TUFTS UNIVERSITY DRAMA
GRADUATE PROGRAM NEWSLETTER, NUMBER 10
SEPTEMBER 1998 - AUGUST 1999

As this century accelerates towards its consummation, our graduate program can look forward to a prosperous future. This fall we matriculated the largest entering class in years (ten) and over the past year awarded seven degrees, another record. Our graduates are finding interesting employment, and our present students and faculty are making themselves conspicuous in the field. The Sherwood Collins Fund, which supports graduate research and travel, continues to accrease in value; and the new fund in my name, which was founded on the occasion of my twenty-five years’ anniversary at Tufts, has, thanks to generous contributions, reached the level of a “Capital Fund,” meaning that its interest can be drawn on for the benefit for graduate students in the near future.

This issue of the newsletter includes a new feature: a listing of the activities of graduate alumni. I encourage all our alumni to keep us apprized of their publications, professional appointments and other activities, as a source of pride and stimulation for students preparing for their degrees.

Laurence Senelick
Director of Graduate Studies

Ph. D. Dissertations Completed

Denise Cole: The Theatre of Hospitality: Performing the First English Masques
Gary Genard: Performances of Record: Media and Verse Delivery in Three Hamlets on Audio, 1903-1937
Daphne Lei: Performing the Borders: Gender and Intercultural Conflicts in Pre-modern Chinese Drama
Heather Nathans: A Democracy of Glee: The Post-Revolutionary Theatre of Boston and Philadelphia
Antoni N. Z. Sadlak: Harlequin Comes to England: The Early Evidence of the Commedia dell’arte in England and the Formulation of English Harlequinades

M.A. Theses Completed

Kevin Wcry: Penitential Flagellation in the Medieval West: Body, Blood, and Crisis

Publications

Sudipto Chatterjee
Barbara W. Grossman

Barbara Freedman

Laurence Senelick
- Moskovsky Khudozhestvenny Teatr 100 let/Moscow Art Theatre 100 Years (Moscow Art Theatre, 1998). Biographical entries 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.
- Plot summary and libretto translation, Mozart/Schikaneder, Der Stein der Weisen oder Die Zauberinsel (Telarc CD 80508).
- Foreword to Russian Theatre after Stalin by Anatoly Smeliansky (Cambridge University Press, 1999).

Anthony Cornish
- Program notes for Boston Academy Opera Company’s The Beggar’s Opera. Proscenium, Boston (Fall/Sept.-Oct. 1998).

Paula Alekson
Marc Gordon
• “The Universality of Macbeth,” Tufts Arena Prologue for Macbeth (Feb. 1999).

Kathleen Sills

Nancy Taylor

Katherine Weinstein
• “The Dada Dancer in Motion,” in Proceedings of the 22nd Annual Society of Dance History Scholars’ Conference (Society of Dance History, 1999).

Papers Delivered, Panels, and Conferences Attended

Barbara W. Grossman
• Featured speaker, Tufts Parents’ Weekend, on “The Future of Public Arts Funding in America,” (Oct. 1998).
• Panelist, Phaedra Symposium, American Repertory Theatre, Cambridge (Jan. 1999)
• Chaired “Performing History,” a panel at the National Conference on Public History,” Lowell, Massachusetts (Apr. 1999).
• Panelist, “Censoring Our Youth and Beyond: A Staged Reading of Samantha Gellar’s ‘Life Versus the Paperback Romance’ Followed by a Forum Discussion about Arts Censorship Issues,” ATHE Annual Conference (“Crossing Boarders”), Toronto, Ontario, Canada (July 1999).

Barbara Freedman

Laurence Senelick
• “Tom and Jerry in Russia or the Displaced Buffoons,” Conference on European Theatre Iconography, European Science Federation, Wassenaar, Netherlands (July 1999).
• “Master Woods’s Profession: Wilde and the Subculture of Homosexual Blackmail in Fin-de-siècle Drama, Oscar Wilde and the Culture of the Fin-de-Siècle Conference, University of California at Los Angeles (Mar. 1999).
• “Does Drag’s Past Have a Future?” panel on drag performance, Out/Write Conference, Boston (Feb. 1999).
• Interactive videolecture on Russian revolutionary theatre with SUNY Binghamton, Ubu Theatre (NYC) and St. Petersburg, Russia (Sept. 1998).

Judith M. Williams
• Speaker, Black Cultural Studies Seminar, Tufts University, Fall 1998; seminar series topic: Theorizing the Body.

Paula Alekson
• Attended Theatre in the World Alumnae Conference, Mount Holyoke College, South Hadley, Massachusetts (Oct. 1998).
• Attended American Society for Theatre Research Conference in Washington, DC (Nov. 1998).

Mark Cosdon
• "Production as Part of the Curriculum: Susan Glaspell's Alison's House," Mid-America Theatre Conference, Minneapolis, Minnesota (Mar. 1999).
• "From Daredevil Acrobatics to Slapstick Comedy: The Hanlon Brothers," Humanities Colloquium, Colby College, Waterville, Maine (Apr. 1999).

Sherry Darling
• Attended American Society for Theatre Research Conference in Washington, DC (Nov. 1998).

Marc Gordon
• "Salvaging Strasberg at the Fin-de-Siècle," Mid-America Theater Conference in Minneapolis, Minnesota (Mar. 1999).

Daphne Lei

Valerie Smith
• Attended Theatre in the World Alumnae Conference, Mount Holyoke College, South Hadley, Massachusetts (Oct. 1998).
• Attended American Society for Theatre Research Conference in Washington, DC (Nov. 1998).

Jennifer Stiles
• Attended the inaugural session of the Irish Seminar: Memory, History, Fiction: The Creation of Ireland 1500-2000, sponsored by the University of Notre Dame and University College, Dublin, Ireland (Jun.-Jul. 1999)

Wanda Strukus
Sunil Swaroop

Katherine Weinstein
- “La femme Dada in Zurich,” Third Annual Graduate Student Symposium, Tufts University (Apr. 1999).

Kevin Wery

Honors Received

Barbara W. Grossman
- Elected to Executive Committee of American Society for Theatre Research (Jun. 1999).
- Received the Hubert Humphrey Humanitarian Award from the National Jewish Democratic Council (Jul. 1999).

Barbara Freedman
- Received grant from Folger Shakespeare Library for June 1999, for “Archival Work on Shakespeare Silents.”

Laurence Senelick
- Received Barnard Hewitt Award of American Society for Theatre Research for The Chekhov Theatre, as best American theatre book of 1997.
- Designated Distinguished Professor by Tufts University Administration, 1999.
- Award from endowment fund of Tufts Vice President for Arts, Sciences, and Technology, for excellence in scholarship and research, 1998.
- Honored with a day-long gala celebrating his 25 years at Tufts University.
- The Laurence Senelick Fund founded to support graduate students reached the status of a Capital Fund by Sept. 1999.

Ed Kahn
- Received 1st Prize at the Third Annual Graduate Student Symposium sponsored by the Graduate Student Council of Tufts University for his presentation entitled “A Model of Miscegenation: Othello and Desdemona in the Antebellum North” (Apr. 1999).

Amanda Nelson

Jacqueline Romeo
- Received the Gold Key 1999 Outstanding Teaching Award from Emerson College, Boston.
Jennifer Stiles
- Received 1st Prize in the Graduate Division of the Black Theatre Network’s Young Scholar’s Competition for her paper titled “Import or Immigrant?: The Representation of Blacks and Irish on the American Stage from 1767-1856,” (June 1998).
- Honored for her “Outstanding Contribution to Undergraduate Education” by the Graduate School of Arts and Sciences of Tufts University (Apr. 1999).

Performances and Other Creative Work

Sudipto Chatterjee
- Artistic Director of Epic Actors’ Workshop & Choir (a South Asian-American performance group), New York.

Barbara W. Grossman
- Narrator, Souls on Fire, an oratorio by Charles Osborne (inspired by Elie Wiesel’s book), Newton, Massachusetts (Dec. 1998); recorded as narrator on CD/tape, New York (Mar. 1999).
- Directed Tom Stoppard’s Arcadia, Balch Arena Theatre (Apr. 1999).

Laurence Senelick
- Translated and directed Gogol’s The Inspector General, Balch Arena Theatre (Oct. 1998).
- The Interview, runner-up in the Actors Theatre of Louisville 10-Minute Play Competition, 1998 (performed Balch Arena Theatre, May 1999).

Anthony Cornish
- Directed John Gay’s The Beggar’s Opera, Emerson Majestic for the Boston Academy Opera Company (Sept. 1998).
- Directed Macbeth, Balch Arena Theatre (Feb. 1999).

Mark Cosdon
- Directed Susan Glaspell’s Alison’s House, Colby College, Waterville, Maine (Nov. 1998).

Jane Martin
- Acted in At The Station, 3P’s Production, Balch Arena Theatre (Mar. 1999).

Jacqueline Romeo
- Directed a staged reading (Fall 1998) and a full production (Spring 1999) of a new translation and adaptation by Doris Chu of Cao Yu’s The Wild Land, Asia On Stage, Chinese Culture Institute/Tremont Theatre.
- Danced and choreographed for Crossroads Productions (an experimental dance group dedicated to promoting social awareness through the medium of dance) which performed most recently at St. James Episcopal Church, Cambridge, MA (Spring 1999).

Wanda Strukus
- Designed and constructed puppets for Tufts University’s production of Macbeth, directed by Anthony Cornish (Feb. 1999).
• Performed in "changed not lost" and Other Dances, choreographed by Daniel McCusker, Tufts University Dance Concert (Mar. 1999).
• Wrote and performed in Robby 2 is Drowning, 1999 Women on Top Festival (Mar.-Apr. 1999).
• Costume Design for Magic Circle Children's Theatre (Jul.-Aug. 1999).

Nancy Taylor
• Directed Glaspell's Trifles, Winter Fest, Tufts University (Dec. 1998).
• Assistant Director for Shakespeare's Macbeth (Feb. 1999) and Stoppard's Arcadia (Apr. 1999), Balch Arena Theatre.

Susan Thompson
• Wrote and directed Missing Persons, Pilgrim Theatre Fall Festival Network, Boston Center for the Arts (Oct. 1998) and Arlington Center for the Arts (Apr. 1999).
• Wrote, directed, and acted Panic, Pilgrim Theatre Fall Festival Network, Boston Center for the Arts (Oct. 1998), New Work Theatre Festival (Jan 1999), and Arlington Center for the Arts (Apr. 1999).
• Interviewed on NPR radio program Here and Now, Boston (Oct. 1998).
• Choreography for 15 actors, Tribute to Jacques Lecoq, Washington, DC (Apr. 1999).

Affiliations and Other Academic and Professional Activities

Sudipto Chatterjee
• Faculty of New York University's Department of Drama (Tisch School of the Arts) and the Asian/Pacific/American Studies Program (Fall 1998-Spring 1999).

Barbara W. Grossman
• Co-curated preliminary exhibition for ARTCETERA, Four Seasons Hotel, Boston (Sept. 1998).
• Speaker, "Reflections of a Ph.D. Advisor," Doctoral Hooding Ceremony, Graduate School of Arts and Sciences, Tufts University (May 1999).
• Appointed to Mayor Menino's Cultural Advisory Committee for the City of Boston.
• Named to the Editorial Advisory Board of New England Theatre Journal.
• Participated in a 1999 Summer Faculty Institute at Tufts; Citizenship and Service to Society Across the Curriculum: Principles, Prospects, and Practices; speaker, "The Artist as Global Citizen" (July 1999).
• Affiliations: National Council of the Arts, Presidential Appointee (term ended May 1999); American Repertory Theatre, Advisory Board and Nominating Committee chair; American Society for Theatre Research, elected to Executive Committee in June 1999; Anti-Defamation League, Executive Committee; Association for Theatre in Higher Education, Advocacy Committee; Combined Jewish Philanthropies of Greater Boston, Overseer; Hillel Foundation of Tufts University, Advisory Board; Jewish Women's Archive, Advisory Board; Klezmer Conservatory Foundation, Trustee; New England Holocaust Memorial, Vice President; People for the American Way, National Advisory Board; School of the Museum of Fine Arts, Visiting Committee.

Laurence Senelick
• Vetted manuscripts for Southern Illinois University Press; Journal of the History of Sexuality; Nineteenth Century Theatre; Theatre Research International.
• Appointed Associate Editor, International Studies in Theatre and Performance (University of Exeter).
• Consulting Editor, Sexuality & Culture.
• Referee, Research Support Scheme of the Open Society of the Soros Foundation.
• Program chair, American Society for Theatre Research conference 2000.

Anthony Cornish
• Distinguished Critic to the International Amateur Theatre Association’s International Theatre Festival, Caracas, Venezuela (Dec. 1998); directed undergraduate Joshua Gates in Kafka’s A Report to the Academy.
• Taught acting at the Webber-Douglas Academy in London (Summer 1999).

Paula Alekson
• Represented the Drama Department in the Tufts Graduate Student Association; sat on the Academic Committee which organized the Third Annual Graduate Student Symposium.

Mark Cosdon
• Appointed Assistant Professor, Theatre Arts Program, Augustana College, Rock Island, Illinois (current).
• Visiting Lecturer, Performing Arts Department, Colby College, Waterville, Maine (1998-1999)

Marc Gordon
• Appointed Assistant Professor of Theater, Saginaw Valley State College, University Center, Michigan; teaching Voice and Articulation, Introduction to Theater, Theater History, and Introduction to Acting.
• Taught Introduction to Acting, Tufts University, 1998-1999

Ed Kahn
• Taught Introduction to Acting, Tufts University, 1998-1999
• Taught/teaching Introduction to the Theatre, Boston College, Fall 1998/Fall 1999.
• Teaching Theatre and American Society, Massachusetts Bay Community College, Fall 1999.

Daphne Lei
• UCLA Faculty-in-Residence Program; organizes student cultural activities at Canyon Point, UCLA.

Amanda Nelson
• Coordinator of the first Graduate Student Dissertation Grant Workshop 1999.

Jason Radalin
• Taught Introduction to Acting, Tufts University, Spring 1999.

Jacqueline Romeo
• Taught World Drama in its Context, I & II, Emerson College, Fall 1998/Spring 1999.
• Participated in the Noh Theatre Project, led by Richard Emmert, Bloomsburg, PA (Summer 1999).

Valerie Smith
• Theatre Director of Circles of Girls (community service/directing); implemented the pilot performing arts program for at-risk adolescent girls in Jamaica Plain; conducted adult training workshops for educators; program is entering its second year.
• Taught Introduction to Acting, Tufts University, Fall 1998.
• Taught Women and Theatre: The Construction of Gender on the Mirrored Stage, Tufts University Experimental College, Spring 1999.
• Teaching Introduction to the Theatre, Boston College, Fall 1999.
Jennifer Stiles
- Teaching Introduction to the Theatre, Boston College, Fall 1999.

Wanda Strukus
- Artist Residency, South East Lawrence Public School, Lawrence, Massachusetts (Apr.-Jun. 1999).
- Playwrighting Workshop for Circle of Girls theatre program in Jamaica Plain (Jun. 1999).
- Appointed to the Advisory Board of the Boston Women on Top Festival

Susan Thompson
- Core member of Pilgrim Theatre Research and Performance Collaborative.
- Public School Residencies and Performances: Penelope's Story: A Retelling of the Odyssey, Tantasqua Regional High School, Sturbridge, MA; Gilgamesh, Rising Tide Charter School, Plymouth, MA; Cuencos Mexicanos, Peter Noyes School, Sudbury, MA, and the Chelsea Literary Fair, Chelsea, MA; The Color Fools and Other Stories, The Arts Center, Southbridge, MA.
- Taught/Teaching Movement for Actors, New Theatre Conservatory, Boston, MA.

Katherine Weinstein
- Taught Introduction to the Theatre, Boston College, Fall 1998.

Alumni News

Jane Baldwin
2 Everett Street
Sherborn, MA 01770


Tom Connolly
318 Tappan Street, #2
Brookline, MA 02116

University of Ostrava Press published a second edition of his book British Aisles: Studies in English and Irish Drama and Theatre from Medieval through Modern Times (Sept. 1998); presented “Happy Endings in American Tragedies,” at the 25th Annual Polish Association for American Studies Conference, Ustron, Poland (Oct. 1998, paper will be published in the conference proceeding); directed the American premiere of his play "Little Innocence," or The Daughter of an Engineer, C. Walsh Theatre, Suffolk University, Boston (Nov. 1998); chaired "O’Neill Bermudiana,” 4th International Conference of the Eugene O’Neill Society in Bermuda and is editing an anthology of conference papers for Fairleigh Dickinson University Press (Jan. 1999); gave "O’Neill and the Contemporary American Stage,” lecture at Charles University, Prague, and "Streetcar on a Hot Tin Roof: Tennessee Williams’ Reputation in England and the USA," lecture at the West Bohemian University, Plzen, in the Czech Republic (Mar. 1999); presented paper “Mittel’ mitn Fiddle,” for the Symposium in honor of Laurence Senelick’s 25 years at Tufts (May 1999); gave seminars on American Musical theatre 1895-1950 and on American transcendentalism at the University of Ostrava, Czech Republic (May-June 1999); chaired a session and presented the paper “Reviewing a Century of American Drama Criticism” at the “British and American Studies at the Turn of the Millennium” Conference sponsored by the Institute of English Philology, University of Ostrava (Sept. 1999, paper has been selected for publication in the conference’s proceedings).
James Harbeck

David Krasner
Yale University, Theatre Studies
254 York Street
New Haven, CT 06520-8296
(203) 787-3176
David.Krasner@yale.edu


Marianne Kubik
3329 Glacier Drive
(785) 841-4813
Lawrence, KS 66047
markubik@ukans.edu

Received her MFA in Theatre Education, with an emphasis in movement, in 1998 from Boston University’s School for the Arts and continued there as a sabbatical replacement for the head of movement division; recently joined the faculty of University of Kansas, Department of Theatre and Film, where she is an assistant professor of movement and resident movement coach; recognized by the Society of American Fight Directors as an advanced actor/combatant in six weapons; directed her own adaptation of Elie Wiesel’s Night Trilogy at Boston University in 1998 (both the production and the script are based upon biomechanics in which she has continued to train since her first workshop at Tufts in 1993).

Luanne Aronen Rosenfeld
3718 130th Avenue NE
Bellevue, WA 98005

Artistic Director and Instructor at The International School; for the 1998-99 season she produced G. B. Shaw’s Dark Lady of the Sonnets, Agatha Christie’s The Patient, Shakespeare’s Twelfth Night, Rodger’s and Hammerstein’s Cinderella, and W. Sedley Smith’s The Drunkard.