, in her first years at Suffolk University (left). More than 30 years later she continues to be an active, passionate member of the Government Department faculty.

RIDGEWAY LANE

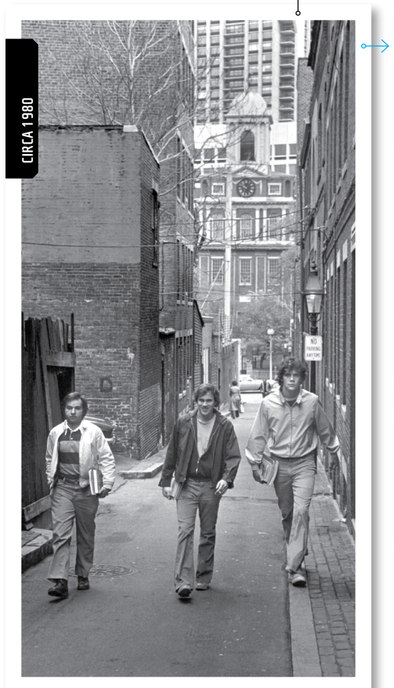
Ridgeway Alley (between the Fenton and Archer buildings) has changed little in the 30 years between these photos.

Photo to the right by Ellis Herwig, photo on the far right and bottom right by Kindra Clineff



CIRCA 1976





CIRCA 1980



VENTURE MAGAZINE

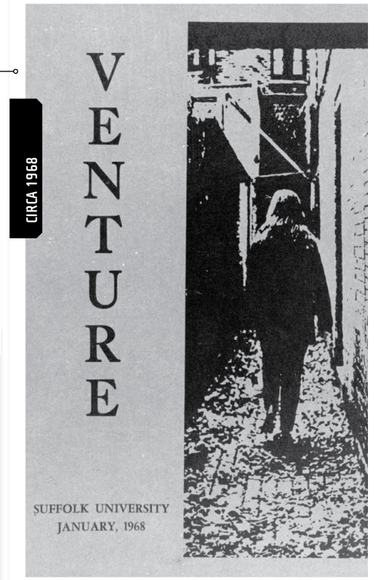
The current issue of *Venture* (far right), Suffolk University's student literary magazine, paired with an issue from 1968 (right). *Venture* celebrated its 40th anniversary this past year.

DONAHUE BUILDING

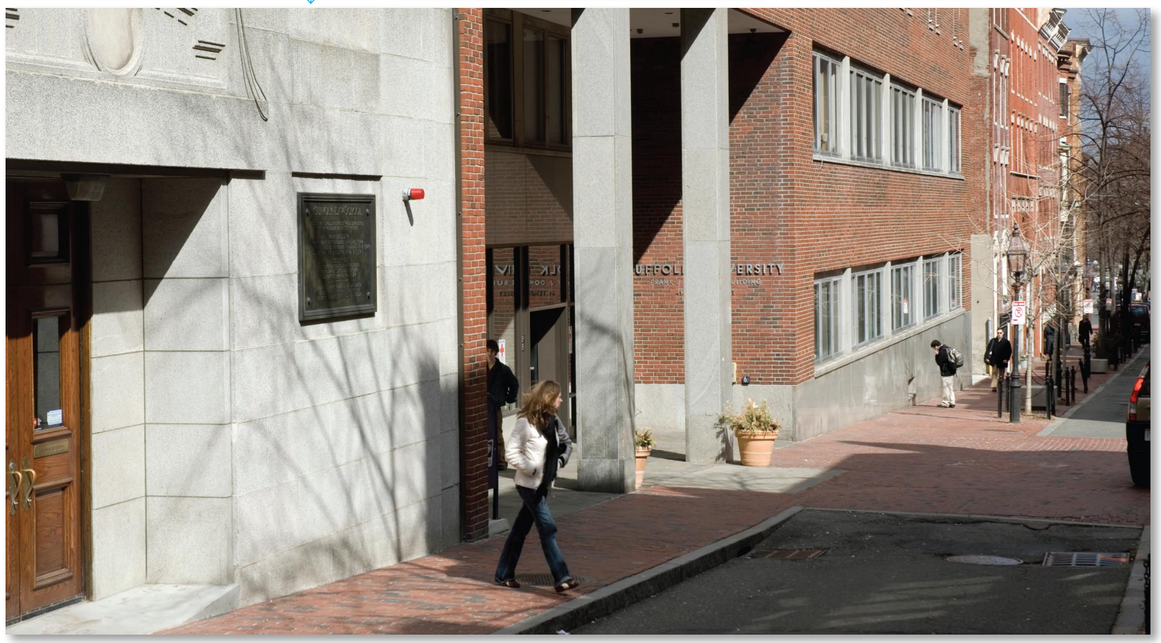
The First Methodist Episcopal Church (below) was razed to construct the Donahue Building (bottom). Today the Donahue Building is the center of the College of Arts & Sciences.

Photo at the bottom by Kindra Clineff

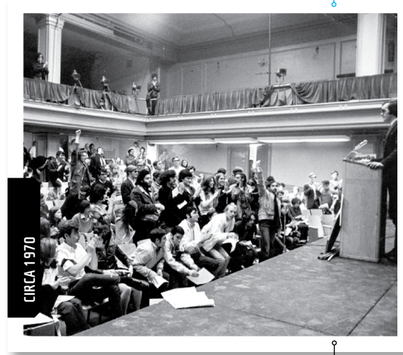




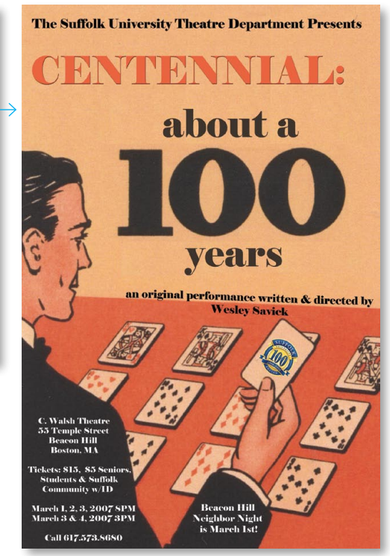












C. WALSH THEATRE

Past students enjoy a rollicking Activities Meeting in the C. Walsh Theatre (above). In the newly renovated C. Walsh Theatre (top), Wes Savick (author of *Centennial: about a 100 Years*) conducts a class for student actors and playwrights.

Photo at the top by Kindra Clineff

THEATRE PLAYBILL

C. Walsh Theatre began its life as a movie theatre featuring the 1921 picture *Women Men Love* and *The Midlanders* (above). The C. Walsh Theatre has since hosted hundreds of plays including *Centennial: about a 100 Years*, commemorating Suffolk University's 100th birthday (right).

TEXT//NINA LEUZZI IMAGES//KINDRA CLINEFF

standout TALENT

Some of Suffolk's **best + brightest >>**

Left to Right:
Veronica Carlino
Kristina Sarkisyan
John Halabi
Nina Leuzzi
Chantha Toeum
Andrew Curley

STUDENTS FROM THE College of Arts and Sciences are more than exceptional scholars and thinkers. They are artists, activists, and award winners; they are leaders in communities, clubs and athletics. Seeking the unique and unknown, they tread the cobblestone pathways of Beacon Hill, gaining more from Suffolk than just an education. Here we introduce you to a few of these students—six young men and women who followed their passions on Suffolk's urban campus, both inside the classroom and on the streets of Boston.



SPRD STUDENT PROFILES 2007

standout TALENT



SP07 NINA LEUZZI

Nina Leuzzi, 21

HOMETOWN: WALLINGFORD, CT
MAJOR: PRINT JOURNALISM

AT SEVEN YEARS old, armed with a grade book and lesson plans, Nina Leuzzi "played school" in her family's basement, using sidewalk chalk on a slate wall to teach her younger sister. At Suffolk's orientation a decade later, she understood the meaning of those afternoons when she saw the opportunity to join Jumpstart for Young Children, Inc., a national nonprofit that pairs caring adults with low-income preschool students.

Using her work-study award, Nina spent 20 hours a week at S.M.I.L.E Preschool in Roxbury, continuing as a volunteer when her award ran out mid-year. "Money was not the important thing. It became invaluable to me to serve the community and for the kids to grow and succeed." Jumpstart was a perfect fit for the high-spirited leader, who stayed with the program for four years.

In addition to her mentoring work, Nina has been successful in a number of other areas, including studying in Prague, Czech Republic, working as a teaching assistant for a variety of courses, and serving as president of the photography club and peer tutor at the Ballotti Learning Center. Her involvement gained her Junior of the Year and Who's Who on College Campuses nominations, and her dedicated service to the children at S.M.I.L.E earned her an invitation to join their Board of Directors in 2006.

"I'm definitely a different person now than when I came here," she says, smiling. "The tremendous faculty and diverse programs I found at Suffolk were extremely important to my growth. I'm stronger now, more independent, and more courageous."

After graduation, Nina will attend graduate school at Wheelock College studying Early Childhood Education. "I want to work in children's book publishing," she says passionately. "I've seen what works, and I want to create educational books that children want to read." Then, echoing a statement she declared in fifth grade that sums her up perfectly, "And I want to teach." ■

Chantha Toeum, 24

HOMETOWN: SOMERVILLE, MASSACHUSETTS
MAJOR: SOCIOLOGY

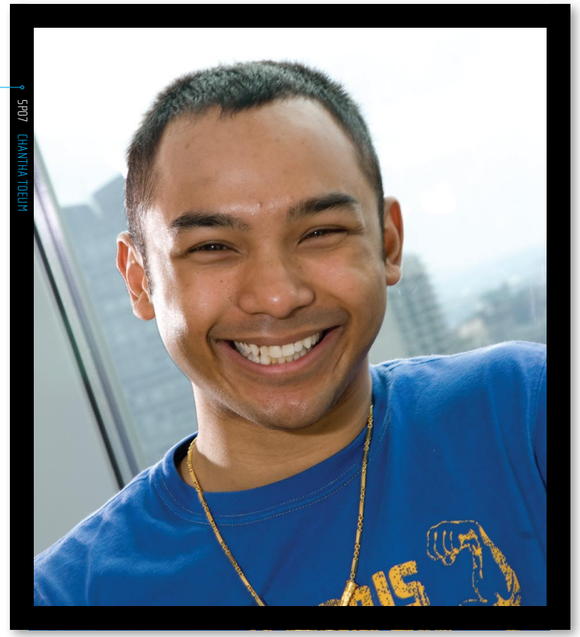
CHANTHA TOEUM'S PARENTS raised him with the knowledge that in giving to others, you will always receive good back. Today, he credits his parents' words and their inherent values as his foundation for serving people and their communities.

As a sophomore, Chantha utilized Suffolk's club community to get involved on campus. His participation in the Caribbean Student Network and his work as Resident Assistant and Orientation Leader introduced him to a "whole new society where [he] got to know the faculty and experience things that many students don't see."

Chantha continued to participate in and lead various volunteer projects, including Connections 2 College and the soup kitchen. He became the SOULS Service Scholar, a position given to a dedicated member of Suffolk's Organization for Uplifting Lives through Service. He coached high school track as a freshman and discovered the pride in being a support system for a child. "Working with students of different backgrounds and personalities has strengthened my character; and at the same time, my experiences have softened me and shown me what one person can do."

Chantha has also worked in Boston neighborhoods, particularly with the Horizon Initiative for Homeless Children where he led support groups for Boston's homeless youth. The Horizon Initiative allowed him to see the full-circle effect of his dedication, as the children in his support groups found homes and the families stabilized. "While it was hard to say goodbye to my group of kids, it was humbling to watch them move on to better lives."

Now working at Massachusetts General Hospital escorting patients and visiting children in the Oncology Department, Chantha talks about the future: he would like to revolutionize the hospice healthcare system. "I want to alter the attitudes that surround healthcare, but I still want to continue working with students and children because it's always beautiful being able to give back." ■



SP07 CHANTHA TOEUM



SP07 KRISTINA SARKISYAN

Kristina Sarkisyan, 22

HOMETOWN: LYNN, MASSACHUSETTS
UNDERGRAD MAJOR: POLITICAL SCIENCE **MINOR:** PHILOSOPHY
GRADUATE MAJOR: PUBLIC MANAGEMENT

KRISTINA SARKISYAN LEFT the widespread unemployment and political corruption of Armenia for the brighter future she felt waited for her in the United States. A year later, she came to Suffolk with little knowledge of the English language, but with the dream of gaining a degree from an American university.

Missing her friends and feeling overwhelmed by a new culture was difficult, but her desire to learn and drive to succeed kept her strong. She concentrated on learning English with grammar guides, and her classes and professors helped her perfect her speaking and writing. "I did everything by myself. Determined, I went forward despite the setbacks in acclimating to a new life," she said.

"When I started at Suffolk, people did not think I would graduate, but I finished a straight A student. My parents and professors stood behind me, sure of my success." It was her comfort with the faculty that continually kept her motivated, as numerous professors met with her outside of class, teaching her practical as well as academic knowledge.

Four years later, Kristina, always polished with her hair pulled back and dressed for business, graduated Summa Cum Laude and second in her class, proof that hard work is worth the setbacks. Yet, she doesn't feel that education is about getting awards; she believes that failures, obstacles, and challenges make a person resilient. "I viewed my trouble adjusting and communicating as opportunities to grow stronger and smarter. It is our past that becomes the best teacher."

Now, she is taking that intensity and applying it to her master's degree program at Suffolk, continuing to follow her dream of making the world safer and more just. "I want to improve the social and economic conditions for those who struggle by creating programs to enrich their lives," she says, with unwavering conviction. "People are capable of great things, and I hope to be the difference for at least one person." ■

Veronica Carlino, 21

HOMETOWN: MALDEN, MASSACHUSETTS
MAJOR: ENGLISH, POLITICAL SCIENCE

TO COMPETE IN a 12-hour long forensics tournament your mind must be constantly ready. You present your speech repeatedly, using voice exercises and group warm-ups to release tension. Staying physically and mentally on point for competition creates fatigue, but through it, you remain enthusiastic even while battling with the pressure to win.

This is a routine day for Veronica Carlino, an award-winning debater. In person, Veronica is as articulate as she is when competing, something she developed from public speaking. "You must possess a comfort level for speaking that reflects the intelligence and passion in your written speeches," she says. "Debate requires skills not offered in classes and challenges you to try the unexpected, pushing your limits."

In March at the International Forensic Association Tournament in Buenos Aires, Argentina, Veronica took third place in the category of Impromptu Speech and fourth in the Informative category. This came after placing first in these and other categories in the regional competition. "It is intense and terrifying, but I love it. Forensics is about thinking on your feet, and it teaches focus and drive."

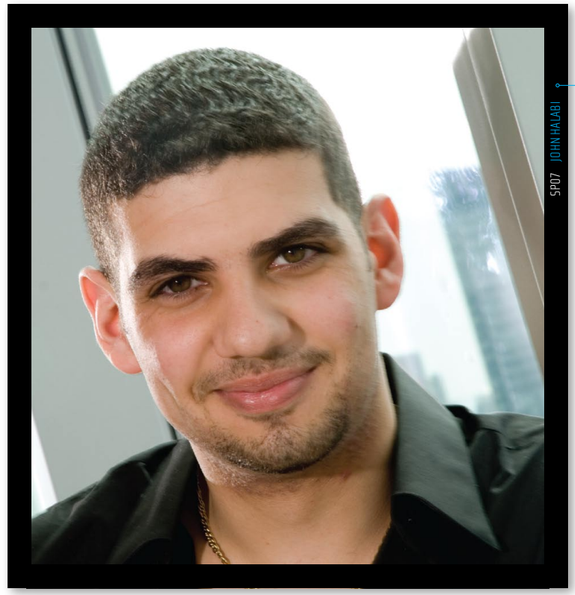
Success in debate is not all Veronica has achieved at Suffolk. She studied abroad in Prague and Rome, was elected to a collection of honor societies, and was captain of the soccer team. "Suffolk brought me the chance to do everything I wanted, opportunities not always available at a larger school, including great internship experiences." Internships in the attorney general and governor's offices helped her discover her future.

Graduating in May, Veronica, an Italian citizen, plans to pursue a Masters in International Affairs and a J.D. in International Law. She hopes to influence policy development overseas, and raise awareness for human rights through the international courts and other organizations. "I want to lead a life to empower people held back by ignorance," she says. ■

SPOT VERONICA CARLINO



standout TALENT



SPOT JOHN HALABI

John Halabi, 20

HOMETOWN: NORWOOD, MA
MAJOR: GOVERNMENT

FROM THE AGES of two to ten, John Halabi lived in Lebanon. Remembering the sunset from Black Peak, the country's highest mountain, he was drawn to return there when he studied abroad. He chose the American University of Beirut to learn more about the Middle East and to satisfy curiosities about a cultural region he left so long ago.

What John found was a population of open-minded people in "the most beautiful city in the world, where you can meet people from 10 different religions and races and talk to them all." Recalling the openness of the culture there, he smiles, citing times when he was invited into neighbors' homes so they could meet him.

Enjoying his first time away as an adult, John stayed past the semester's end into the summer, but war broke out during those heated months of '06. He was shocked at the devastation, but humbled by the actions of the communities. "I saw people of all classes take care of one another, whether it be with food or with shelter."

War taught John strength and gave him confidence. "You realize that life is a gift that can be taken away at any second; and in seeing people of all faiths pull together, I have come to love my fellow man." The challenges people faced opened his eyes to the harsh reality of war. These memories, and a deeper awareness of understanding and compassion, remain with him today.

As he enters his senior year at Suffolk, John looks forward to a future at law school. He credits his growth abroad for opening his eyes to life's realities. "Studying abroad, especially in Beirut, made me appreciate all the privileges we have in the U.S. and to recognize that we truly do live in the land of opportunity; what a waste to let those opportunities slip by." ■

Andrew Curley, 24

HOMETOWN: NAVAJO RESERVATION, NM
MAJOR: GENERAL PSYCHOLOGY **MINOR:** FILM STUDIES

ANDREW CURLEY LEARNS best by getting involved. Tall and soft spoken, he became active in raising awareness at his school in Santa Monica, California. "I heard information about fair trade on the radio, and wondered how I could leverage the cause."

After working on campus petitions, Andrew interned with Global Exchange, an international human rights organization, traveling to South America on vision summits. In Nicaragua, visiting coffee farms and processing plants, he saw the struggle of underpaid farmers. "The most inspiring part of the trip was interacting with the hard working Nicaraguans who toil tirelessly," Andrew says, "and seeing the positive outlook they maintain despite their difficult circumstances."

At Suffolk, Andrew petitioned for fair trade coffee in school cafeterias and succeeded. He went on to InterFuture programs in Tanzania and Ghana, learning about the "lack of opportunity for youth there." His trips to coffee farms abroad have solidified his beliefs. "If organizations would sacrifice a small portion of their profit for Fair Trade certification and payment, they could make a tremendous difference in the lives of those producers from whom they procure their products."

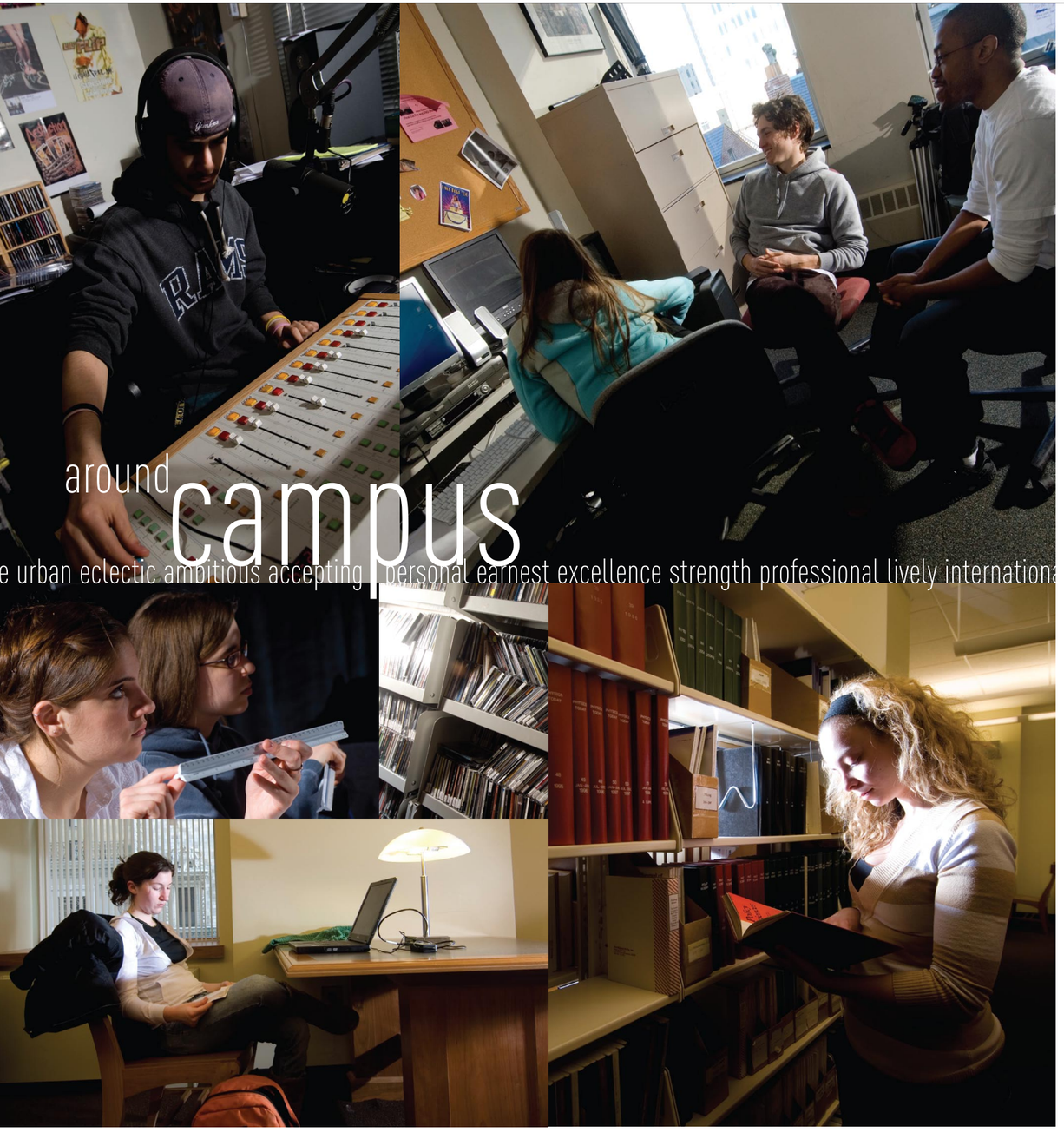
Andrew became vocal in the Boston Fair Trade Coalition, and used his growing knowledge to strengthen United Students for Fair Trade. In 2005, his personal writings were published in *Letters from Young Activists* after Suffolk professor Mark Rudd encouraged him to send a submission to the editors. "Looking at local action on campus and seeing it as a reporter, I need to inspire change," says Andrew, who also contributes numerous editorials to *The Suffolk Journal.*

For the future, Andrew plans to attend graduate school to study social policy and Indian issues in economic development. He hopes to use fair trade to educate student communities, and he still emphasizes the great importance of "making U.S. students aware of their connection to a greater world community and their responsibilities to it." ■

SPOT ANDREW CURLEY



TEXT//SUFFOLK STUDENTS IMAGES//KINDRA CLINEFF





External Awards + Recognitions

Meghan Tracy was selected to the 2007 GNAC Women's All-Tournament Team.

Kimberly Kelly won the Angelo Donghia Foundation Scholarship, based on a portfolio of commercial and residential interior design work; the scholarship will pay her tuition and supplies for her senior year.

Marc Exarhopoulos received the Ahepa College Scholarship Award

Caitlin Casey received an educational award from the Zonta Club of Medford.

Tammy Glivinski was awarded the Geraldine F. Lavin Memorial Scholarship from the Cape Cod Foundation.

Alex Pollock was selected to receive the Grace Le Vine Theater Award, a $10,000 theater scholarship from the Princess Grace Foundation, and a National Award for Acting from the Kennedy Center.

Theodore Goodell's play, *Linoleum*, was given second place at the Region I Kennedy Center American College Theatre Festival, and he was awarded a one-year membership in the Dramatists Guild of America.

Christina Watka won the Johnson Paints Creativity Award for a piece she submitted in the Boston Copley Society of Arts 18th annual Student Show.

Jonathan Orsini was nominated as Best Actor in a Small Company by the Independent Reviews of New England for his role as Justin in Company One's *After Ashley*.

Internal Awards + Recognitions

Jennifer Fogg was awarded the Charles Law Alumni Student Athlete Award.

David Perruzzi was awarded the Migliorini Memorial Award in Chemistry/Biochemistry.

Bryan Daley was awarded the Bettylee M. Greenberg Family Memorial Scholarship.

Lindsey Howe was awarded the Dr. Richard T. Bray Memorial Award in Journalism.

Tabbatha Dio was awarded the William F. Homer Memorial Award in Journalism.

Erica Lawton was awarded the James E. and Rose E. Doherty Journalism Scholarship.

Aya Sallat was awarded the Martin J. Flaherty Memorial Award. *continued on p.17*



tural hidden local community metropolitan encouraging stimulating diverse urban eclectic ambitious acce



personal earnest excellence strength professional lively internationa

Internal Awards CONTINUED...

Ryan Martin was awarded the Ella M. Murphy Memorial Scholarship.

Kaitlin Buckley was awarded the Harry Zohn Scholarship for Excellence in English.

Caroline Nash was awarded the Rosalie L. Warren Prize for Distinguished Achievement in English.

Susan Bondaryk and **Kaitlin Buckley** were awarded the Stanley M. Vogel Scholarship in English.

Kaitlin DeCilio was awarded the George J. Levy History Prize.

Heather Woods was awarded the Harald T. Reiche Memorial Award in Philosophy.

Edward Nuzzo was awarded the Rosalie L. Warren Prize in Philosophy.

Colleen Finnerty was awarded the Elizabeth S. Williams Psychology Scholarship.

Megan Costello and **Cordelia Pisacane** were awarded the Dorothy M. McNamara Alumni Scholarship.

Who's Who Among Students in American Universities and Colleges, 2007

Ndiaye Aristilde
Sarah Baldwin
Amanda Bellamy
Nicholas Bosse
Kimberly Brooks
Christopher Chartier
Michael Conte
Patricia Counihan
Heather Cox
Mary Curley
Jonathan Darden
Chantarella De Blois
Danielle DiRuzza
Colleen Finnerty
Crystal Grant
John Hamm
Max Koskoff
Sarah Krull
Alyssa Lemenager
Nina Leuzzi
Donald McKay
Antonio Ortiz
Nathan Patten
Beatriz Perez
Erica Polleys
Michelines Quinones
Victoria Salimov
Karla Schallies
Jeremy Shepard
Courtney Sprague
Molly Stark Dean
Chantha Toeum
Joseph Wolk

The College of Arts and Sciences students listed above are recipients of an annual award given to outstanding campus leaders for their scholastic ability, participation and leadership in academic and extra curricular activities and community service.

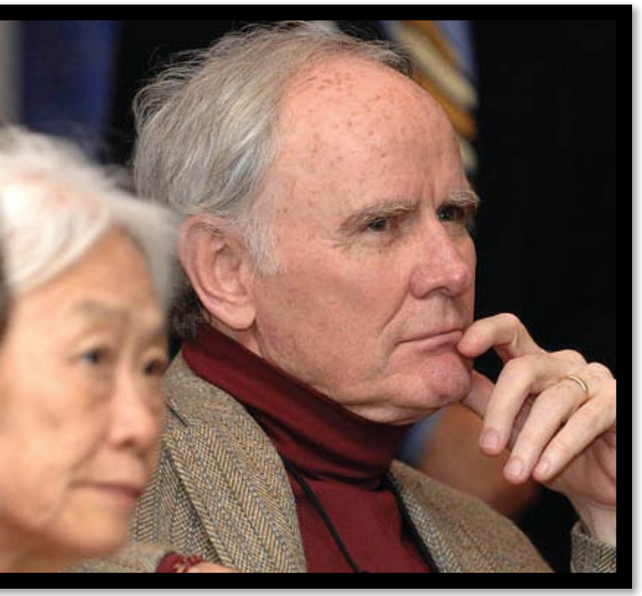
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DISTINGUISHED SCHOLARS IN RESIDENCE

ROBERT BRUSTEIN first came to the College of Arts and Sciences as part of the Distinguished Visiting Scholars program. He became a full-time faculty member in the spring of 2007, assuming the role of a Distinguished Scholar in Residence. During the past few months, Brustein has lectured in various classes on Shakespearian tragedies, directing and theatre criticism; met one-on-one with the Theatre Department's graduating seniors; and participated in the University's 2007 Academic Conference, "Scholarship of Application: Integration and Connection," moderating the panel "The Artist, University and Society" and joining the panel hosted by Dean Kenneth S. Greenberg, "Iraq and Vietnam: A Conversation." In the fall of 2007, the Theatre Department will be producing his play, *The English Channel* as part of the Centennial Celebration and the official dedication of the C. Walsh Theatre. Also in 2007, Brustein is organizing a celebrity panel featuring Shakespearian scholar Steven Greenblatt and Oscar nominated actor F. Murray Abraham.

During his career, Brustein, the founding director of the Yale Repertory and American Repertory Theatres, has overseen more than 200 productions, acting in eight and directing at least 12 of his own adaptations, including *The Father; Ghosts*; and the trilogy of Pirandello works: *Six Characters in Search of an Author, Right You Are (If You Think You Are)*, and *Tonight We Improvise*. He is the author of 13 books about theatre and society, including *Reimagining American Theatre, The Theatre of Revolt, Making Scenes*—his memoir chronicling the days when he was dean of the Drama School at Yale, *Who Needs Theatre, Dumbocracy in America*, and *Cultural Calisthenics*, *The Siege of the Arts,* and his most recent book, *Millennial Stages: Essays and Reviews 2001 - 2005*. Brustein's book, *Who Needs Theatre?*, won him his second George Jean Nathan Award for dramatic criticism. He has also won numerous awards for journalism, professional excellence in theatre, outstanding creative achievement, and distinguished service to the arts. ■



JAMES CARROLL has the distinction of being the first participant in the College of Arts and Sciences' Distinguished Visiting Scholars program and is now with the College on a permanent basis as a Distinguished Scholar in Residence. During his stay at Suffolk University, he has visited numerous classes discussing journalism, history, current events, the writing process, and more; has given readings from his new book, *House of War: The Pentagon and the Disastrous Rise of American Power*; and was the key-note speaker at the Yom Hashoah Commemoration (Holocaust Remembrance Day) sponsored by the Suffolk University Hillel. He participated in the conference, "The Transatlantic Relationship at the Dawn of the New Millennium" organized by associate dean Sebastian Royo and associate professor Roberto Dominguez (Government Department) and in the University's 2007 Academic Conference, "Scholarship of Application: Integration and Connection," sitting on the panel, "Iraq and Vietnam: A Conversation," hosted by Dean Kenneth S. Greenberg.

Carroll is an award-winning author and a columnist for the *Boston Globe*. His novels include *Madonna Red, Mortal Friends* (*New York Times* bestseller), *Family Trade, Prince of Peace, The City Below,* and *Secret Father.* His memoir, *American Requiem: God, My Father and the War that Came Between Us*, won the National Book Award in 1996. He has published *Constantine's Sword: the Church and the Jews: A History,* which was a *New York Times* bestseller and listed as a Best Book of 2001 by the *Los Angeles Times* and the *Christian Science Monitor; Toward a New Catholic Church: The Promise of Reform,* in response to the Catholic Church abuse scandal; and *Crusade: Chronicles of an Unjust War*, a compilation of op-ed pieces written for the *Boston Globe* since 9/11. His most recent work, *House of War: The Pentagon and the Disastrous Rise of American Power*, a history of the Pentagon, was called "the first great non-fiction book of the new millennium" by the *Chicago Tribune*. ■

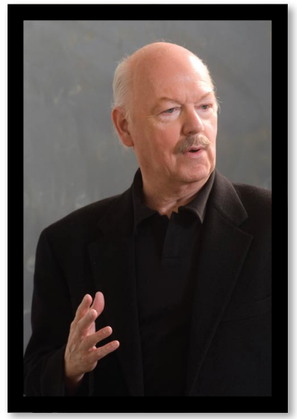
DISTINGUISHED VISITING SCHOLARS



TAHIR AL-BAKAA came to the College of Arts and Sciences in the fall of 2006 through the Scholar Rescue Fund, which first found him a place at the Harvard Graduate School of Education after four attempts on his life forced him to leave Iraq in 2005. Since his stay at Suffolk University, he has lectured at numerous schools in the Boston Public School system. He will continue to be a visiting professor at the College of Arts and Sciences through the 2007-2008 academic year. Al-Bakaa was born in Thikar, Iraq in 1950. He moved to Baghdad in 1975, earning his undergraduate and master's degrees, and then a Ph.D. in Iranian History, at Baghdad University, specializing in Middle Eastern history and politics. He began his teaching career in 1983 in the history department of Al Mustansiriyana University and in 2003 became president of the University. Al-Bakaa is the former minister of Higher Education and Scientific Research and served on Iraq's National Assembly and Constitution Writing Committee. He has authored four books and 58 research papers. ■



MAXINE HONG KINGSTON, as a Distinguished Visiting Scholar, visited classes, gave readings, and shared her wisdom on topics ranging from writing to current events. She participated in the University's 2007 Academic Conference, "Scholarship of Application: Integration and Connection," as a member of two panels, "The Artist, University and Society," and "Iraq and Vietnam: A Conversation." Kingston, an award-winning author, has published *Woman Warrior: Memoirs of a Girlhood Among Ghosts; China Men; Tripmaster Monkey: His Fake Book; Hawaii One Summer; To Be a Poet; The Fifth Book of Peace;* and her most recent work, *Veterans of War, Veterans of Peace.* She is known for writing novels that draw on her family's background as Chinese immigrants to the United States. *Woman Warrior* won the National Book Critic's Circle Award for nonfiction and *China Men* won the American Book Award for nonfiction. In 1997, she was awarded the National Humanities Award by the National Endowment for the Humanities. Kingston is a senior lecturer at University of California, Berkeley, where she teaches creative writing. ■



JAMES BAMFORD is a College of Arts and Sciences alumnus (Government). As a Distinguished Visiting Scholar, Bamford spoke in numerous classes; sat on a panel, "Deception and War Making"; gave several lectures, including this year's Lowell Lecture, "Spying on Everyone: The NSA, America's Most Secret Agency, Turns Inward," and a lecture on his involvement in the federal wire tapping case, "The Essential Facts About the Case of Bamford, ACLU v. NSA." He participated in roundtable discussions, "The Man Who Sold the War" and "Eavesdropping: The Problem of Dirty Hands." He was also the keynote speaker at an alumni event, "Warrantless Eavesdropping: Is the President Above the Law?" Bamford has published *Body of Secrets: Anatomy of the Ultrasecret NSA, From the Cold War to the Dawn of the New Century; The Puzzle Palace: A Report on NSA, America's Most Secret Intelligence Agency* and most recently *A Pretext for War: 9/11, Iraq and the Abuse of America's Intelligence Agencies.* He was the Washington investigative producer of *World News Tonight* with Peter Jennings on ABC from 1989-1998. ■



BEATRICE LAZZERINI visited the College of Arts and Sciences in October 2006 to kick off the 2006-2007 Distinguished Visiting Scholars program. During her stay at the College, Lazzerini gave two public lectures, "Some Like it Soft: Fundamentals of Soft Computing" and "Soft Computing: Basics and Applications." She made contact with a number of students; visited the freshman seminar, "History of Computing and Computers"; held open office hours for all students; and discussed special lab projects with the Math and Computer Science Department. Lazzerini received the Laurea degree in Computer Science from the University of Pisa and the Laurea degree in Computer Engineering from the University of Florence. Currently she is a full professor at the Faculty of Engineering of the University of Pisa, Italy where she teaches "Intelligent Systems." Her research focus lies in the area of Computational Intelligence, with a concentration in fuzzy systems, neural networks and evolutionary computation. She is the co-author of seven books and has published more than 130 papers in international journals and conferences. ■

COMMUNICATION AND JOURNALISM



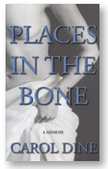
A HOME ON HAVEN STREET

Joseph C. Nahil and Christopher Nahil

2006, MASSACHUSETTS INSTITUTE OF TECHNOLOGY PRESS

Commissioned by MIT, the authors use MIT archives and personal interviews to trace the history of three families that have occupied the Dedham site since the 1870s.

ENGLISH

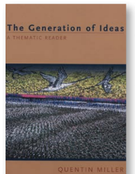


PLACES IN THE BONE

Carol Dine

2005, RUTGERS UNIVERSITY PRESS

Dine's memoir is an account of loss, survival and the redemptive power of art. The book received favorable reviews in *Publisher's Weekly, Library Journal* and *Foreword*. Norman Mailer wrote, "(Dine's) prose is a poet's prose, often beautiful..."



THE GENERATION OF IDEAS: A THEMATIC READER

Quentin Miller

2005, THOMPSON AND WADSWORTH

This college-level composition textbook provides a wide array of contemporary and classic essays organized into themes reflecting students' past experiences in adolescence, present experiences in college, and future experiences in contemporary society.



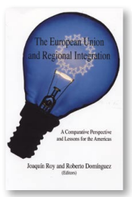
PROSE AND CONS: ESSAYS ON PRISON LITERATURE IN THE UNITED STATES

Quentin Miller (editor)

2005, MCFARLAND AND COMPANY INC.

This collection of scholarly essays provides a critical forum for literature written by prisoners and/or about the prison experience. The book is organized into four categories: race and ethnicity, gender, ideology, and aesthetics and language.

GOVERNMENT



THE EUROPEAN UNION AND REGIONAL INTEGRATION: A COMPARATIVE PERSPECTIVE AND LESSONS FOR THE AMERICAS

Roberto Domínguez and Joaquín Roy

2005, UNIVERSITY OF MIAMI, EUROPEAN COMMISSION

What are the lessons of the integration processes in the Western Hemisphere? Tentative answers are drawn in articles analyzing these processes in North America, the Caribbean and Central America, South America and the Hemispheric Integration.

GOVERNMENT continued



TOWARDS THE COMPLETION OF EUROPE

Roberto Domínguez and Joaquín Roy (editors)

2006, MIAMI EUROPEAN UNION CENTER, UNIVERSITY OF MIAMI

From a variety of angles, theoretical approaches, and a balanced national and regional perspective, this volume contributes to the analysis of the EU in general and the 2004 enlargement in particular, its background and consequences.



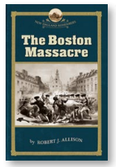
PORTUGAL, ESPAÑA E A INTEGRAÇÃO EUROPEIA

Sebastián Royo (editor)

2005, UM BALANCO, IMPRENSA DE CIÊNCIAS SOCIAIS

This volume examines how the integration process has affected political, economic, and social developments in Portugal and Spain over the last 15 years, comparing the integration experiences and the domestic impact of European Union membership.

HISTORY

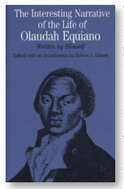


THE BOSTON MASSACRE

Robert Allison

2006, BEVERLY COMMONWEALTH EDITIONS

Everyone knows about the Boston Massacre. This book tells the story, and also explains why the riot on March 5, 1770 launched a revolution, and why Americans in the 19th and 20th century still remember that fatal night.

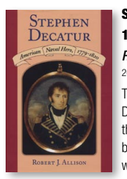


THE INTERESTING NARRATIVE OF OLAUDAH EQUIANO, OR GUSTAVUS VASSA, THE AFRICAN REVISED EDITION

Robert Allison (editor)

2006, BEDFORD BOOKS

A best-selling book when it was written in the 1780s, Equiano's Narrative remains the most vivid eye-witness account of the slave trade. The new introduction considers the political and literary importance of Equiano's life and voice.



STEPHEN DECATUR: AMERICAN NAVAL HERO 1779-1820

Robert Allison

2005, UNIVERSITY OF MASSACHUSETTS PRESS

The youngest captain in the U.S. Navy, Stephen Decatur was the greatest American naval hero of the 19th-century. This biography illuminates his brief but exciting life, and the tumultuous times in which he lived.

HISTORY continued



HOUSE OF WAR: THE PENTAGON AND THE DISASTROUS RISE OF AMERICAN POWER

James Carroll

2006, HOUGHTON MIFFLIN

This history of the Pentagon chronicles the institution from World War II to our current situation in Iraq, drawing on personal reflections, historical research and interviews to discuss its influence on American government, policy and society.

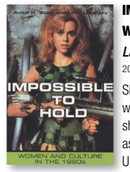


A HISTORY OF SUFFOLK UNIVERSITY

David Robbins

2006, ARCADIA PUBLISHING

Images and archival materials in this Centennial edition chronicle Suffolk's history and the founding of the three colleges. Accounts of students, faculty and staff combine to paint the picture of Suffolk's growth into the university it is today.



IMPOSSIBLE TO HOLD: WOMEN AND CULTURE IN THE 1960S

Lauri Umansky and Avital H. Bloch (editors)

2005, NEW YORK UNIVERSITY PRESS

Sixteen original essays on the diverse lives of women—some famous, some not—who helped to shape religion, sports, literature, music, and other aspects of the long decade of "the sixties" in the United States.



CAOGEN CAI SHI ZHULIU [A VOICE OF THE GRASSROOTS]

Yong Xue

2007, SHAANXI NORMAL UNIVERSITY PRESS, XIAN, SHAANXI

Every citizen should have equal opportunity to participate in political discourse. This book criticizes the "mainstream economists" who argue that public opinion is irrational and should not be used to influence public policy.



ZHONGGUO BUNENG YONGYUAN WEI SHIJIE DAGONG [CHINA CANNOT ALWAYS BE A PART-TIME WORKER FOR THE WORLD]

Yong Xue

2006, YUNNA REMMIN CHUBANSHE, KUNMING

The book argues that China should not become a Wal-Mart nation that can only provide limitless amounts of cheap labor for large international corporations.

HISTORY continued



ZHONGGUO WENHUA DE BIANJIE [THE BOUNDARY OF CHINESE CULTURE]

Yong Xue

2006, YUNNA REMMIN CHUBANSHE, KUNMING

Targeting the cultural conservative movement in China, the book argues that Chinese culture has no boundary. Western culture is our common heritage and should be a part of Chinese culture.



JINGYING DE JIETI [THE LADDER TO THE ELITE]

Yong Xue

2006, XINXING CHUBANSHE, BEIJING

This book is a personal observation of American higher education and American culture.



MEIGUO SHI RUHE PEIYANG JINGYING DE [ELITE EDUCATION IN AMERICA]

Yong Xue

2005, XINXING CHUBANSHE, BEIJING

This book is a personal observation of American higher education and American culture.



SHUI DE DAXUE [WHOSE ARE THE UNIVERSITIES?]

Yong Xue

2005, YUNNA REMMIN CHUBANSHE, KUNMING

This book criticizes and predicts the failure of the recent campaign of using taxpayers' money to build several "world-class universities."



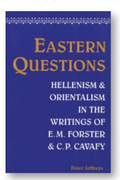
XUANYAO DE ZUQIU [CONSPICUOUS SOCCER]

Yong Xue

2005, YUNNA REMMIN CHUBANSHE, KUNMING

The book analyzes China's soccer industry in its transition to a commercial sport from a political sport.

PHILOSOPHY



EASTERN QUESTIONS: HELLENISM AND ORIENTALISM IN THE WRITINGS OF E.M. FORSTER AND C.P. CAVAFY

Peter Jeffreys

2005, E LT PRESS

A New Historicist reading of two of the 20th century's great modernists that includes unpublished documents, newly edited unfinished poetry, and lesser-known texts, both fictional and nonfictional.

HUMANITIES AND MODERN LANGUAGES

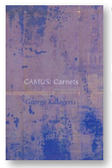


ESPAÑA: ¿LA BERRINTO DE EXILOS?

Sandra Barriales-Bouche (editor)

2005, JUAN DE LA CUESTA

In this collective volume, 14 scholars from a variety of disciplines offer new insights into the cultural manifestations of the multiple exiles that have occurred in the history of Spain.



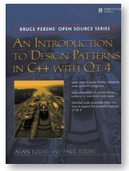
CAMUS: CARNETS

George Kalogeris

2006, PRESSED WAFER

Carnets is a verse sequence based on the diary notebooks of Albert Camus.

MATH AND COMPUTER SCIENCE



AN INTRODUCTION TO DESIGN PATTERNS IN C++ WITH QT 4

Paul Ezust and Alan Ezust

2006, PRENTICE HALL

For those with some mastery of programming who wish to learn Object Oriented Programming in C++. Readers are shown how they can quickly learn to write complex, multi-platform programs with graphical user interfaces.

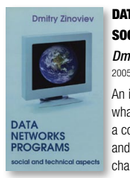


ANNIE'S CS101: A CHARTING APPROACH TO COMPUTER PROGRAMMING

Dmitry Zinoviev

2006, LULU

Computer programming for an inexperienced audience, using Python - an easy, popular, and powerful programming language. The emphasis is on the way computer programmers think when they are dealing with their (and our) problems.



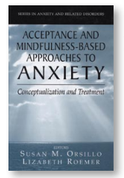
DATA, NETWORKS, PROGRAMS: SOCIAL AND TECHNICAL ASPECTS

Dmitry Zinoviev

2005, LULU

An introduction to social informatics, the book shows what's "running under the hood" of a computer and a computer network, where threats are coming from, and how the advent of computers and networks is changing our society.

PSYCHOLOGY



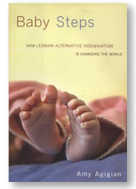
ACCEPTANCE AND MINDFULNESS-BASED APPROACHES TO ANXIETY: CONCEPTUALIZATION AND TREATMENT

Susan M. Orsillo and Lizabeth Roemer (editors)

2005, SPRINGER

Orsillo and Roemer developed and scientifically investigated the efficacy of a therapy integrating acceptance and mindfulness with cognitive-behavioral therapy to treat anxiety.

SOCIOLOGY

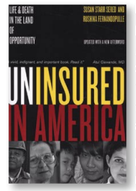


BABY STEPS: HOW LESBIAN ALTERNATIVE INSEMINATION IS CHANGING THE WORLD

Amy Agigian

2005, PAPERBACK EDITION, WESLEYAN UNIVERSITY PRESS

The only scholarly book to examine the broad cultural ramifications of lesbian alternative insemination, this thorough analysis of lesbian kinship and procreation is an invaluable tool for anyone wanting to understand the complex stakes involved in AI.



UNINSURED IN AMERICA: LIFE AND DEATH IN THE LAND OF OPPORTUNITY

Susan Starr Sered and Rushika Fernandopulle

2007, 2ND EDITION, UNIVERSITY OF CALIFORNIA

The experiences of the uninsured show how the current American link between employment and health care forms a "death spiral" trapping millions of men and women in situations of marginal employment and marginal and deteriorating health.

THEATRE



MILLENIAL STAGES: ESSAYS AND REVIEWS 2001-2005

Robert Brustein

2006, YALE UNIVERSITY PRESS

A compilation of essays exploring important issues facing the nation after September 11, 2001. Brustein analyzes how these events have affected the world of theatre by examining specific plays, performers, and productions across the world.



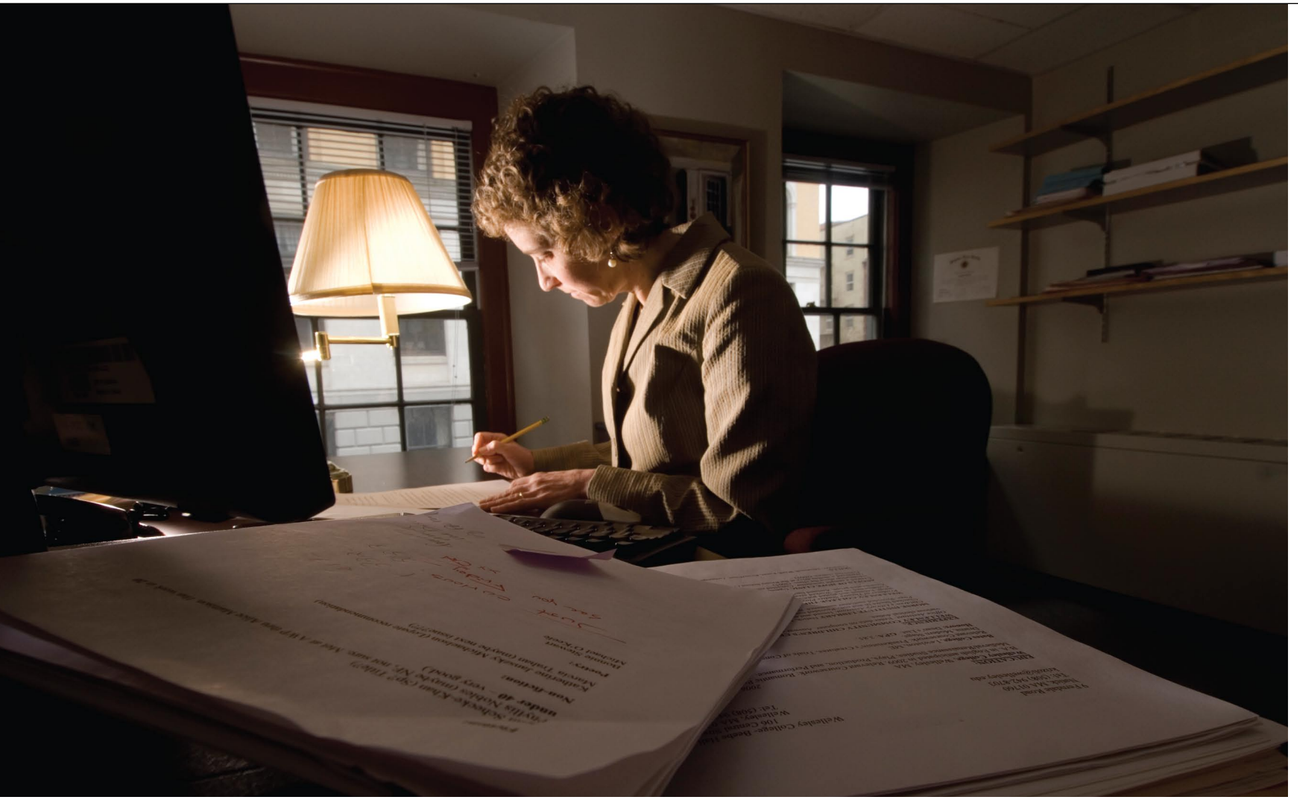
THE AMERICAN REPERTORY THEATRE REFERENCE BOOK: THE BRUSTEIN YEARS

Marilyn Plotkins

2005, PRAEGER

The American Repertory Theatre, founded at Yale University by Robert Brustein, became known for its progressive and provocative productions. This volume records the personnel, casts, opening date, commentary and a critique for every production.

TEXT//JENNIFER BARBER IMAGES//KINDRA CLINEFF



Above: *Editor Jennifer Barber reviews manuscripts and poems submitted to* Salamander *for publication in future issues of the literary journal.*

Salamander

A Little Magazine With Big Plans

LITERARY MAGAZINES ARE like indie films: they exist to present new talent and showcase new visions. Over time, those talents and visions become known to a wider circle, influencing the future direction of the arts and the public's appreciation for the arts.

I first became aware of literary journals—sometimes called little magazines to distinguish them from the larger-format, glossy commercial magazines—through publications such as *Kayak, Georgia Review,* and *Poetry*, which captivated me in the 1970s both as a reader and an aspiring writer. Each had a distinctive look and feel; each published very different kinds of writing.

In the late 1980s, I began to notice that few literary magazines had been started by my generation. I wanted to create a magazine that would highlight outstanding, little-known writers, connecting them with an audience of readers.

One fall, while working intensively on some poems of my own in upstate New York, I saw a salamander by the side of the road, a brilliant orange-pink against the dry gold grasses. In poems by Keats and the French poet Robert Marteau, the salamander of myth, capable of withstanding fire, symbolizes endurance, transformation, and the power of imagination. It was a fitting concept for the new journal, and *Salamander* subsequently made its debut in 1992—80 pages, perfect-bound, with a cover illustration of a dress floating out of a suitcase. Today, 24 issues later, the magazine is thriving.

Many of the writers who appeared in *Salamander* early in their careers have flourished. We have published fiction by writers who went on to receive the Pen/Hemingway Award, the Frank O'Connor International Short Story Award, and the Pulitzer Prize. Our poets and translators have also earned major honors and awards, among them the National Book Award, the Guggenheim Fellowship, the Times Literary Supplement Translation Prize, and the Walt Whitman Award.

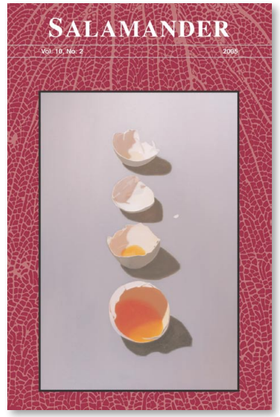
SALAMANDER AND SUFFOLK: A SYNERGY

I joined the Suffolk English Department faculty in 2004, and *Salamander* relocated from my attic to its new office in the Fenton Building. With support from Suffolk, the magazine is moving forward on several fronts. Valerie Duff-Strautmann and Catherine Parnell have joined the magazine as poetry and fiction editors, respectively; Peter Brown is senior editor, and I continue as editor-in-chief. We've increased the amount of fiction we publish, and we've added a portfolio of visual art in each issue. Submissions to the magazine from all parts of the country—and from overseas—are up dramatically.

The synergy between *Salamander* and Suffolk works in multiple ways. *Salamander*'s ongoing presence at Suffolk highlights the College's commitment to literature. Readings sponsored by professors Anthony Merzlak and Fred Marchant bring renowned writers to the College's new Poetry Center, the perfect venue for these events. *Salamander*'s subscribers and others in the literary community have begun to take note of Suffolk as an important place for literary events in Boston. In addition, Suffolk students with an interest in creative writing and publishing have the opportunity to serve as *Salamander* interns, gaining valuable experience in all aspects of magazine production.

Salamander has big plans for the future. In order to continue to attract the best emerging and established writers to our pages, we aim to increase the honoraria we pay, through a fundraising campaign focused on garnering significant individual donations. We are also in the process of broadening our subscriber base through mailings and advertising, and we've been taking an active role in literary publishing conferences on both the national and regional level. The launching of an annual *Salamander* Fiction and Poetry Prize will allow us to identify new talent and further raise our profile.

When I put *Salamander*'s first issue side by side with our current issue, I find striking differences and similarities. The current issue is nearly twice as long, has a full-color cover and eight-page art portfolio inside, and includes considerably more fiction; a 10-page book review section rounds out the magazine, keeping our readers informed of new titles. But there's a fundamental similarity: both offer evocative new literary works, works that have the power to challenge and delight readers with the worlds they create.



The poet Frank Stanford once wrote in a letter to Michael Cuddihy, editor of *Ironwood*, "There is only one train running for poets…the little magazines are the box cars, hauling our goods." I feel privileged to edit *Salamander* at Suffolk: I have the lucky task of loading up the box cars with one-of-a-kind goods on the way to readers. Like those readers, I get to listen early on to the new voices and visions that continue to shape the way we understand our world. ■

Jennifer Barber is assistant professor of English at Suffolk. Her poetry collection *Rigging the Wind* received the Kore Press First Book Award in 2002 and was published in 2003. She is the recipient of a 2004 Pushcart Prize and a 2005 St. Botolph Foundation Grant-in-Aid.

Salamander is published twice a year, in December and May. Two-year, four-issue subscriptions are $23. For more information, visit the *Salamander* website, www.salamandermag.org. For a sample copy of the magazine, email Jennifer Barber at jbarber@suffolk.edu.

"A stimulating, eclectic selection of fiction, poetry, and memoir…
work that will stay in your mind long after you finish the magazine." —NEWPAGES WEBSITE

GIRLFRIENDS BRAIDING EACH OTHER'S HAIR
(FOR CHIP)

But now they are safe: one seated
before the slender and dutiful other,
the ivory handled mirror that has stayed
in her family glass-up on the rug; the sunlight
finding its own temporal girlishness,
while one brushes her best friend's

sacrum-length hair, lifts a swath at a time of it
into her palm and untangles it first
without pulling; then strokes it
from root to end with the boar bristles,
weaving it in, and does the same
with the next and the third

although they were fighting
and crying an hour ago over a boy,
over who had turned in the best
essay on freedom. They have reached this
feminine peace and their faces
are faces of women

they will be in good time, women
who have always done this in the end:
not only two but a circle of women,
seated, not facing each other.

FRANNIE LINDSAY

(SALAMANDER, VOL. 12, NO. 2)

TEXT//ROBERT CONLIN / IMAGES//CARL MERRILL & MATEJA NENADOVIC

SUFFOLK'S **DISTANT**

COASTAL JEWEL

Dramatic tides and **hands-on research** characterize a living laboratory in Maine

THE GROUP OF SUFFOLK BIOLOGY STUDENTS gathered on the shore of Cobscook Bay on the Maine coast surely could think of other things to do—like sleeping in—on the sparkling Saturday morning of Columbus Day weekend.

Below: *Hank Stence's grow-out structure in his hatchery for sea urchins at the nearby Peacock Cannery in Lubec, Maine, one of many sites students visit as part of their studies. Formerly called "green gold," the urchin population has been decimated by over-harvesting; researchers are now designing new, sustainable growing methods.*

SUFFOLK'S **DISTANT** COASTAL **JEWEL**

Below: *East Quoddy Head Light on Campobello Island marks the eastern passage of the Passamoquoddy-Cobscook Bay Complex. To reach the lighthouse, students cross the intertidal zone at low tide, or pass by on whalewatching trips.*

Below Right: *Freshman Erica Feather hikes along a trail in West Quoddy Head State Park in Lubec. Students visit the park frequently to explore the rocky cliffs and high vantage points characteristic of northern Maine's coastline.*





NOTHING, HOWEVER, would have produced the slack-jawed awe they experienced as they watched the 24-foot spring tide thundering out of the bay. Churning up the 500-yard gap between Falls Island and Mahar Point with white water, the torrent tossed logs and other flotsam on its current like toothpicks.

As the tide approached the tipping point between going out and coming in through Cobscook Reversing Falls, Suffolk University Associate Professor of Biology Carl Merrill urged the group of students, scientists, researchers and visitors to observe quietly. "Just listen and watch," he said.

In a silence punctuated only by the muffled riffle of water as it slowed to a stop, the tide gently reversed course and headed back into the Bay, picking up speed and volume as millions of gallons of water flowed back toward Canada's New Brunswick shore on the Bay of Fundy.

This dramatic scene has been playing out on the shores of Cobscook Bay four times daily (two high tides, two low) for as long as the present day topography of Maine's coast has existed. Professor Merrill has watched it countless times since he began bringing Suffolk students to Reversing Falls in 1982. That was the year he became coordinator of the Friedman Field Station, Suffolk's crown jewel of a distant outpost, and the home base for this crowd of appreciative spectators gathered on a spectacular autumn morning.

Located in the township of Edmunds – a speck on the map if there ever was one – the Friedman Field Station is a well-kept Suffolk secret. Although it is well known in the scientific community, it hardly registers beyond those circles.

This lack of recognition preserves the station's solitude, says research assistant Mateja Nenadovic. A native of Belgrade, Serbia, Nenadovic attended Suffolk's Madrid, Spain campus before coming to Boston to study. He graduated with a biology degree and is now enrolled in the Marine Biology master's program at the University of Maine/Orono.

"This is an amazing place," he notes, an early morning blaze in the fieldstone fireplace crackling behind him in the station's main building and cafeteria. "I've been coming here since my junior year in the biology program at Suffolk in 2003 and every year I can't wait to come back. It's so beautiful. From a scientific viewpoint there is no replacement for being in the field and observing nature. I've benefited greatly from this place."

Nenadovic and others who are familiar with the station say that Suffolk could take better advantage of it, using it as a tool to draw new students and to promote the university on a wider scale. It is a resource that many other higher education institutions would love to have, agree two visiting scientists from North Carolina who are gathering field research on the spawning habits of blue mussels.

The station sits on land donated by Professor Robert Friedman, the former chair of the biology program at Suffolk. He also donated money toward the construction of some of the buildings at the station. A consortium of New England colleges put up more money to construct additional buildings and the station was formally opened in 1973 by Dr. Arthur West, a longtime biology department chair at Suffolk.

It has grown and evolved over the years, but the overall sense of the place is of a rustic summer camp. Set back off a quiet country road, the station consists of a cluster of faded green structures: the main building, a number of simple research buildings, and a gathering of basic cabins for visitors. A sand volleyball court, a basketball hoop and a small solar dome constructed by the Suffolk Physics Department to produce hot water round out the station's amenities.

"We've tried to keep it really unobtrusive and to blend into the natural environment," says Merrill, who became the director of the station in 1998. "The cabins, for example, were designed to replace tents



Above: In the middle of the rocky intertidal zone of West Quoddy Head State Park, an area dominated by strong wind-generated waves characteristic of the regions just outside of Cobscook Bay, senior Andy Ellison searches for invertebrates sheltered by the seaweed.



In a silence punctuated only by the muffled riffle of water as it slowed to a stop, the tide gently reversed course and headed back into the Bay...

Above: *Biology professor Dr. Henry Mulcahy observes water passing between Campobello Island and the mainland on its way from the Reversing Falls. West Quoddy Head Light, the eastern most point of the U.S., overlooks the channel.*

Below: *Students and staff sit high above the rocky intertidal zone at West Quoddy Head State Park, watching the pounding surf. Minke whales, harbor seals, porpoises, and white-sided dolphins can often be seen swimming in the water below.*

Below Right: *A northern red sea anemone, Tealina felina, is sheltered by wrackweed in a tidepool. This beautiful animal is a competent predator, armed with stinging cells for immobilizing or capturing small fish or other invertebrates.*

really. Our goal is to create a sense of community and to break down some of the isolation of the modern world."

They succeed with virtually every group of students that makes the eight-hour trek from Boston, points out the station's educational program coordinator, Francine Rodman. A native of Cape Cod who now lives in nearby Lubec, Rodman raises turkeys and "wrinkles" (local vernacular for gathering snails for the Asian and European markets) when she's not at the station during the summer. She says that a common thread binds all of the groups together.

"The first night they arrive it's so quiet you can hear a pin drop. By the time the last night rolls around people are laughing, playing Twister, acting goofy together," Rodman remarks.

The station's remoteness, rudimentary facilities, and geographic beauty, as well as its focus on the timeless and complex rhythms of the natural marine world, influence students profoundly, Rodman observes.

"When it's time to go you get some crying. It's a pretty unique place in that regard."

This Columbus Day weekend gathering is the last of the summer. On Monday, the station will be closed for the year, as visiting groups of biology, ecology and field botany students give way to the howling winds and lockjaw cold of a Downeast Maine winter.

Now though, that frozen future seems far away. As the sun warms and evaporates the morning dew, the students walk down to the touch tank set up in a lab on the shores of the inlet. Urchins, mussels, sea cucumbers, lobster and other indigenous creatures dwell in the tank, which is supplied with pumped in sea water.

Patrick Spain, a 2002 Suffolk biology graduate and enthusiastic Friedman visitor since 1998, shows three tow-headed boys a moon snail enveloping a mussel, an unlikely sight and one only a sharp-eyed animal observer could spot. Since graduating, Spain has worked in the biotechnology field in Cambridge, a common landing spot for biology graduates. It is clear, however, that the lanky, infectiously enthusiastic Spain would rather be outside the confines of a laboratory.

"My passion is to be outdoors observing nature. I love field work and I got my real taste for it here. This place opened my eyes to the beauty of the natural world," he notes. Showing the three visitors the faint marks of a recent rattlesnake bite (it was defanged), Spain explains that he is in conversation with Animal Planet and Discovery Channel about producing and hosting a TV show about the natural world. The pilot, recently shot in Arizona, has been well received, he adds.

In his enthusiasm for the natural world, Patrick Spain demonstrates the value of a place like the Friedman Field Station. While the world buzzes and hums with distortion—cell phones and satellite TV, chat rooms and in-your-face advertising—the hushed beauty of Cobscook Bay invites contemplation and intellectual curiosity, the pillars of learning.

"I've never been anywhere so completely isolated and so serene," says Kevin Jordan, an environmental science freshman at Suffolk, as he sits and looks out at Reversing Falls. "I'm really glad I came." ■

Robert Conlin, 47, lives in the coastal Maine town of Boothbay with his wife and four children. They all spend as much time in or on the sea as possible.

R. S. FRIEDMAN FIELD STATION

The 40-acre field station is home to a spectacular array of wildlife in natural habitats of rocky and soft-bottom intertidal areas, salt marshes, bogs, rivers, lakes, ponds, fields, and forests. Intensive, three-week field and laboratory courses include marine biology, ecology, and field botany. For more information, visit the Friedman Field Station website: http://www.suffolk.edu/research/1498.html.





TEXT//AMY NORA LONG IMAGES//VARIOUS

The **Spotlight Shines** on Theatre this Centennial Year

STANDING OVATION

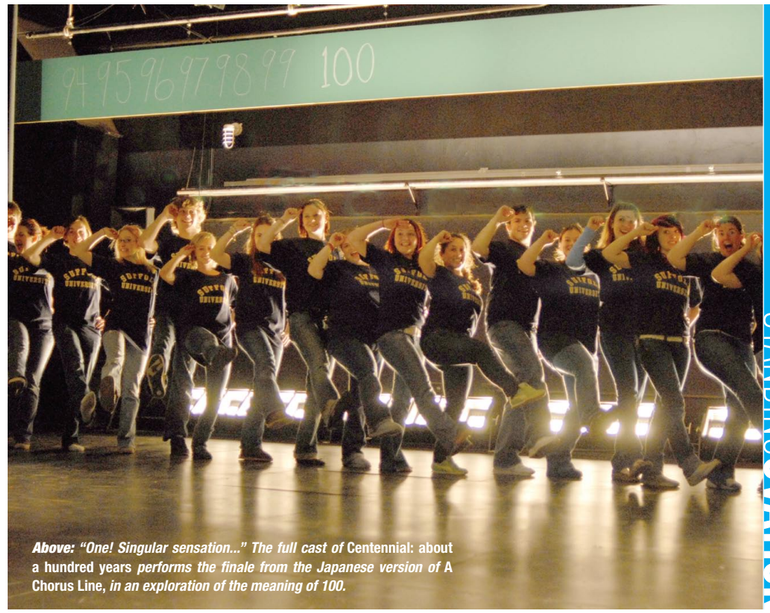
A FLASHLIGHT FLICKERS onstage at the newly renovated C. Walsh Theatre one March evening in 2007. The first flash is followed by several more, creating a ballet of light as *Centennial: about a hundred years* opens to an expectant audience. The play, associate professor Wesley Savick's original tribute to Suffolk University as part of the year-long Centennial celebration, showcases an array of talent with more than 40 students juggling, singing, dancing, and performing magic and heartbreaking monologues.

Above: *The newly-renovated C. Walsh Theatre, November 2006, set for the Theatre Department's fall production of* Candide, or Optimism.









Above: *"One! Singular sensation..." The full cast of* Centennial: about a hundred years *performs the finale from the Japanese version of* A Chorus Line, *in an exploration of the meaning of 100.*

Top: *"Hold, please!" The technical crew and designers, made up of students and professionals, work tirelessly in the last days of rehearsal for* Centennial: about a hundred years. *From left to right, Caitlin Allen '10, Technical Director Steve McIntosh, Purnima Baldwin '08, Alison Peronne '07, and Sound Designer Rick Brenner.*

Above: *The view of* Candide *from C. Walsh Theatre balcony. The balcony itself was not a part of the first phase of the renovation, but is slated to be updated this summer.*

Center: *"I was sitting in class…" Freshman Alba Gosalbez entertains getting a tattoo of the symbol for pi during math class in* Centennial: about a hundred years.

This remarkable collection of skill isn't a new phenomenon for Suffolk University. What is new, however, is the renovation of the C. Walsh Theatre and the growth of the Theatre Department. Suffolk University has given both the C. Walsh and the Department unprecedented support in recent years, demonstrating a greater emphasis on the arts than ever before and a new direction for the University.

RENOVATE AND RENEW

In October of 2006, the University completed the first of a three-phase renovation of the C. Walsh Theatre. Principal architect Alan Joslin of Epstein/Joslin Architects specializes in performance venues and his design for the C. Walsh represents his warm, modern aesthetic yet still retains a sense of the original space and reflects the University's youthful energy.

The newly-expanded lobby leads into a transformed chamber of vibrant greens and rich browns. Patinated copper laces the new proscenium arch framing the front of the stage, and elegant wood paneling enrobes the orchestra. "The colors and materials in the space are intrinsic to Beacon Hill," explains assistant professor Richard Chambers, an award-winning set designer. "They have just been reinterpreted in a modern way. It's new, but it fits."

Built in 1920 as "the Auditorium," the space was a silent movie house during the day and a lecture hall for the Law School at night. The University used the revenue from the movie house to help finance the operations of the school. In November, 1936, Gleason Archer started the first student theatre group, the Suffolk Players.

The space underwent its first major renovation in 1987 with the generous support of Thomas and Laura Walsh, at which point the Auditorium was rededicated as the C. Walsh Theatre and the Anne Walsh Lobby, after Mr. Walsh's parents. While many aesthetic and technical improvements were made, challenges remained.

By the new millennium, and with the Centennial celebration approaching, Theatre Department chair Dr. Marilyn Plotkins thought there couldn't be a better time to tackle a major project. "My ambition was to create a master plan, because my interest wasn't just to 'spruce up' the space but to also investigate the needs of the various users of the C. Walsh and create a cohesive multi-use facility."

Joslin conducted interviews with all the primary users of the space and developed a renovation plan. Phase One addressed the aesthetic concerns of the lower chamber and lobby, added a wheelchair accessible bathroom, improved the lighting system and installed a loading door to minimize unnecessary wear on the space and impact on the neighbors. Phases Two and Three, pending approval and funding, will upgrade the sightlines and finishes in the balcony, replace the rigging system, remove the old proscenium arch and reconfigure the crowded backstage area.

Plotkins is enthusiastic about the renovation plan. "When I first arrived here 25 years ago, people told me I'd never get any more than what I had," she smiles. "That proved to be a great motivator for me."

SOMETHING OUT OF NOTHING

The recent renewal of the C. Walsh Theatre is, in many ways, a physical reflection of the growth of the Theatre Department. When Plotkins began her career as the University's first theatre professor under the umbrella of the Communication and Journalism Department in 1982, her arrival signaled a new era for the arts at Suffolk University. "I was hired to create a real student program," she says, "to teach classes and integrate student theatre into the academic curriculum in support of an interdisciplinary theatre major."

Prior to her arrival, the principal occupants of the C. Walsh Theatre were a student drama club and a few professional theatre companies who rented the space. While the college offered a few theatre classes, no theatre major existed.

Cobbling together the courses she taught with curricula from the English and Humanities Departments, Plotkins developed a major and gave students valuable performance experience that had previously not existed. She directed one show a year and created an opportunity for students to direct one-act plays. She also founded the Boston Music Theatre Project (BMTP), a professional program that developed new musicals on campus. The momentum of the theatre program was building.

Plotkins built the ideology of the program around a principle of openness, encouraging all students in the University to participate in classes and productions. "I was a communication [and journalism] major, but it was really easy to jump into theatre here, even as a senior," says Wayne Chin, class of '99 and now the Theatre Department's assistant to the technical director.

When Suffolk introduced a residential option for undergraduates, students could more easily participate in artistic activities that required long hours on campus, and in turn the University began attracting more students who desired an artistic component in their education.

Around the same time, Suffolk acquired the New England School of Art and Design (NESAD). As Dean Greenberg notes, "They are now one of the most prosperous parts of the university." In light of the successes of the dorms and NESAD, the University decided to take another risk and in 1999 established an independent Theatre Department.

With the construction of the new Law School facility, Plotkins successfully lobbied to move the Theatre Department into the vacated space in the Archer Building. Over a matter of months, the old Pallot Law Library, with the help of a generous gift by Quinlan J. Sullivan, Jr., was transformed into a multi-purpose performance and classroom space now known as the Studio Theatre.

The acquisition of the Studio Theatre was crucial in supporting students to write, direct and develop original work. "One of the most impressive signs of robust health in a theatre department is when students, on their own, propose to direct plays that they've written," observes Savick. "Our students



have been encouraged to put themselves in a place of self-reliance and make something out of nothing."

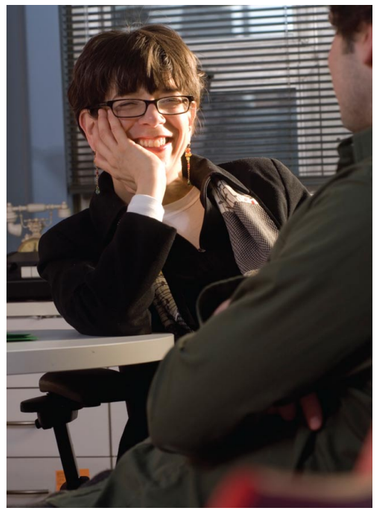
The entrepreneurial spirit of the Department can be seen in any number of its students—in Theo Goodell, rehearsing his original play for the upcoming Spring Showcase in the Studio Theatre; in Erin Schrutt, preparing for a national open call audition with Savick in his office; in Brian Liberge, reviewing the principles of design with Chambers; and in Rachel Kelsey, spending the summer working with Cornerstone Theatre Company on an adaptation of *A Midsummer Night's Dream* with a working-class community in California. The list goes on.

LOOKING FORWARD

In addition to space, the University supported an expansion of the faculty and staff. The results have been astounding. Ten years ago, Plotkins taught six classes and only eight students majored or minored in theatre. Today, 17 faculty members (including adjuncts) teach 35 classes and 87 students declare a theatre major or minor. The Department now requires more classroom, rehearsal and performance space than the Studio can provide alone.

Left: *The Theatre Department weekly staff meeting gathers in Dr. Marilyn Plotkins' (center) office. Clockwise from top: Dr. Marilyn Plotkins, Professor Richard Chambers, Natalie Wombwell, Jim Bernhardt, Steve McIntosh, Nora Long, Wayne Chin (unseen), Professor Wesley Savick (unseen), Jim Kaufman.*

Below: *The Theatre Department strives to provide individual attention and mentoring to all of its students. Here, Dr. Marilyn Plotkins learns about senior Jonathan Orsini's exploits in auditioning.*





Above: *Students prepare to waltz across the Studio Theatre in Period Dance for Actors taught by adjunct faculty Joshua Legg.*

STANDINGOVATION

The theatre program is built around a principle of openness, encouraging all students in the University to participate in classes and productions.

"I see the arts as one of the central areas of growth in the college over the last several years and it's going to continue that way in the future," says Dean Greenberg. "A liberal arts education has to educate a whole person to live a full life, and for me, the center of the human experience is seeing and participating in artistic enterprises."

Even with the growing numbers of students enrolling in the theatre program, Plotkins will be the first to admit it's not about quantity. "I've always told people that I have the best students in the university, and I have always believed it." Theatre majors, like many Suffolk students, juggle a variety of commitments. The necessity of putting into practice the lessons learned in the classroom requires even more time of already busy students.

"I've always felt really at home here," says senior Jonathan Orsini, who made his professional theatre debut in the fall as the melancholy hero of Company One's critically-acclaimed *After Ashley.* "Everyone is so open and friendly, I know even after I graduate, I can always come back here."

Since the beginning, the Theatre Department has been home to students with the ability and interest to create. As the Department continues to grow, maintaining an open community remains paramount to the mission, not unlike Gleason Archer's original mission for the school. "Right now we are in the best place we have ever been," says Plotkins. "We have a dynamic community of theatre professionals here who are smart and gifted and deeply invested in the richness of our students' experience."

Plotkins doesn't plan to slow the pace of the Department anytime soon. *Begin Again*, the new musical BMTP developed with Suffolk students last year, is currently in development with the ASCAP/Disney Musical Theatre Workshop. Savick, who recently received tenure, has created a professional showcase opportunity for students and recent alumni in the National Theatre of Allston, and Chambers has forged a new outlet for student designers.

As *Centennial: about a hundred years* draws to a close, nine students enter through the new loading door and take their seats onstage, portraying the first class of the Suffolk University Law School in 1906. The lights change. We are transported ahead to this March evening in 2007 as the 40-person cast takes its bow center stage. The scene heralds the new strength and growing vitality of the College of Arts and Sciences and the Theatre Department. It is an event those first nine students could never have foreseen. One can only imagine what vision a future stage will hold. ■

Amy Nora Long joined the Suffolk University Theatre Department in the Fall of 2006 as Theatre Coordinator. She is a recent graduate of the American Repertory Theatre/Moscow Art Theatre Institute for Advanced Theatre Training at Harvard University.

Want to hear more about what's happening in the Theatre Department? We want to hear from you too! The Theatre Department publishes a monthly E-Newsletter from September-May with information about our faculty, students, alumni and performances. Email Nora at nlong@suffolk.edu if you would like to join our mailing list or if you have any alumni news for us.

TEXT//LAURI UMANSKY IMAGES//KINDRA CLINEFF

TWO **RENEGADES** ON THE HILL

Exploring matters of **social and political importance**

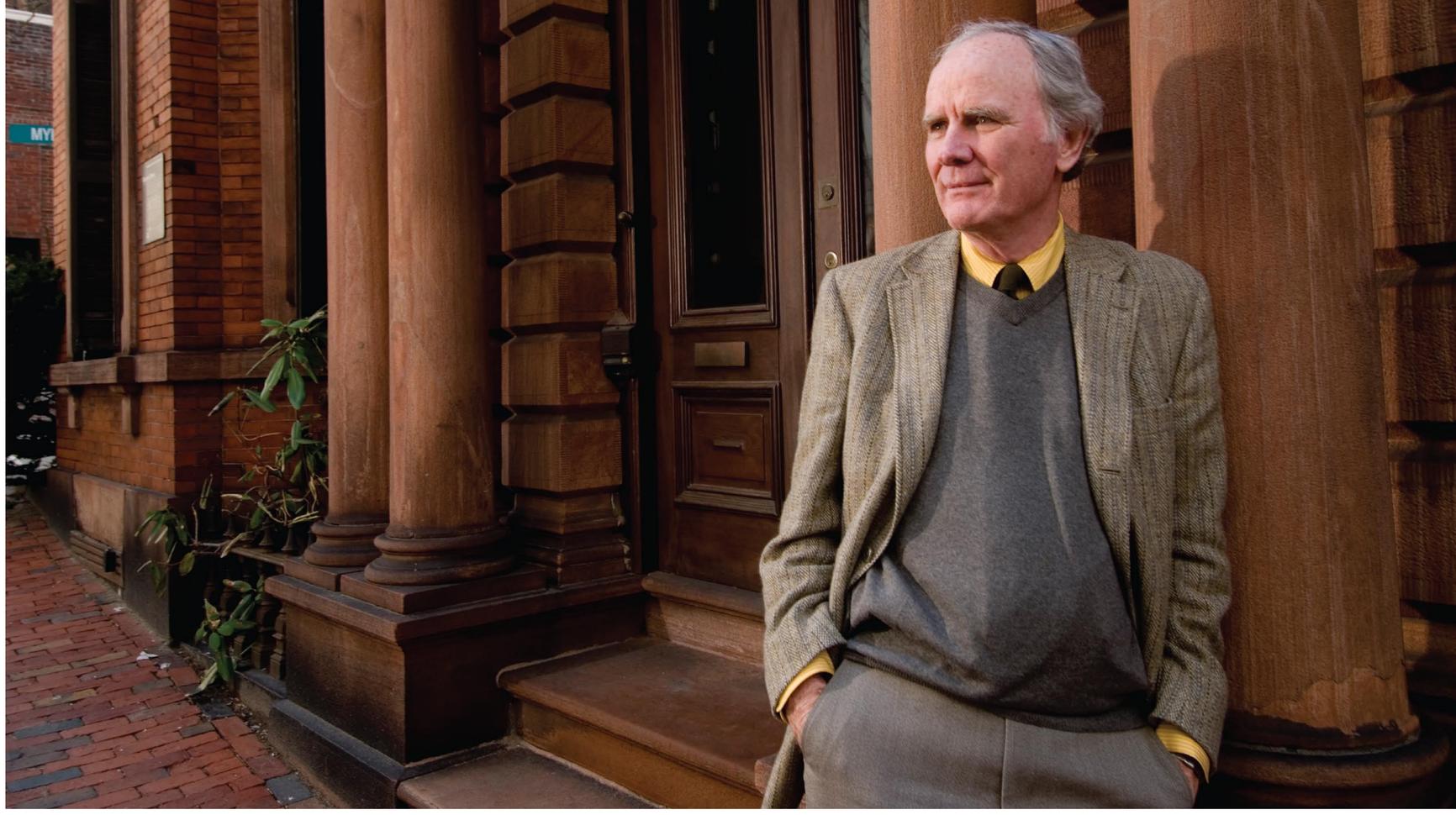
TWO DAYS BEFORE the September, 1930 election that gave James Michael Curley a third run as Mayor of Boston, a crowd thronged Louisburg Square on Beacon Hill. The Brahmin inhabitants of the city's most exclusive residential enclave peered from their mansions as scores of the city's Irish—and Curley himself—scaled the spiked iron fence that guarded the Square's private park. Once inside, amidst the elms and marble statues of Aristides and Columbus, Curley declared victory over the British elite who had oppressed the Irish on both sides of the Atlantic. "We claim this land for the people of the city of Boston!" he shouted. "What are you going to do about it?"

***Above:** James Carroll, award-winning author and Distinguished Scholar in Residence at the College of Arts and Sciences, Suffolk University*

TWO **RENEGADES** ON THE HILL

I am a citizen in love with Boston.





Above: *Professor Fred Marchant (right) invites James Carroll (second from right) to participate in his classroom discussion.*

Top Right: *James Carroll against the classic Beacon Hill brownstone architecture of Myrtle Street.*

"THIS DIDN'T HAPPEN," says James Carroll, award-winning author, *Boston Globe* columnist, and Distinguished Scholar in Residence at Suffolk University's College of Arts and Sciences. "But it should have."

The scene comes from the novel *Mortal Friends*, the first of Carroll's planned trilogy about the Irish in Boston. It reveals an indisputable fact about its author: He has an ardent and intimate knowledge of Beacon Hill. A Chicago native and former Paulist priest, Carroll moved to Boston in 1969 to serve as Catholic chaplain at Boston University. He has lived on Beacon Hill for most of the years since.

"Beacon Hill is among the most civilized two hundred acres in the United States," he says, citing "the architectural perfection of Beacon Hill, the way the bricks relate to each other, the grace of the bow-fronted buildings, the beauty of the windows, the perfect scale of the neighborhood."

Carroll discerns the neighborhood's social architecture with equal clarity, alert to the irony that he, the grandson of Irish immigrants, now strides with a sense of belonging through streets that would have tolerated his forebears only as washerwomen and serving girls.

"The Irish came here as outsiders," he says. "They were desperate. They didn't come here because they wanted to. They came here because they were going to die if they didn't. And Boston was not particularly welcoming to them. But Irish people stayed and eventually Boston opened itself to them."

Carroll tells this story in *Mortal Friends* and *The City Below*, novels peopled with Irish revolutionaries and waterfront bootleggers, ward politicians, a Kennedy or two, and priests devout and corrupt. Defying the Brahmin stranglehold, the Irish ascend into City Hall and the State House. Gangsters from Southie and Charlestown attempt to gouge the Italian competition from the city's underbelly. No one wins these wars.

The *City Below* tumbles through the racial politics that cleaved this city in the 1970s. Carroll himself bore witness to the busing crisis. Just out of the priesthood, making his way as a writer, he rode as a volunteer monitor on school buses bringing black children to school in predominantly white neighborhoods of the city.

"We rode those buses at 60 miles an hour, with police escort, to avoid having stones thrown at the windows. We were instructed to make all the kids lie down on the floor. That's how frightening it was."

He responded to these events with anger and shame. "And the shame I felt prompted me to say, 'I'm going to write a novel that explains why these folks are acting like this.'"

This is a measure of the man: The acts of violence by white Bostonians horrified him. He felt shamed personally and acted upon that feeling artistically. The masterful writing that emerged heralded what would become his hallmark as a writer: He invites readers into his life as a way of exploring matters of social and political importance—war, religion, prejudice, redemption.

Nowhere does Carroll extend this invitation more generously than in *An American Requiem: God, My Father*, and *The War That Came Between Us*, for which he won the1996 National Book Award for nonfiction. Here he depicts a nation gashed on the home front by a war that also alienated him, a peace activist priest, from his father, an Air Force general and director of the Defense Intelligence Agency during the bleakest years of the Vietnam War. "The broadly political is always personal for me," he writes. "War had come down to the war between us."

Carroll's hallmark generosity has been at the service of Suffolk University since he joined the faculty of the College of Arts and Sciences as Distinguished Scholar in Residence a year ago. Pulled often from his Fenton building office, he addresses many classes on topics ranging from the Vietnam War to Catholic views of stem cell research to Just War theory. He has visited classes of aspiring undergraduate fiction and memoir writers, participated in the campus-wide Yom Hashoah (Holocaust Remembrance Day), and spoken at numerous conferences held on campus. Whether invited to read from his latest book, *House of War: The Pentagon and the Disastrous Rise of American Power*, or to meet with a small group of freshmen, Carroll typically responds, "I would be honored."

The College is honored to welcome James Carroll to its faculty. The fit could not be better. The mind that conjured a Curley incursion into Louisburg Square surely belongs at the University that planted itself on Beacon Hill 100 years ago. Suffolk University scaled the fence of ethnic exclusion, pried open the rarified enclaves of higher education, and threw wide its gates to all qualified applicants. One great renegade on the Hill has gained the friendship of another.

Yet as Carroll gazes from his office window at the brick-fronted row houses on Hancock Street, he seems less the rabble rouser than the adoring son of a great metropolis. "I just love this city," he says. "I am a citizen in love with Boston." ■

Lauri Umansky is professor of history and associate dean of the College of Arts and Sciences at Suffolk University.

TEXT//CAROLYN ALBEE IMAGES//VARIOUS





***Above:** Award-winning poet Martha Collins reads from her book,* Blue Front, *at Suffolk University's new Poetry Center.*

A Poetry Center's Time Has Come

A SPACIOUS, SUNLIT room on the third floor of the new Sawyer Library is ready for the afternoon reading—rows of chairs face the podium, window blinds filter glare from the sun, and refreshments wait on a table in the adjacent room. Gradually people arrive, looking around the new Poetry Center before selecting a seat to wait. Some haven't yet seen the attractive space—its tall windows overlooking the historic Granary Burying Ground, large tables and comfortable chairs inviting quiet contemplation or lively workshops, and French doors leading to a smaller room with reading chairs and a wall lined end-to-end with old, leather-bound books—the Zieman Poetry Collection.

The discovery of these volumes by English professor and poet Fred Marchant inspired him and Sawyer Library Director Bob Dugan to create the Poetry Center last year. The collection of classic poetry books, dating from 1675 to 1930, was donated to Suffolk in 1956 by Irving Zieman but sat unnoticed in library archives for decades. Zieman did not go to college, but he wrote and published four books of his own poetry, which, says library director Bob Dugan, is what makes the collection so valuable. "He used the collection to teach himself about poetry, and that to me is all about Suffolk," says Dugan. "Students here work hard."

Marchant says the comprehensive collection is a valuable research tool. "It's great for teaching purposes, because students can actually look at it and use it," he says, unlike rare book collections which are often under lock and key. Dugan and Marchant hope to add both rare and contemporary books of poetry, as well as literary journals, to the collection.

As the start time for the scheduled reading approaches, the larger of the two rooms fills. All 50 seats are taken and the space nears capacity with standing-room only for the crowd. Marchant welcomes the visitors and with customary eloquence and unmistakeable admiration, he introduces award-winning poet Martha Collins, author of five books of poetry. She begins with an excerpt from her book-length poem, *Blue Front*, and the audience listens, somber and intent, to her words of a lynching her father witnessed as a child.

Collins is one of numerous acclaimed authors and poets to read at the Poetry Center this year, including Harvard Professor Helen Vendler, award-winning poets David Rivard and Grace Paley, and National Book Award winning novelist Larry Heinemann. The Poetry Center also hosted receptions for Distinguished Scholar in Residence James Carroll and Distinguished Visiting Scholar Maxine Hong Kingston, as well as creative writing workshops and panel discussions, and is becoming well known in the Boston literary community due to efforts to sponsor and publicize readings by major writers.

"Boston should see this as a resource, as a contribution to the cultural life of the city," says Marchant. He hopes the Poetry Center will eventually become a magnet for grant support and individual donations as well as be able to sponsor nationally recognized contests and awards, bringing a higher profile to Suffolk University. ■

M.A. in Women's Health

ON THE LEADING edge of women's studies, Suffolk University will launch a M.A. in Women's Health in fall 2007. The first graduate program of its kind in the country, the innovative sociology program will educate students on the sociological, legal, and political aspects of women's health and build knowledge about fundraising, media relations, and legislative advocacy.

"We want to help train a new generation of advocates and educators to promote women's health," says Amy Agigian, director of the program and founder of the Center for Women's Health and Human Rights at Suffolk. "There are so many people in fields related to women's health who want more background on the issues."

Students will take courses related to current issues that affect women, including reproductive health, eating disorders and body image, and the health concerns of an aging population. The Center has a "broad network in the women's health community with a similar vision of empowering women," says Agigian, and will provide many internship opportunities.

The new graduate program will prepare students for careers in a variety of fields for which little formal education currently exists, such as patient advocacy, reproductive health education and policy, domestic violence prevention, and cross-cultural women's health promotion. Although geared toward non-clinicians, the program complements clinical training. "It will enhance the ability to work with women clients," says Agigian. "This is a crucial time to educate professionals who can speak to, and challenge, the emerging dominant discourses around women's health." ■



B.S. in Environmental Studies

STUDENTS INTERESTED IN the environment have a new major in the fall of 2007 with the introduction of a Bachelor of Science in Environmental Studies. This interdisciplinary program, developed by chemistry and biochemistry professor Martha Richmond, offers students the opportunity to examine not only science, but also policy, the humanities and ethical and social justice issues. "Students need the skills to understand complex environmental issues beyond a narrow focus," says Richmond.

Students will be able to tailor the four-year curriculum to their individual interests, completing both an internship and a senior-year capstone course, and taking courses in the natural sciences, social sciences, and humanities that focus on environmental issues. Several environmental ethics and law courses will further broaden students' understanding of the environment.

Suffolk offers many opportunities to connect classroom learning about the environment with real-world application, including hands-on research, practical experience, and field work. The program offers trips to Costa Rica—well known for its environmental preservation efforts, and other parts of Latin America, and is investigating possibilities in Australia and New Zealand.



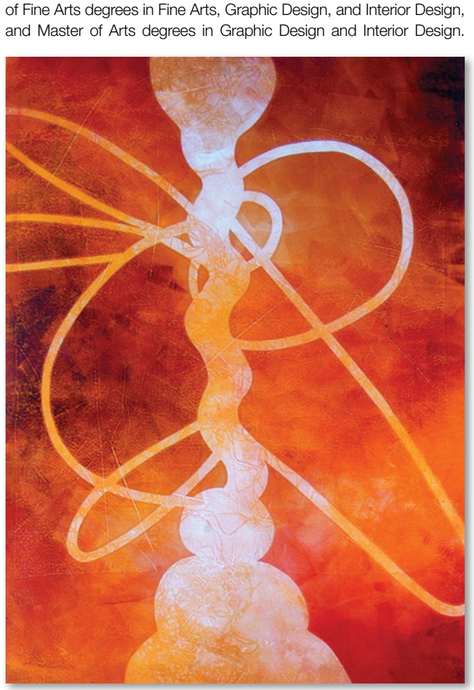
Suffolk also has an invaluable resource in its Friedman Field Station in Maine, where programs are offered throughout the summer. Boston itself is home to many environmental organizations, such as the regional Environmental Protection Agency office and the Massachusetts Department of Public Health.

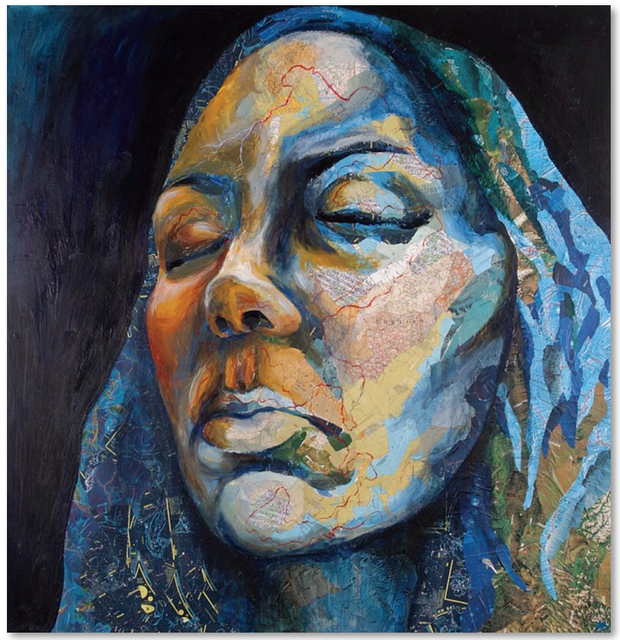
The Environmental Studies major will prepare students to work in the fields of environmental justice, advocacy, or journalism. "This will allow students to come to their own decisions as to how they can be most effective." ■

TEXT//RITA DALY, JAKOB GRAUDS IMAGES//NESADSU STUDENTS

THE NEW ENGLAND SCHOOL OF ART & DESIGN SUFFOLK UNIVERSITY

THROUGH A SOLID grounding in visual thinking, students find their voices—voices expressed in visual communications that perceive and inform our way of life, voices that go on to influence society. New England School of Art and Design, which became a department in Suffolk University's College of Arts and Sciences in 1996, offers Bachelor of Fine Arts degrees in Fine Arts, Graphic Design, and Interior Design, and Master of Arts degrees in Graphic Design and Interior Design.



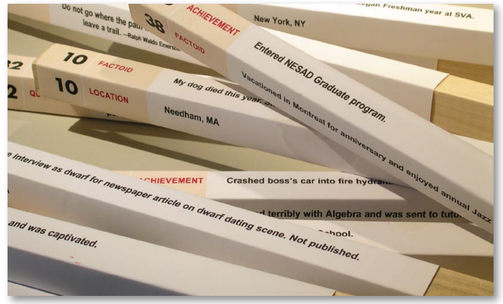


Above: *Wandering While I Wonder, Alison Balcanoff, Fine Arts*



Above: *Homage to Randal Thurston: Ouroborous, Jessie Schloss, Fine Arts*
Left: *Homage to Audrey Goldstein: Circum 7, Jessie Schloss, Fine Arts*





Above: *Graduate Studio, Personal Life Mapping, Kevin Banks, Graphic Design*



Above: *City In Bloom, Eileen Umba, Fine Arts*





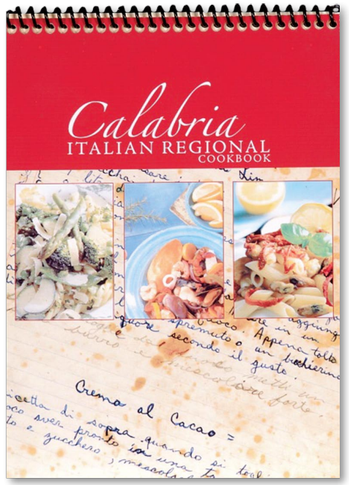
Above: *Elegant, Lisa Raad, Fine Arts*



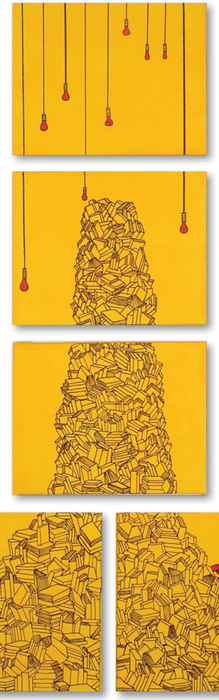
Above: *Self-Portraits, Various Artists, Foundation Painting*



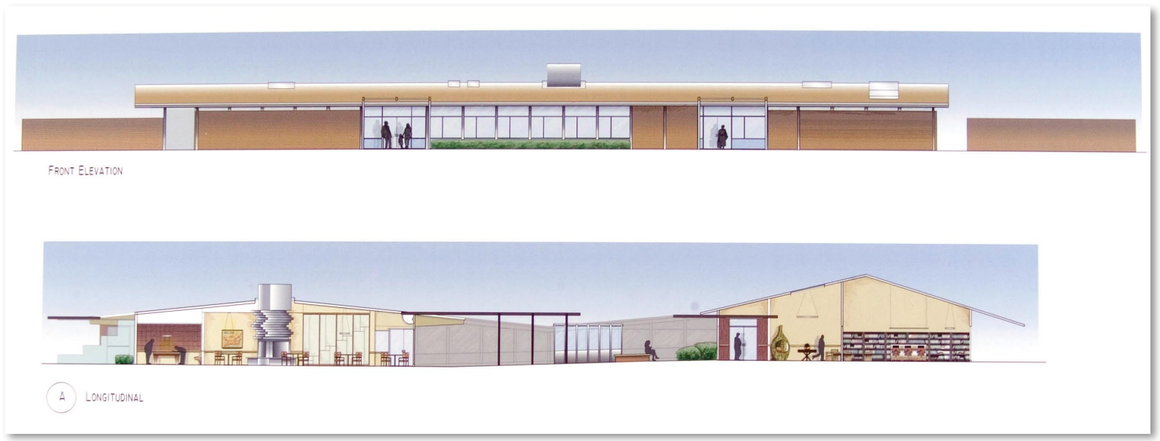
Above: *Graduate Studio, Selling Coals to New Castle Poster, Catherine Headen, Graphic Design*



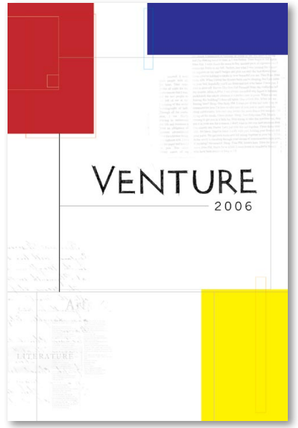
Above: *Calabria Italian Regional Cookbook, Matteo Gulla, Graphic Design*



Above: *Jeannie Belozersky, Fine Arts*



Above: *Section Perspective, Joanna T. Winters, Interior Design*

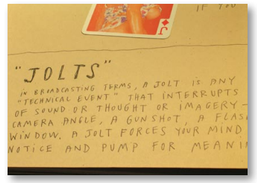


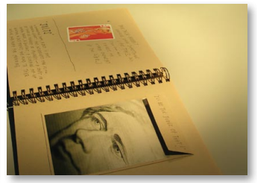
Above: *Venture Literary Arts Magazine, Laura Nathanson, Kayla Hicks, Jakob Grauds, Graphic Design*

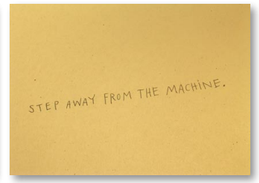


Above: *NCorporate Office Floor Plan & Elevations, Margaret Furlong, Interior Design*

Below: *Graduate Seminar Theoretical Project, Jolts, Kevin Banks, Graphic Design*









Above: *Film Festival Poster, Jakob Grauds, Graphic Design*



Above: *Graduate Studio, Exhibiting Research Results, Fanny Lau, Graphic Design*



Above: *Senior Studio Project, Colleen Barrett, Interior Design*

TEXT//SHERRI MILES IMAGES//VARIOUS



***Above:** Emilio Aragón, recipient of an undergraduate degree in History and an honorary PhD degree in Art.*

***Below:** Aragón conducts the chorus at the Centennial Celebration.*



CELEBRATING SUFFOLK

THROUGH SONG

Spanish celebrity **Emilio Aragón** talks about his newest work as a composer

WITH THE CENTENNIAL year approaching, President David J. Sargent felt that the time was right for the creation of a new alma mater for Suffolk University. Dean Kenneth S. Greenberg asked his former history student and internationally known composer Emilio Aragon to write the music. Aragón agreed, on the condition that English professor Fred Marchant write the lyrics. On September 21, 2006, eight singers and three musicians performed the song under a packed tent at the University's Centennial celebration. The day before, just in from Madrid, the Spanish singer, actor, producer, musician, director, writer, celebrity, and Suffolk alumnus met with Dean Greenberg and *Suffolk Arts+Sciences* to talk about the alma mater, the next day's concert, and the role Suffolk University has played in his life.

ARTS+SCIENCES [A+S] What was your inspiration for composing Suffolk's new alma mater?

EMILIO ARAGÓN [EA] The first time I came here, in 1998, after two years at the Madrid campus, I met Ken [Greenberg]. Ken has been my big brother, my friend, my father sometimes. Knowing his work in the field of the African American community and slavery was very influential for me as I sat down and wrote the alma mater song…. I was born in Cuba and afrocuban music has been very influential in my composing.

KEN GREENBERG [KG] The wonderful thing about the song, which makes it fit Suffolk University, is the way in which it is malleable and reflects the diversity of the student body and the people who are here.

[EA] This is a song that can be sung in very different ways. You can do it very classical, with lyrical voices, you can sing it with a guitar, or you can sing it like we're going to sing it tomorrow, gospel style. We've moved the words, the tempo, to make it fit this gospel style. And we hope that tomorrow we can, as you say, rock the house. It's not what you do, it's how you do it. The good thing about the arrangements and the people singing it is that it's done really with the heart. If you feel part of this University, if you really feel a member of this big family, the lyrics will touch you. For me, you have to understand that being Spanish, living in Madrid, but being an ex-Suffolk student, it's going to be a very special moment.

[A+S] Can you tell us about your work as a composer and entertainer?

[EA] My story is quite funny and curious, because I am the fourth generation of a family dedicated to comedy, but I study music in Spain. I started when my father and my uncles were doing a TV show for kids. I started doing clowning. Then I had my own TV comedy show, and since 1982-83, I've been doing television in Spain, and theatre.

[KG] Emilio's father is very famous in his own right. He wrote the Happy Birthday Song which everybody in Spain sings, probably the most sung piece of music in Spain. He also at one point toured with Buster Keaton in the US. He and his brothers were almost equivalent to the Marx brothers in Spain.

[EA] My father's Spanish, my mother's Cuban. My father left Spain in 1945 with a theatre company. They were going to tour for 3-4 months in America. It was post-civil war in Spain, a very difficult moment. When they finished touring, the company was coming back to Spain, and my father said, What are we going to do in Spain with Franco over there? So they had two contracts on top of the table, one for Cuba and one for Columbia, and my father and his two brothers said let's flip a coin. And that's exactly what they did. Heads Cuba, tails Columbia. It came out heads and they went to Cuba, and there I was born. We left Cuba in 1960 and came to America, where we lived in Chicago for five years. Here they had the opportunity to work on the *Ed Sullivan Show*, the *Merv Griffin Show*, tour with Buster Keaton, etcetera. Then after a very successful career in South America, where, as Ken says, in countries like Argentina or Venezuela, or Puerto Rico or Mexico, the Birthday Song is my father's song, we arrived in Spain in '73, three years after Franco's death, and then we stayed. My father had a TV show in Spain, so I had the opportunity of making a try. And here I am after many years.

But the turning point for me was Suffolk. In 1994-95 I had the opportunity of doing a TV series, *Médico de familia*, Family Doctor, and one of the episodes was the most watched episode in Spanish television—when my character got married to the female character. It was a prime time TV series that ran for five years and could have run another five or ten years. But for me it was very tough because of everything, the work and popularity. So one day I was driving the car, literally, and I stopped, and I said, "This is it, I have to change." I went home—and I'm lucky enough to have a wife who doesn't say no easily—and I asked her, "What if we just quit and go to the States, to Boston, and take a sabbatical year?" And that's exactly what we did.

After my two years at Suffolk Madrid, where I started studying just to practice my English and to start reading, we came here to Boston. After that sabbatical year, I kept flying every month to Boston. I went to the New England Conservatory, I studied composition with John Heiss, and orchestra conducting with Richard Hoenich, and when I went back to Spain I had two or three commissions on the table—I composed a musical tale, "El soldadito de plomo," The Little Tin Soldier, and another one, "La flor más grande del mundo," both recorded by Deutsche Grammophon for a CD that was the most sold classical music CD in 2004. I composed the classical music score for a Snow-White Ballet, featuring the lead dancer from the London Royal Ballet, Tamara Rojo. And now the alma mater from Boston. I can't be happier.

Right now I'm commissioned by the Royal Opera House in Madrid to inspire an audience that doesn't usually go to the Opera House. I'm starting to compose an operetta called "The Do It Yourself Opera." The main idea is to start with an empty stage; I walk out and we start to build an opera in two hours, finishing with the orchestra and the designing, the actors, singers, and everything.

[A+S] You've been so successful in Spain and the entertainment industry. What made you decide to go back to school at Suffolk University?

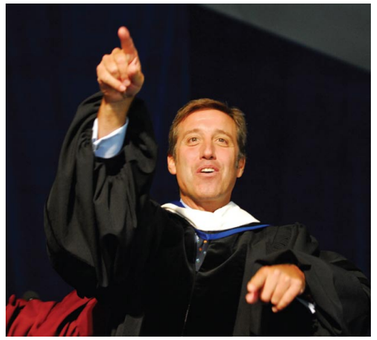
[EA] It was because of English—I remember my sisters and I spoke English in our house in Chicago, and my father decided that in school we could speak English, but not at home, because we were forgetting Spanish. Ten years ago I remember having a conversation with my sisters and suddenly I noticed that my English was becoming terrible. So I said it would be a good idea to study English but do it in an unofficial way, and at the same time, study history.





***Above and Left:** Aragón reheases the alma mater with a student and faculty group during the summer before the Centennial Celebration.*





***Left:** At Suffolk University's Centennial Celebration, September 21, 2006, Emilio hugs English professor Fred Marchant, acknowledges the audience, and applauds the chorus after their performance of the alma mater.*



[A+S] What was it like living in Boston for a year?
[EA] For the first time in years, we could have a coffee sitting in a park or I could take my kids to different places without having to feel the popularity or to sign autographs…. I love the city because Boston has a lot going on culturally. When I think about Boston, I always think about music, literature, friends, and *passeos*, walks.
[KG] I had no idea how famous Emilio was until one time, when he was in Boston, we got into an elevator in the Sawyer building and a person in the elevator suddenly threw himself against the wall and threw his hands up, saying "Whoa, what's going on here?" It was a Spanish person who had recognized him. But when we walk through the streets in Madrid, he can't take five steps without being stopped.
[EA] Now it's better. I'm doing television but it's a new television channel starting with low ratings and life is better now without popularity.
[KG] Popularity fades quickly.
[EA] Yes, it grows and fades quickly. It's terrible. It's something that young people have to learn, because it's very difficult to juggle when your show is cancelled after success and suddenly, in a year, people forget you. You really are at the top of a mountain, then suddenly nobody calls you…and it's a curious phenomenon because producers of other TV shows, if you've been in a very successful show, say we're not going to call because he's still 'doctor whatever,' so let's wait a couple years. So suddenly there are great actors who nobody calls and they have to switch to theatre or something else.

[A+S] You received an undergraduate degree Cum Laude in History, and an honorary Doctorate of Arts from Suffolk University for your "support of the world of Communications and the Arts," and hold the distinctive honor of being the first person in Suffolk history to receive an undergraduate and honorary graduate degree at the same time. What has this achievement meant to you?
[EA] It is such a great honor. In our family we share everything, we share every emotion. We cry a lot in our family and I think that being the fourth generation of a family of artists and comedians, you look at life from a different angle. When Ken called to tell me that the University decided to give me this honorary degree, everybody in my family felt like the degree was being given to each one of them. It was beautiful. I came with my parents and my sister. Two other ones couldn't come, but they were calling me every ten minutes. It was a beautiful, impossible-to-forget moment being on stage and receiving the degree from Ken.

[A+S] Of all the different entrepreneurial and charitable projects you've been involved with over the years, which ones hold the most meaning for you?
[EA] I have a foundation in Spain called Magistralia, with two partners. We try to focus on scholarships for kids, and music, to bring classical music to families. And also I'm a patron of the Acción contra el Hambre (Action Against Hunger) Foundation in Spain. Every year we fly to Africa to shoot a documentary to let people know what is being done there with their donations. These are basically the two things I do besides my profession and my work, and I am devoted.

[A+S] What will you address your attention to next?
[EA] I love sailing…I only need a little piano in my sailboat to just sail away. I would be very happy if I could have enough time to compose. And I think that teaching is somewhere in my future. I would love to have the opportunity to teach here at Suffolk—music or the history of music. I'm a history major. I think that's a perfect combination: Boston, teaching, living here, and sailing here, would be perfect. ■

Note: The Centennial celebration performance of Emilio Aragón's alma mater, with lyrics by Fred Marchant and his wife, Stefi Rubin, did indeed "rock the house" and can be seen as part of the Convocation Webcast on the Suffolk University website at http://www.law.suffolk.edu. For more information on the Magistralia Foundation, visit www.fundacionmagistralia.com. Aragón is also president of a production company, Grupo Árbol, www.grupoarbol.com, which created a 5th private TV station in Spain, La Sexta. More information about Emilio Aragón can be viewed at his website: www.emilioaragon.com.



FILL IN THE BLANKS

What's missing from this picture? You are. Join the Suffolk Alumni Association today and instantly tap into your network of fellow graduates all over the world. It's free to sign up, but pays you back with benefits such as a permanent e-mail address, access to the Online Community, invitations to special events like Suffolk Red Sox Night, and news about reunion 2007.

Be part of the big picture. Send your mailing address, e-mail, and phone to SuffAlum@Suffolk.edu. Or call us at 617.305.1949. Or fax to 617.573.8711.

SUFFOLK ALUMNI ASSOCIATION



This is the Suffolk University Club of Boston

Sweeping views of Boston. Outstanding personal service. A full calendar of entertaining activities. Effective immediately, Suffolk alumni are eligible for full membership privileges at the Downtown Harvard Club of Boston.

There are many ways to make our Club a part of your life – business and family entertaining, holiday parties, wine dinners, celebrity bartenders, and theater packages are just the beginning. Discover what many Suffolk alumni and thousands of other members already know – there's no place quite like the Downtown Harvard Club of Boston.



To join the Club, visit www.harvardclub.com and click on "Become a Member." Then follow the instructions for applying. If you have questions, please contact Danielle Meuse at 617.305.1949 or dmeuse@suffolk.edu.

Picture yourself at the Suffolk University Club of Boston!
One Federal St., 38th Fl., Boston, MA 02110

Erik LaCross, Downtown Club Executive Chef

SUFFOLK ALUMNI ASSOCIATION

HARVARD CLUB OF BOSTON

PRESIDENT'S LETTER



Dear Fellow Graduate,

Coming from the all-consuming world of financial services, I know how challenging it can be to stay connected to the important people and places of our pasts. As a double-degree graduate (B.A. '93, J.D. '96) my Suffolk affiliation has always meant a great deal to me. I knew I wanted to maintain a strong connection. I just wasn't always sure of the easiest way to do it in such a large, diverse institution with so much going on.

As Alumni Board President for 2006-2007, my priority has been to make all the Alumni Association has to offer accessible to busy professionals like you and me. For me, planning is key. So, my colleagues on the board and I developed a calendar of Alumni Association events designed to be relevant, thought-provoking, and just plain fun. Just one example that fits all three categories was the 10th Annual Department of Communication and Journalism Alumni & Awards Ceremony in March. The evening honored Alumnus of the Year Shawn Middleton '90, MA '91, Director of Public Affairs at Vinfen Corporation, and Lifetime Achievement Award recipient Natalie Jacobson, WCVB-TV's Emmy-winning anchor and reporter.

For alumni who would like to become further involved, we've made volunteering easier than ever. Whether you serve as an ambassador for our admissions program, provide assistance with career programming, or invest your time as an alumni representative for the board, your participation will be greatly valued.

Our goal is to make every interaction with your university, your college and your alumni association a worthwhile and "user friendly" one. To know if we are succeeding, I ask for your feedback. Thank you for your support.

Best,

Barbara-Ann Boehler, B.A. '93, J.D. '96
President, Alumni Board
College of Arts and Sciences
baboehler@comcast.net

ALUMNI EVENTS



CJN Alumni Reception and Awards Ceremony

March 25, 2007

A special Centennial CJN Alumni Awards Reception and Awards Ceremony took place in March, including a cocktail reception, awards presentation, networking and dessert. This year, CJN presented the Lifetime Achievement Award to Natalie Jacobson, WCVB-TV NewsCenter 5, Emmy Award-winning news anchor and reporter, and the Alumnus of the Year Award to Shawn Middleton, BA'90, MA'01, director of public affairs, Vinfen Corporation.



1st Thursday Networking Nights continues in 2007

February 1, 2007

The tradition continued with more than 50 alumni and friends joining together at the 1st Thursday Networking Night at Vintage Lounge, owned by alumnus David Paratore, JD'02. Fellow CAS alum Josh Glionna, BA, '02, was the lucky prize winner of two Boston Bruins tickets.



Alumni Night at the Celtics

January 22, 2007

More than 125 alumni and friends braved the winter chill to watch the Boston Celtics take on the San Antonio Spurs from the Halo Club. CAS alums Maureen Tighe, MEd'79, friend of Suffolk Maureen Matthews, and Dorothy Keveny, MEd'80, take in the views and buffet dinner in the private club.

Centennial: about a hundred years

March 3, 2007

It was a night to celebrate as 65 alumni and friends came together in the Studio Theatre for a delightful reception and some conversation and reminiscing. Warm greetings from Marilyn Plotkins, chair of the Theatre Department, kicked off the evening followed by a welcome from director, author and Suffolk professor, Wes Savick. Guests proceeded to the VIP seating section in the C. Walsh Theatre to witness an original performance to celebrate Suffolk's birthday.

Stirrings of Spring

April 12, 2007

Alumni and friends gathered at The Suffolk Club of Boston at the Downtown Harvard Club for cocktails, hor d'oeuvres and an intriguing conversation with James Bamford, '72, JD'75, best-selling author, journalist, and producer, who shared his perspectives in a talk entitled, "Warrantless Eavesdropping-Is the President Above the Law?" The event was co-sponsored by the Department of Government and the Alumni Association.

The Boston Massacre book signing

May 16, 2007

College of Arts and Sciences alumni enjoyed a special networking reception, lecture and book signing with Suffolk professor of history and noted author Robert Allison, who discussed his newest book, *The Boston Massacre*. The event took place at The Old State House, the original site of the Boston Massacre.

DIRECTOR OF ALUMNI RELATIONS' LETTER



Dear Alumni,

When I arrived at Suffolk University in October to lead alumni relations for the College of Arts and Sciences, I could see I had arrived at a school of substance, steeped in the history of the city and shaped by its own compelling story.

I began as the University's Alumni Association introduced a brand new look, featuring a logo designed to be an instantly recognizable symbol of the many exciting activities offered by the alumni association. I came here as we launched the Suffolk University Club of Boston, extending full membership privileges to alumni at the Downtown Harvard Club of Boston.

In my efforts to get to know Suffolk University and the College of Arts and Sciences, I applied my own background with alumni volunteer boards and clubs, including 11 years of alumni relations experience with Northeastern University. I've also been fortunate to be able to draw upon the expertise of Dean Ken Greenberg, who has been enormously supportive of our outreach to alumni. Networking Nights sponsored by The Greater New York and Boston Chapters offered opportunities for social and career connections in a casual setting, while a special Evening at the Theatre provided alumni with the perfect venue to celebrate the original production of Theatre professor Wesley Savick's play, *Centennial: About a Hundred Years.* This spring brought food for thought (bestselling author James Bamford BA '72, JD '75 on politics; renowned history professor Robert J. Allison on history) and thoughts of food (the Boston Chapter's annual chocolate tasting).

In my brief time here, I've quickly discovered what you already know: that CAS has a history and culture all its own. So I'm hoping to tap into your knowledge of Suffolk University and the College of Arts and Sciences. As we plan future events, I encourage your feedback and your participation. My goal is to make the alumni association a true reflection of you, its constituents. I look forward to catching up with you soon.

Warm Regards,

Maureen Ridings, *Director of Alumni Relations*
College of Arts and Sciences

BOARD OF DIRECTORS 2006-2007 SUFFOLK UNIVERSITY COLLEGE OF ARTS + SCIENCES



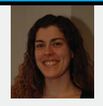
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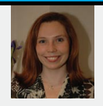
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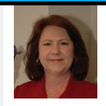
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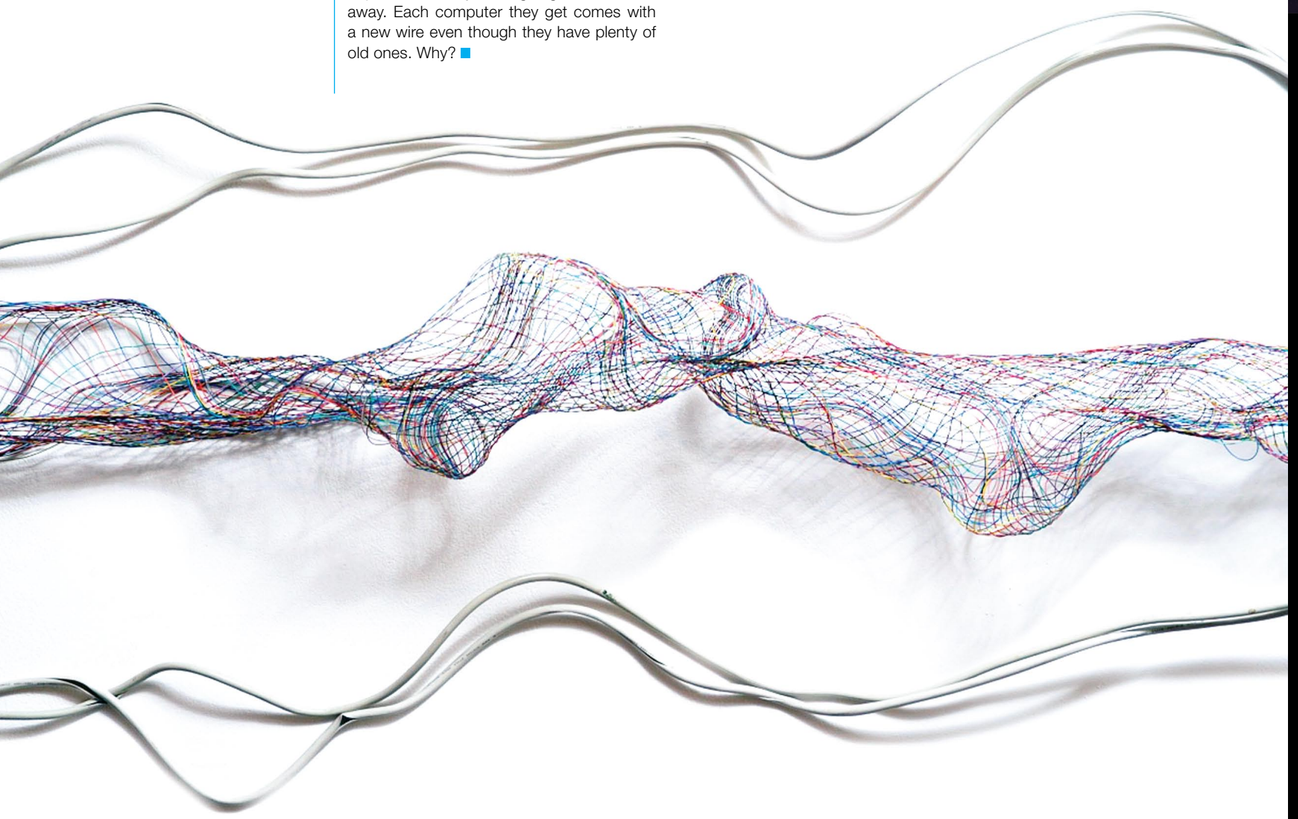
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ARTIST//ALEXANDRA HOREANOPOULOS

WOVEN 3

ARTIST STATEMENT

PLEASE RECYCLE! You don't always have to buy new things to get what you want. Old and used materials can be reused and made into new things, in art, in a house, in an office… Stop consuming so many resources, reevaluate what you need as opposed to what you think you need, and use your brain to make great things out of other people's trash. I'm sick of the waste. And we're all guilty. This piece was made from used computer wires which I got from an IT department. They were going to be thrown away. Each computer they get comes with a new wire even though they have plenty of old ones. Why? ■



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