I am pleased to present the latest edition of the Drama Graduate Program's Newsletter in its new format. In addition to the listings of activities by current faculty and students over the past year, it now provides an account of alumni activities. Alumni are urged to send in any information about their present occupations, publications, performances, awards and the like.

The program is going strong. It was cited by the Gourman Report as one of the top theatre studies programs in the country. The recent innovation of a graduate colloquium organized each semester by the students is now ingrained as a tradition. The Department has been allowed to conduct a search for an additional faculty member and we are looking for someone with expertise in Asian performance.

Those of you who plan to attend the ASTR meeting in Washington in November will find the Tufts presence very conspicuous. Several students are appearing in seminars, Barbara Grossman will be delivering the keynote address, and I shall be receiving the Barnard Hewitt award for my book The Chekhov Theatre. You are invited to our program's reception 5:30 – 7:00 on Saturday in the Capitol Room of the hotel.

And please circle May 15, 1999, on your calendars. The Department is organizing an event to note my 25 years at Tufts: there'll be a symposium, a dinner and a performance/roast. More information will follow.

Laurence Senelick

Ph. D. Dissertations Completed

James Harbeck: Containment is the Enemy: An Ideography of Richard Schechner

Randy Kapelke: Artistic Victories: How the Legitimate Theatre Overcame New York City's Efforts to Impose Censorship

Michael Zampelli: Li duo Lei (dis)simili: Giovanni Battista Andreini, Antitheatricalism and the Performance of Paradox

Ph.D. Dissertations in Progress

Najib Bounahai: Moors of North Africa on the Elizabethan/Jacobeian Stage: Race, Politics, and Popular Culture
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denise Cole</td>
<td>The English Court Mask in Performance: The Creation and Subversion of an Aristocratic Community</td>
</tr>
<tr>
<td>Mark Cosdon</td>
<td>The Edisons of Pantomime: The Hanlons in America, 1881-1931</td>
</tr>
<tr>
<td>Susan Day</td>
<td>Aristophanes in America</td>
</tr>
<tr>
<td>Lyn Dohaney</td>
<td>Dublin’s Smock Alley Theatre, 1660-1730: A Study of the Relationship Between Theatre, Government, and Society</td>
</tr>
<tr>
<td>Gary Genard</td>
<td>Performances of Record: Media and Verse Delivery in Three Hamlets on Audio, 1903-1937</td>
</tr>
<tr>
<td>Chris Jones</td>
<td>Mythic Vision: The Creation and Maintenance of Southern Identity Through the Prism of Civil War Drama In the American Theatre From 1860 - Present</td>
</tr>
<tr>
<td>Luke Jorgensen</td>
<td>Boal in the United States: Overview and Case Studies</td>
</tr>
<tr>
<td>Daphne Lei</td>
<td>Performing the Borders: Gender and Intercultural Conflicts in Pre-modern Chinese Drama</td>
</tr>
<tr>
<td>Heather Nathans</td>
<td>‘A Democracy of Glee’: The Post-Revolutionary Theatres of Boston and Philadelphia</td>
</tr>
<tr>
<td>Amanda Nelson</td>
<td>On Tour: Victorian Actresses on the Imperial Stage</td>
</tr>
<tr>
<td>Sasa Perugini</td>
<td>The Influence of Roman Popular Entertainment on Fellini’s Films</td>
</tr>
<tr>
<td>Marialyn Riley</td>
<td>History of the Casino Theatre, Newport, RI</td>
</tr>
<tr>
<td>Antoni Sadolak-Jaworski</td>
<td>The Origins and Evolution of English Pantomimes to 1781; or, Harlequin upon the London Stage</td>
</tr>
<tr>
<td>Barbara Schofield</td>
<td>Feminism, Shakespeare, and Contemporary Performance</td>
</tr>
<tr>
<td>Kathleen Sills</td>
<td>The Inside Track to the Future: Chicago Theatre, 1950-1971</td>
</tr>
<tr>
<td>Jennifer Stiles</td>
<td>Audiences and Their Responses to the Stage Irishman on the Nineteenth Century Dublin Stage</td>
</tr>
<tr>
<td>Katherine Weinstein</td>
<td>Masks and Revolver Shots: The Subversive Body in Dada Performance</td>
</tr>
</tbody>
</table>
M.A. Theses Completed

Marshall Parker: The Hermeneutic Knot: An Analysis of the 10th and 11th December 1896 Performances of Alfred Jarry’s UBU ROI

M.A. Theses in Progress

Ann-Marie Dittman: From a Woman’s Lips: The Dramatic Legacy of Michael Field

Kevin Wery: Body, Blood, and Spectacle: Performing the Christo Mimetic Corpus in the Thirteenth Century

Publications

Professor Laurence Senelick


Entries in Russian on Stella Adler, Olga Baclanova, Nikita Balieff, Richard Boleslavski, Leo Bulgakov, Michael Chekhov, Tamara Daykarhanova, Morris Gest, Elizabeth Reynolds Hapgood, Andrius Jilinsky, Alexander Koiransky, Maria Ouspenskaya, J. J. Robbins, Oliver Sayler, Vera Soloviova, Lee Strasberg and Akim Tamiroff.


“Come to which cabaret, old chum?”, Chicago Stagebill for the musical Cabaret (Aug. 1998).


"To busy to cook?", *Bon Appetit* (June 1998).

Mark Cosdon


Sasha Perugini

"Theatre Translations: The Case of Tommaso Salvini’s Othello, an Italian Moor for the English Speaking Audience."

Stanley Richardson


Jennifer Stiles

"Boucicault and the Character of the Stage Irishman" in the Huntington Theatre Company’s Study Guide for *The Shaughraun*.

Susan Thompson


**Papers Delivered, Panels and Conferences Attended**

Laurence Senelick


Moderator, panel on "Bringing *The Seagull* to the stage" and round-table participant, conference on Chekhov in Performance, Northwestern University, Evanston, Ill. (May 1998).


Co-convener, Theatre Iconography working group, IFTR conference, Canterbury (July 6-12, 1998).


Interactive video-lecture on Russian revolutionary theatre with SUNY Binghamton, Ubu Theatre Group, NY, and St. Petersburg (Sept. 1998).


**Barbara Grossman**


**Anthony Cornish**

Keynote Speaker at International Seminar of Drama and Dance Critics in Tampere, Finland, on "The Impact of the Critic upon the Artist," August 1998.

**Najib Bounahai**

Presented "Discourse on the Moor: The Case of Othello" at the Tufts Graduate Council Colloquium, March 1998.
Eunice Ferreira

Presented two workshops at annual CITA (Christians in Theatre Arts) Conference which included exploration of the evocative uses of images, sound, and movement; Presenter, seminar on Medieval Mystery plays.

Gary Genard


Edward Kahn

Presented paper, “William Henry Sedley Smith: Creator of Compromise” at both Tufts University Department of Drama Graduate Colloquium and Tufts Graduate Student Council Colloquium.

Heather Nathans


“‘There you will find your friends’: Choosing Sides and Creating Identities in the Boston Theatre Wars,” Society for Historians of the Early American Republic.

Valerie Smith


Jennifer Stiles

Presented “Dion Boucicault’s Irish Players” for the Huntington Theatre Staff, December 1997.
Presented “Dion Bouicault’s Life and Contributions to the Stage” for the public Preview Hour event at Huntington Theatre, January 1998.

Presented “Bouicault’s Contributions to the American Stage,” Tufts University Department of Drama and Dance Graduate Colloquium.


Katherine Weinstein


Honors Received

Barbara Freedman: Received Summer Folger Library Grant.

Najib Bounahai: Fulbright fellowship renewed based on achievement at Tufts.

Sherry Darling: Miami University in Oxford Ohio created the Sherry Darling Theatre Scholarship for majors demonstrating excellence in research and writing.

Heather Nathans: Received Barra Foundation Fellow at the McNeil Center for Early American Studies, 1997-1998.

Received Peterson Fellow at the American Antiquarian Society, Summer 1998.


Jennifer Stiles: Won the Graduate Division of the E. Randolph Edmonds Young Scholar Competition sponsored by the Black Theatre Network for her paper “Import or Immigrant?: The Representations of Blacks and Irish on the American Stage from 1767-1856.”
Wanda Strukus: Received a Tennessee Williams Scholarship to attend the Sewanee Writer’s Conference as a playwright participant in July, 1998.
Performances and Other Creative Work

Laurence Senelick

Directed Mozart’s Cosi fan tutte, Boston Baroque (Jordan Hall and Sanders Theatre, May 1998).

“The Interview,” finalist in the 10-minute play competition, Actors Theatre of Louisville.

Translated The Philosopher’s Stone by Emanuel Schikaneder for performance by Boston Baroque and The Inspector General by Nikolai Gogol for performance at Tufts Arena.

Barbara Grossman

Directed Tony Kushner’s The Illusion, Tufts University Balch Arena Theatre, April 1998.

Served as production consultant to choreographer Donald Byrd on The Minstrel Show, a project at the Institute on the Arts and Civic Dialogue at Harvard’s Loeb Drama Center.

Anthony Cornish


Directed The Beggar’s Opera for the Boston Academy at the Emerson Majestic Theatre, September 1998.


Eunice Ferreira

Directed Oliver! at Eastern Nazarene College, Fall 1997.

Director, week long drama camp for high school students which culminates in a performance featuring original student work.

Jason Radalin

Performed in Moliere’s The Imaginary Invalid at Pine Manor College.

Performed voice-overs for The Sundiata Project, a CD-ROM on African history produced by the Tufts University Department of History.
Stanley Richardson

Worked as a Production Dramaturg on Stoppard’s *Arcadia* at Brandeis University under Sam Weisman’s direction.

His play, *Eisenstein/Nevsky*, was produced in London and broadcast on BBC Radio Three, March 1998.


His play, *The Landscape Painter* (originally broadcast in Europe on BBC Radio Four and in the US on NPR, 1995), was broadcast on BBC World Service, 1998.

Valerie Smith

Played Aase in Henrik Ibsen’s *Peer Gynt*, Tufts University Balch Arena, October 1997.


Theatre Director, Arts in Progress, *Circles of Girls*: directs 15 member troupe of urban girls ages 9-14 in Jamaica Plain; teaches youth theatre at four sites in Boston and leads adult training seminars. This project will result in a national model for girls theatre to be published in 1999 through the Fireman Charitable Trust Foundation at Reebok.

Wanda Strukus

Wrote additional text and lyrics dramaturged for Underground Railway Theatre’s production of *Alice Underground* which premiered at the Boston Center for the Arts in May, 1998.

Staged reading of new play *Robby 2 is Drowning* in Rough and Tumble Theatre Company’s Shadowboxing Showcase for new plays.


Nancy Taylor

Completed Shakespeare and Company’s Month-Long Intensive Actor Training Program.
Susan Thompson

Directed a staged reading of her one act play Missing Persons, NuWorks Festival, New Theatre at the Boston Center for the Arts, January, 1998.


Acted in The Tibetan Book of the Dead or How-Not To Do It Again by Jean-Claude van Itallie, Pilgrim Theatre, Boston Center for the Arts Cyclorama, August, 1998.

Core member of Pilgrim Theatre Research and Performance Collaborative.

Assistant Director/Dramaturg for The Raw, the Cooked and the Rotten by Marcos Antonio de la Parra, Balch Arena Stage, February, 1998.

Katherine Weinstein

Contributed neo-Dada style collages to Anti-Art website.

Affiliations and Other Academic and Professional Activities

Laurence Senelick

Served on tenure committee for Arnold Aronson, Columbia University


Barbara Grossman

Received tenure and promotion to Associate Professor of Drama, Tufts University

Department of Drama and Dance.

Named to City of Boston’s Emerging Artist Fund Advisory Committee and the Student Life Committee at Tufts.

Affiliations: Presidential Appointee, National Council on the Arts; Board Member, People for the American Way; Board Member, American Repertory Theatre; Chair of Nominating Committee, American Repertory Theatre; Board Member, Bunting Institute of Radcliffe College; Board Member, Jewish Women’s Archive; Board Member, Tufts Hillel; Trustee, Combined Jewish Philanthropies of Greater Boston; Trustee, Kelzmer
Conservatory Foundation; Executive Committee Member, Anti-Defamation League; Visiting Committee Member, Museum School of the Museum of Fine Arts.

Najib Bounahai

Co-edited the first issue of *Revue de la faculte deslettres et des sciences humaines*, Universite Ibn Tofail, Morocco.

Mark Cosdon

Visiting Instructor, Colby College, Waterville, Maine.

Lyn Dohaney

Taught *Introduction to Theatre* at Boston College.

Eunice Ferreira

Instructor, Eastern Nazarene College, Communication Arts Department and Adult Education Program.

Gary Genard

Taught *Speaking Skills* at Tufts University, *Public Speech and News Conferences* at Tufts Fletcher School of Law and Diplomacy, *Introduction to Theatre* at Boston College, and *Voice and Diction, Group Communication and Decision Making* at Bridgewater State College.

Heather Nathans


Jason Radalin

Taught *Introduction to Drama* at the University of Southern Maine.

Reading Room Assistant, Harvard Theatre Collection.

Valerie Smith

Instructor, *Beginning Acting* and *Drama 10* at Tufts University Department of Drama and Dance, Fall 1998.

**Jennifer Stiles**

Research Assistant/Writer, Huntington Theatre Company’s production of Dion Boucicault’s *The-Shaughraun*.

**Nancy Taylor**

Attended Oregon Shakespeare Festival in Ashland, Oregon for dissertation research where she viewed videos and reviews of past productions as well as viewing current productions and interviewing a dramaturg.

**Susan Thompson**

Taught *Movement for Actors*, New Theatre Conservatory, Boston.

**Katherine Weinstein**

Teaching *Introduction to Theatre* at Boston College, Fall 1998.
Alumni News and Directory

Dick Arnold
2345 Franklin Ave.
Seattle, WA 98102
(206) 323-2711

Featured in NBC miniseries *Pandora’s Clock*; Presently appearing in Beckett’s *Endgame* at the Bathhouse Theatre in Seattle; appointed by Governor to Blue Ribbon Task Force to evaluate Washington State support for the arts; elected to National Board of Directors of Screen Actors Guild; elected to National Board of Directors of American Federation of Television and Radio Artists.

David Cohen
8536-F Via Mallorca Dr.
La Jolla, CA 92037
(619) 458-2721
e-mail: david.h.cohen@cpmx.saic.com

Albert DeGiacomo
307 Center Street #2
Berea, KY 40403
(606) 986-8863

Assistant Professor of English and Theatre, Berea College; wrote “The People I Knew: T.C. Murray, A Biographical Introduction to the Plays, now under consideration by the Catholic University of America Press; presented on Marie Jones’ one-act play, *A Night in November* (1995) at the International Association for the Study of Irish Literatures, University of Limerick, July 1998; will be acting in *The Importance of Being Earnest* as Rev. Dr. Chasuble at Berea College Theatre Laboratory, November 1998.

Alex DeRavel
P.O. Box 18545
Denver, CO 80218-04545

Iris Fanger (PhD, 1972)
190 Dudley St.
Brookline, MA 02445
e-mail: jfanger@aol.com
Currently serving as drama and dance critic for the *Boston Herald*; contributes frequently to ARTS section of *The Christian Science Monitor* as a drama and dance critic; Contributing Editor, *Dance Magazine*; Adjunct Graduate Faculty, Dance Department, Boston Conservatory of Music.

**Anne Fletcher**
1416 Parkwalk Place
Rock Hill, SC 29732
(803) 324-9558
e-mail: fletchera@winthrop.edu

Presented at MATC – The New Playwrights; Presented at AATE – Authentic Assessment in Theatre History, Acting and Directing; currently in *Six Characters in Search of an Author*; nominated for Junior Professor of the Year ’97 and ’98; currently up for early promotion at Winthrop University.

**Barry Garber**
4961 Victoria Ave.
Montreal, Quebec H3W 2N2
Canada
(514) 488-9458
e-mail: vocalmix@aol.com

This summer, left Senior Vice Presidency of Universal Concerts (Canada) after ten years to head up newly formed CDA Productions, an international production house for musical artists based in Canada, in partnership with Celine Dion; in the last two years, has produced numerous television specials with recording artists such as Celine Dion, Backstreet Boys, and Tori Amos; received Quebec Music Award (Felix) for Tour Producer of the Year (1997).

**Jan Gerber Smith**
108 Cottonwood Circle
Rolling Hills Estates, CA 90274
(310) 544-6550
e-mail: JanDKFL@aol.com

**Paula Josa-Jones**
128 Old Farm Road
P.O. Box 458
Chilmark, MA 02535
e-mail: jossaio@vineyard.net
David Krasner
65 Harbour Close #65
New Haven, CT 06519
wk (203) 432-1310
e-mail: David.Krasner@Yale.edu


Sidney Parham, PhD 1975
St. Cloud State University
St. Cloud, MN 56301
(320) 259-6910
e-mail: SLPD@stcloudstate.edu

Professor of English, St. Cloud State University; Director of Graduate Studies in English; Presented “Fugard and the Coloured” at University of Florida’s Comparative Drama Conference; Director, *The Master Builder,* County Stearns Theatrical Company.

Patricia Sankus
10 Dana St. #405
Cambridge, MA 02138
(617) 876-9259

Artistic Director for national touring company; Chamber Theatre Prod.; at Stonehill College, four of her productions have made it to the Regional Finals of the American College Theatre Festival in the last six years.

Arnold Wengrow
3 Sandon Circle
Asheville, NC 28804-2421
e-mail: wengrow@unca.edu


Timothy Richard Wutrich
135 Morris Avenue
Athens, OH 45701
(740) 592-5179
e-mail: wutrich@ohiou.edu