

**TUFTS UNIVERSITY
DEPARTMENT OF DRAMA AND DANCE**

ANNUAL NEWSLETTER OF THE GRADUATE PROGRAM

September 2010-September 2011

Last October brought us the long-awaited results of the National Research Council's appraisal of graduate programs in theatre and performance studies across the U.S.A. In its rankings, we placed second with seven other schools. That was welcome news, particularly because the data on which it was based were out-of-date, and many of features of our program, such as financial support, have improved recently. With two graduate-faculty members on leave and two more to be hired, Downing Cless and I carried out much of the heavy lifting this past academic year. Luckily, we were able to enlist our alumna Kyna Hamill of Boston University and Prof. Nancy Finn of Boston College to offer adjunct seminars, in Theatre of War and Irish Drama, respectively. Our job searches were successful, for we acquired our first choices in both cases: Natalya Baldyga from Florida State has joined the program as a theatre historian as has Noe Montez of Cleveland State University and the Cleveland Playhouse as a specialist in Latin-American theatre. Eight new students entered the program in September 2010. Besides the Kalman A. Burnim award, our students made off with first prize in the Humanities division of the Graduate Student Council research competition and the Graduate Student Council award for outstanding contributions to undergraduate education. They delivered papers at ATHE, ASTR, the Midwest Theatre Conference and many other gatherings. The second-year students assembled a well-received colloquium on pedagogy. And, as usual, they served as dramaturgs and assistant directors on the faculty-directed productions of *The Alchemist*, *The Importance of Being Earnest* and *The Arabian Nights*. As you can see from the notes below, our alumni were also very active. With a full-strength faculty, six students who took their comps successfully, and six new students entering the program in 2011, this coming year should prove to be every bit as productive as the last.

Laurence Senelick
Director of Graduate Studies in Drama

PH.D. DISSERTATIONS COMPLETED

Meron Langsner. "Impossible Bodies in Motion: The Representation of Martial Arts on the American Stage."
Adviser: Prof. Downing Cless

Helen Deborah Lewis. "Friends, Beloveds, and Companions: The Shadow Life of the Fin-de-Siècle American Lesbian Actress."
Adviser: Prof. Laurence Senelick

Colleen Rua. "Coming Home: U.S.-Latinos in American Musical Theatre."
Adviser: Prof. Barbara Wallace Grossman

M.A. THESES COMPLETED

Michelle Kritselis. “The Nontraditional Dickens: Exploring New Methods of Adapting Dickens’s Novels to the Contemporary Stage and Screen.” Adviser: Prof. Downing Cless.

Michael Lueger. "Henry Wikoff and the Development of Theatrical Publicity in America. Advisers: Profs. Thomas Connolly and Laurence Senelick.

FACULTY

Professor **Barbara Wallace Grossman** spent a splendid sabbatical year studying at the American Repertory Theater’s Institute for Advanced Theater Training. Although her primary focus was voice and speech (taking the first- and second-year voice sequence with Nancy Houfek, as well as teaching a section of Houfek’s undergraduate voice course in the fall), she also performed in two singing recitals (fall and spring), participated in a Shakespeare Intensive in March, and appeared in the filmed chorus of Sophocles’s *Ajax* (ART mainstage, February 16-March 13). She spent almost two weeks at the Moscow Art Theatre School in April and received a Certificate in Advanced Theater Training in Voice and Speech at the Institute’s graduation ceremony in May. She has introduced a course at Tufts this fall, Voice and Speech: The Art of Confident Expression, based on the work she did during her sabbatical year. Grossman’s chapter on musical theater directors in *The Oxford Handbook of the American Musical* (edited by Raymond Knapp, Mitchell Maxwell, and Stacy Wolf) has just been published and she is currently engaged in a research project dealing with theater programs that target at-risk youth. She was a panelist at the Association for Theatre in Higher Education’s conference in Chicago in August and will participate in the Traumatic Structures working group at the American Society for Theatre Research’s annual meeting in Montreal in November. Professor Grossman has just been appointed to another three-year term as Vice Chair of the Massachusetts Cultural Council, where she serves as a member of the Executive and Advocacy Committees. She has represented the MCC throughout the Commonwealth at site visits like the one to the Williamstown Theatre Festival on July 19 and at such special events as “Art is Part of the Solution” (State House, May 5), “Express Yourself” (Citi Center, May 19), and the Fenway Alliance’s “Opening Our Doors” (outside the Mary Baker Eddy Library, October 10). She continues to be active in the community as a member of the American Repertory’s Board of Advisors, the Board of the Newton Cultural Alliance, and the Newton Democratic Committee. At Tufts she serves as Ombudsperson of the Grievance Panel and Chair of the Academic Awards Committee, and is a member of the Executive Committee of the Graduate School of Arts and Sciences, the Executive Committee of the Tisch College of Citizenship and Public Service, and the Academic Standing and Honors Committee. She holds faculty affiliations with the Jewish Studies program, as well as with CMS, ILVS, and Career Services. In addition to teaching and advising this year, she is directing *Our Class*, the department’s February 2012 production.

Professor **Laurence Senelick** was busy this year completing his documentary history of Soviet

Theatre. His book *The American Stage: Writing on the Theater from Washington Irving to Tony Kushner* (Library of America) was celebrated by a symposium on theater in America held at Columbia University (Oct. 2010), where he moderated a panel made up of Tovah Feldshuh, Tony Kushner and Gregory Mosher. The book was later awarded the Silver Medal of *ForeWord Magazine* as the best anthology of 2010. Prof. Senelick's earlier book *The Chekhov Theatre* was issued in an Arabic translation (Cairo, 2010). He published "The *Seagull* premiere reported by a visiting Englishwoman," *Bulletin of the North American Chekhov Society* (Fall 2010); "The circus origin of 'hep'," *Popular Entertainment Studies* 1, 2 (2010); and "The model of a modern impresario: Diaghilev's Russian background," *Harvard Library Bulletin* (Jan. 2011). He also published a review of *The Modern Russian Theatre* by Nicholas Rzhevsky (*Theatre Research International*, Mar. 2011) and provided program notes for the Balch Arena Theatre productions of *The Alchemist* and *The Importance of Being Earnest*. He gave a number of public lectures: "Custard's first stand: The origins of American slapstick comedy," the seventh annual Don Wilmeth endowed lectureship in American theatre and performance (Brown University, Oct. 2010); "The Century of Offenbach," keynote address, The Art of Theatre in 19th-century France and Belgium (Queen's University, Belfast, Nov. 2010), repeated at the Mellon School of Theater and Performance Studies (Harvard University, June 2011); "The first coming-out play," Outburst Queer Arts Festival, Belfast (Nov. 2010); "Alan Turing as gay martyr in *Breaking the Code*," American Academy of Arts and Sciences, Cambridge, Mass. (Mar. 2011); and "The escape artist: the life and plays of Nikolay Gogol," University of Colorado at Colorado Springs (Mar. 2011). The last accompanied a production of his translation of *The Inspector General*, staged by TheatreWorks. Prof. Senelick directed Ben Jonson's *The Alchemist* at the Balch Arena Theatre in Oct. 2010. His translations of Chekhov enjoyed a number of performances: *The Seagull* at World's End Theatre, Gausin, N.Y. (Apr. 2010); *Three Sisters* at Gardner-Webb University (Oct. 2010); and *Uncle Vanya* at the Balch Arena Theatre (Nov. 2010) and Southern Methodist University (Dec. 2010). He vetted book and project proposals for Routledge and the European Science Foundation, and, in addition to regular departmental duties, co-directed a master's thesis for the Art and Art History Department at Tufts.

Associate Professor **Downing Cless** received news in July that his book, *Ecology and Environment in European Drama*, has been released in a paperback edition by Routledge--only the second time that has happened with a book in the series, Routledge Advances in Theatre and Performance Studies. At ASTR in Seattle, he co-chaired a working session on environment and theatre, in which he presented a paper on embodiment of nature on stage. In addition to chairing the Department again, last year he chaired the Non-First-World search committee, continued on the P.T. Barnum Award planning committee, advised four dissertations and two M.A. theses, and served another of many years as a member of the board of directors for the Underground Railway Theater.

Assistant Professor **Natalya Baldyga** is pleased to have begun her new appointment this fall at Tufts in the Department of Drama and Dance as Assistant Professor in the field of pre-modern theatre. This summer she completed her article "Tasteful Publics and Public Tastes: Theatre Criticism and the Construction of Community in Eighteenth-Century London" for the anthology *Public Theatres and Theatre Publics* (Cambridge Scholars Press). She also completed thirty-five

entries on German actors from the sixteenth through nineteenth centuries for *The Cambridge World Encyclopedia of Stage Actors and Acting* (Cambridge University Press). During fall 2010, Natalya gave her plenary presentation “Affective Culture and Eloquent Bodies: Dramaturgy, Deutschtum, and Docile Daughters” at the annual conference of ASTR, where she and collaborators Wendy Arons and Michael Chemers received the Domestic Exchange Program Award; the award will allow them to continue their work on a new annotated translation of G.E. Lessing's seminal *Hamburg Dramaturgy*. In spring 2011, Natalya presented her paper “Dramaturgy and Divas, or, A Collision Between Theory and Practice in Eighteenth-Century Hamburg” at the Mid-America Theatre Conference and chaired the panel “Companies as Communities.” During her final year at the Florida State University, she taught a range of theatre historiography and history courses at the graduate and undergraduate level, as well as teaching “The Encounters Workshop: Encounters with the Non-Naturalistic Text,” which culminated in a performance of *Orestes 2010*, an adaptation of Charles Mee's *Orestes 2.0*. In addition to serving on the departmental Faculty Council Committee for the School of Theatre at FSU, she also served on several dissertation, comprehensive-exam and honors-thesis committees, and was a member of the “Best Pedagogical Practices for Theatre Educators” round table as part of the Program for Instructional Excellence. Natalya currently serves as a member of the Nominating Committee for the ASTR.

Assistant Professor **Noe Montez** is delighted to join the Tufts faculty. He comes to us from Cleveland, Ohio, where he served as the Dramaturg/Literary Manager of The Cleveland Play House and as a Lecturer at Cleveland State University and John Carroll University where he taught courses in Minority Theatre, African American Performance and a seminar on August Wilson in the 2010-2011 academic year. In the past year Noe has worked actively as a scholar/practitioner. He presented papers on Postmodernism and Memory Politics in the Works of Argentine Playwright Luis Cano at the 2011 ATHE Conference in Chicago and on Cleveland theatres' attempts to collaborate with underrepresented communities at the Mid-America Theatre Conference in Minneapolis, Minn. Additionally, Noe directed the world premieres of Simone Barros' *Dating Godfrey* and Paul Shoulberg's *Sick Fuck* at Cleveland Public Theatre and devised an original performance piece with fourteen recovering drug and alcohol addicts at a Cleveland rehabilitation center. Noe looks forward to becoming an active member of the Tufts Department of Drama and Dance and adding courses in U.S. Latino and Latin American Theatre to the department's curriculum.

Assistant Professor **Monica White Ndounou** was on junior faculty research leave from September 1, 2010 to September 1, 2011. During this time she served on two departmental search committees while actively engaged in research, writing and professional activities, including membership in the New England Black Studies Collective. In addition to restructuring and developing curriculum for the Introduction to Film Studies course, Professor Ndounou received an Honorable Mention for the Woodrow Wilson Career Enhancement Fellowship. She was also awarded nominations to represent Tufts for a National Endowment for the Arts (NEA) Artworks Grant as well as a National Endowment for the Humanities (NEH) Summer Stipend. She presented “African Americans, Hollywood Culture and Color-coded Economics,” a chapter from her manuscript at the First Annual London Film and Media

Conference at the University of London, Institute of Education in July. She also delivered a performance-based paper presentation titled, "Revising Representation: The Paradox of Language and Performance of Southern Black Characters" on a panel she co-organized for Black Performance Theory Conference in May at University of California, Santa Barbara. Professor Ndounou was a featured speaker and co-facilitator at a "Post-Show Conversation: Lynn Nottage's *Ruined*" at the Huntington Theatre. She was also a featured speaker and panelist for "Mamalogue: Staged Reading of a new Play by Lisa B. Thompson" at the W.E.B. Du Bois Institute for African and African American Research at Harvard University in March, as well as serving as a featured speaker on the "Arts and Culture panel" for the State of Black Boston Event at the Hynes Convention Center in Boston in July. She conducted archival research at the Schomburg Center for Research in Black Culture in New York and related research in London. She also conducted an on-camera interview with Academy Award nominated Ruby Dee on July 7, 2011 as part of a larger, three-pronged project focusing on Method acting and Black American contributions to developing theories and practices of acting. The project is currently in development and will include a book-length study, documentary film and interactive website.

Adjunct Professor **Thomas Connolly** was promoted to full professor of English at Suffolk University and his book *British Aisles* has been issued in a fourth edition by the University of Ostrava Press. He served as chair of the panel "Eugene O'Neill's Idea of Theatre" at the American Literature Association Conference (May 2011). *New England Theatre Journal* and *The Ostrava Journal of English Philology* have appointed him to their editorial boards. He continues as a weekly commentator on "The Callie Crossley Show," a public affairs and culture program broadcast on WGBH, FM 89.7, Boston. Connolly is a speaker on the Public Broadcasting System/National Public Radio Forum Network. He remains an editorial consultant for anthologies at Bedford/St Martin's Publishers and an advisor for books on drama and theatre at Longman Publishers. He was given a university travel grant for research at the Österreichische Nationalbibliothek in August, 2011. In May he was elected to the Marblehead School Committee with the largest number of votes among three candidates.

CURRENT STUDENTS

Lydia Abel presented a paper "The Championship of the Universal Class Struggle: Circus in the Russian Revolution" at "The Battle of the Brows: Cultural Distinctions in the Space Between, 1914-1945," McGill University, Montreal. She also offered a paper on "The Soviet Clown: Staging a Revolution Through Laughter" at the Tufts University Graduate Research Symposium.

Michelle L. Ashley presented a paper at the Comparative Drama Conference in March 2011 about heterosexonomics in Oscar Wilde's *Salome*. She also presented at the 4th International Shaw Conference at the University of Guelph in July 2011 on G.B. Shaw's *Man and Superman* laying the science-fiction groundwork for Gene Roddenberry's *Star Trek*. Michelle received a young scholars travel grant from the Shaw Society to attend the International Shaw Conference. Michelle also had the opportunity to act as dramaturge for the Tufts University production of Oscar Wilde's *The Importance of Being Earnest*.

Patrick Bradley spent the past year exploring popular forms of entertainment. At the Comparative Drama Conference he chaired a panel on the drama of professional wrestling, speaking of its theatrical framework and the emotional exchange that occurs between audience and performer. At the annual conference for the Association for Theatre in Higher Education he then spoke on the significance of wrestling masks as instruments of storytelling and cultural identity. Patrick served as dramaturg for the Tufts Drama Department's production of *The Alchemist*, in the process contributing toward the October 2010 issue of *The Prologue*. He also continued to perform in campus musical productions, playing trombone in the pit orchestra for Torn Ticket II's *Assassins* and Tufts Opera Ensemble's *The Threepenny Opera*. Finally, Patrick presented "Unspeakable Actions: A Contextualized Reading of David Harrower's *Blackbird*" at the Tufts Graduate Research Symposium and participated in the Three Ring Reading Series presented by CentaStage and Shadow Boxing Theater at the Boston Center for the Arts.

Fiona Coffey is a third-year Ph.D. student with a focus on Irish theatre and film. Having spent five years as a talent agent in New York before joining the program, this past spring she was invited by the Tufts University Communication and Media Studies Program to speak to undergraduates about careers in entertainment in a presentation entitled "Beyond Entourage: How to Break into the Entertainment Industry." This past year, Fiona was awarded two competitive scholarships to attend international conferences. In November, she presented a paper entitled "Establishing Eco-theatre in Ireland" at the Ireland and Modernity Conference hosted by Queen University Belfast, Northern Ireland. She was also awarded the Paulo Carvalho Memorial Scholarship to attend the International Association for the Studies of Irish Literatures annual conference in Leuven, Belgium, this past July, where she presented a paper on contemporary Northern Irish female playwrights. In addition, Fiona attended the meetings of the American Society for Theatre Research conference in Seattle, the American Conference for Irish Studies in Madison, Wisconsin, and the Association for Theatre in Higher Education in Chicago, presenting papers on Martin McDonagh's *A Behanding in Spokane* and Marina Carr's *By the Bog of the Cats*, as well as a paper on Julia Kristeva's notion of the abject in contemporary Northern Irish drama.

Clayton Drinko presented his paper "Viola Spolin's Self: Cognitive Neuroscience and Spolin's Theater Games" at the "Consciousness, Theatre, Literature, and the Arts Conference" in Lincoln, UK. He also presented his paper "If You Can't Beat 'Em, Join 'Em" at the ATHE panel "Teaching the Youtube Generation." Drinko acted in and composed the music for the feature film *Codependent Lesbian Space Alien Seeks Same*, which was screened at film festivals worldwide this year. Some of the festivals include Sundance, Rooftop, Outfest, Newfest, QFest, Inside Out, Seattle International, and Provincetown International. The film won honorable mention at Frameline and best feature in Honolulu. Drinko received positive reviews for his score in *Variety*, among other papers.

AJ Knox has been actively participating in a number of conferences over the past academic year: among others, a working session at the November 2010 ASTR Conference in Seattle. In March 2011, he presented a paper on Nicky Silver at the Comparative Drama Conference in Los Angeles. In June, he attended the 2011 Last Frontier Theatre Conference in Valdez, Alaska, as a

playwright and actor. Last fall he served as assistant director for *The Alchemist* at the Balch Arena Theatre. He has finished coursework and is taking the next steps towards the completion of his PhD. Currently he is teaching acting at Tufts and finalizing a play he has written for production.

Meron Langsner graduated with his PhD in August 2011. This past year he has published plays, scholarship, humor, and poetry in in *2010 Best Ten Minute Plays*, ed. Laurence Harbison (Smith & Kraus, 2010), LMDA University Caucus *SourceBook*, *The Cutting Edge: The Newsletter of the Society of American Fight Directors*, Timothy McSweeney's *Internet Tendency*, and bear creek haiku; and has had his documentary drama *Bystander 9/11* re-released electronically as a Kindle edition. Meron presented papers at the Puppetry and Postdramatic Performance Conference, Comparative Drama Conference, and Tufts Graduate Research Symposium. His plays have been performed around the country and overseas this past year, and his opera libretto based on the Marquis De Sade's *Justine* was given a staged reading at the Boston Playwrights Theatre on Valentine's Day. Meron has directed for the CoLab Theatre and CentaStage, and composed violence and movement for over twenty productions at venues that include Opera Boston/First Night, New Rep, Lyric Stage, Boston Conservatory, and Weston Drama Workshop, with several productions winning regional awards. He dramaturged the regional premiere of *Neighbors* with Company One, and acted in a webseries for Malarkey Films. This past summer Meron was awarded a residency at the Playwrights Commons Freedom Arts Retreat in New Hampshire. Meron has taught workshops/guest lectured for "Pla Pla Pla" Playwrights in Rio de Janeiro, Brazil, the Massachusetts Educational Theatre Guild, Citizen Schools, Eastern Conn. State University, *StageSource*, and MAPHERD. He was an invited participant in the Playwrights Commons/Company One Summer Playwrights Playground labs, and has been involved in an ongoing video collaboration with award winning actress Zillah Glory.

Helen Deborah Lewis recently completed her doctoral dissertation, entitled "*Friends, Beloveds, and Companions: The Shadow Life of the Fin-de-Siècle American Lesbian Actress*". During the 2010-11 academic year, she taught a year-long seminar on Modern Drama in the Theatre Division at the Boston Conservatory. An excerpt from her interview with the Boston drag king troupe All the Kings Men, entitled "Beyond Drag Kingdom," was published in *Gay and Lesbian Review*, 18, 2 (Mar.-Apr. 2011). At the ASTR conference in Seattle, she served as a co-convener for the working session "Embodying Genre: Adaptation and Transformational Power" with graduate student Hesse Phillips and alumna Rachel Mansfield. She spent her fourth and final year serving as the Graduate Co-ordinator in Public Speaking and Presentation Skills at the Academic Resource Center at Tufts. Her professional affiliations include ASTR, ATHE, and MATC.

Michael Lueger successfully defended his master's thesis in the fall of 2010 and received his MA in February 2011. He presented his paper "Dance and the Plague: Epidemic Choreomania and Artaud" at the 2010 conference of the American Society for Theatre Research in November. His article on "Baroque and Classical in Jesuit Theatre" appeared in the *Journal of Religion and Theatre* (Volume 9, No. 1) in January of 2011. This was followed by the publication of "Women in Three Film Adaptations of O'Neill", which appears in the *Eugene O'Neill Review* (Volume

32). He presented “Expressionism with ‘No Chance of Expression’: Stark Young and ‘The Problem for the Actor’ at the Experimental Theatre, Inc.” at the 2011 American Literature Association conference in May.

Paul Masters gave a paper in Oct. 2011 at the Southern Comparative Literature Association's (SCLA) conference entitled, "Reimagining Shakespeare's Past for America's Future: Temporal Diffusion in *Sleep No More*," and in November a paper at the ASTR entitled "*Sleep No More*: Immersion, Post-Humanism, and Adaptation." Both papers dealt with the UK's Punchdrunk Theatre Company and the unique theatrical experiences they have produced in Boston and New York City.

Matthew McMahan is a first year PhD candidate. He recently earned his M.F.A. in Dramaturgy from Stony Brook University. His master's thesis was based on his experiences as an intern for the Wooster Group and their most recent production of Tennessee Williams *Vieux Carré*. Upon graduation from SBU, he was the recipient of the Richard Hartzell Award for Career Promise and the John Gassner Award in Dramaturgy. For the past year, he has served as dramaturg for the website Box Office Pop, where he writes descriptive reviews of popular plays to aid high school and community theatres in their season selection.

Amy Meyer graduated from Connecticut College in 2007 with a BA in Theatre and English. She was a Winthrop Scholar, a distinction given to the top 3% of the graduating class, and received awards for outstanding work in Theatre, English, and the Humanities. She wrote her honors thesis, *A Director's Process: The Conception, Preparation, and Production of Chekhov's Uncle Vanya*, in conjunction with a production of the play that she directed as part of the college's mainstage season. Since graduation, Amy has been active in the Boston theatre scene, performing with numerous small companies and working as a company member for the physical theatre troupe Imaginary Beasts. She has also been a contributing writer for *ArtsEditor*, an online publication that is comprised of independent reporting, reviewing, and discourse on art in the greater Boston area.

Michael Morris participated in a discussion of his paper, “Transcending genre: brand extension through adaptation in the commercial musical theatre industry” at the 2010 ASTR Conference. He received a Graduate School Travel Award to present two papers at the Mid-America Theatre Conference in Minneapolis: “The space between ‘show’ and ‘business’: theatre companies as hybrid organizations” in the Theatre History Symposium and “Theatre companies without actors: the consequences of treating actors as independent contractors” in the Acting and Directing Symposium. At Tufts, Michael presented a revised version of “Transcending genre” at the Graduate Research Symposium. With support from the Collins Fund, he spent three weeks in Moscow, Russia, conducting archival research on the Moscow Theatre Festivals of 1933-37. While there, he met with Dmitry Bogachev, managing director of Stage Entertainment Russia, who provided materials on the company's production of Disney's *Beauty and the Beast* and indicated support for Michael's research into the firm's work with Disney Theatricals. After Moscow, Michael attended and presented at the Prague Quadrennial of Performance Design and

Space. He presented “Co-creating sites for religious emotions: Mormon theatre, architecture, and affect within a Mormon spatial hierarchy” at the IFTR Theatre Architecture Working Group session. He also presented “Representing and creating Mormon sacred space on stage and in the theatre: scenography in *Savior of the World*” and was asked to submit this paper for publication in the proceedings of Designing the Performance Spaces, a conference convened by the IFTR Scenography Working Group; Arts and Theatre Institute Prague; and the Faculty of Arts, Charles University.

Shannon O'Hearn, in the past academic year, won the Arts and Humanities award at the 16th Annual GCS Graduate Research Symposium with her paper "Manning Up': The Soldier as a Gendered Construct in World War I Drama." In September 2010 she directed Phillip Moeller's *The Roadhouse in Arden* for Be True Theatre Company, and in July 2011 she volunteered at the 16th Annual Dickens Symposium in Manchester, N.H.

Hesse Phillips was a 2010-11 Fellow at the Center for the Humanities at Tufts, where she delivered a talk based on a chapter of her dissertation, "A Trial of Two Kings: James I and the Lions of the Tower Menagerie." She will also be participating in the Montreal ASTR Working Group "Economies of Showing." She continues to work on her dissertation *Of Beasts and Men*, an examination of the relationship between early modern English theatre and animal blood sports.

Tiffany Pounds-Williams presented a paper entitled “The Diversity That Wasn’t There; A Look at the WOW Café Theatre” at the 2011 Hawaii International Conference on Arts and Humanities in Honolulu in January and was the chair for the session in which it was presented.

Mary Robinson is a first year M.A. candidate. She recently received her Bachelor’s degrees in Theatre and Media Studies from UNC Greensboro. During her undergraduate studies, she was named the Southeastern Theatre Conference’s Undergraduate Young Scholar, was the first recipient of UNCG’s Library Undergraduate Research Award, as well as featured in its Undergraduate Research newsletter. Mary has presented her work at UNCG’s Lloyd Honors Symposium; the State of North Carolina for Undergraduate Research Symposium; the Southeastern Theatre Conference; and the Comparative Drama Conference.

Danielle Rosvally is a first-year PhD student. She finished her MA in English at Rutgers this past May and holds a BA from NYU in Elizabethan Theatre/Computer Science. In addition, she has also trained as an actor at such institutions as the American Globe Theatre, the Actor’s Institute, Shakespeare & Company, and the Royal Shakespeare Company. While at Rutgers, she taught Production and Acting to undergraduates. During that time, she also presented at the First Annual Rutgers M.A. Consortium, the New England Popular Culture Association Conference, and the New Jersey Writing Alliance 10th Annual Conference. She publishes anecdotes about her academic adventures via her blog; <http://www.daniprose.com>.

Megan Stahl is the recent recipient of a Graduate Student Council award for Outstanding Contribution to Undergraduate Education and a Summer Fellowship for Doctoral Research in the

Humanities at Tufts. She participated in an ASTR working session in Seattle with an essay on “(Dis)Identification in Paula Vogel’s *Hot ‘N’ Throbbing*,” and presented a paper entitled “Finding a Voice: Representations of Arab Women on the Post-9/11 American Stage” at the Tufts Graduate Research Symposium. This past spring, she was invited by the Communication and Media Studies Department to speak to Tufts students as part of a program called “Beyond *Entourage*: How to Break Into the Entertainment Industry.” In November, Megan directed a production of Liz Flahive’s *From Up Here* for Pen, Paint and Pretzels, and she continues to serve as the publicist for the Balch Arena Theater.

Max Shulman is a first year doctoral candidate. Last year, Max completed his master’s degree in theatre at Hunter College in New York City. His thesis project concerned the Yiddish playwright Jacob Gordin and his work, *The Yiddish King Lear*. Max was fortunate enough to spend a month in Kerala, India, last January, funded by a grant from the City University of New York. There, he studied Kathakali, and presented his work “Lost in Space: Sense Deprivation in a Willing Audience” at the CPRACISIS convention.

Catherine (Katya) Vrtis is a Ph.D. candidate. whose dissertation, “Black, White, and Red: The Radical Drama of Langston Hughes,” considers the writer’s plays from his first, *Mulatto*, to the last written before World War II, the six short plays in the *Limitations of Life* set. She is interested in the history of radical thought in America, the form and function of propaganda, Russian drama, and the early 20th century artistic *avant garde*. In 2010 she received the Tufts Graduate School Summer Initiative for Doctoral Studies in the Humanities fellowship to support her dissertation research and is a graduate fellow at the Center for the Humanities at Tufts.

ALUMNI

Virginia Anderson (Ph.D., ’09) completed her second year as Assistant Professor of Theatre in the Department of Theatre and Dance at Cal Poly in San Luis Obispo, California. She continues to teach courses in a variety of aspects of theatre history, among them “The AIDS Epidemic in Theatre and Film,” a course she had developed through the Cal Poly Experimental College last winter. She directed the musical *Falsettos* and worked with students to raise over \$1000 for local and national AIDS service organizations over the course of its run. In July, she taught musical theatre history and performance for the inaugural session of Oxbridge Academic Programs’ New York College Experience based at Barnard College, working with 125 students from 32 countries. She continues to serve as faculty advisor to Students’ Stage, the undergraduate theatre organization at Cal Poly, and now advises the campus *animé* club as well as university’s chapter of the Mortar Board national honor society. She was also appointed Academic Senate Representative to the Committee on HIV/AIDS. She was awarded two grants from the university’s Center for Teaching and Learning to facilitate student/faculty research and conference participation. Her article, “Plagues and Performance: Broadway Bares as *Danse Macabre*” was published in *Text and Presentation*, vol. 7; she also contributed a chapter entitled “How Broadway Has Cared: The AIDS Epidemic and the Great White Way” to *The 1980s: A Critical and Transitional Decade The Oxford Handbook of the American Musical* (2011). The books also included including her entry on scenography. Ginny presented her paper, “Broadway

Bares Over Time: The Embodiment of an Epidemic” on a concurrent paper panel at ASTR in Chicago and presented “Teaching the AIDS Epidemic Through Theatre and Film” at the Comparative Drama Conference in Los Angeles. She also served as an invited panelist for ATHE’s plenary response session, “Interdisciplinarity in Local Contexts: Theatre History,” with remarks entitled ““There’s a Place for Us’: The Pedagogy of Disciplinary Identification.” Ginny was also happy to accept an invitation to meet with graduate students at ATHE’s Graduate Student Symposium’s Career Development Workshop. Ginny completed her second year of service as the Vice-Chair of ATHE’s Theatre History Focus Group and, in August, assumed duties as Chair.

Luanne Aronen Rosenfeld, during 2010, adapted Rumer Godden’s book *The Story of Holly and Ivy* into a full-length musical. It received an Equity reading in Seattle in December 2010 and is currently undergoing revisions. She is also currently writing a short musical on politics and a new full length play dealing with the issues facing the "sandwich generation."

Noreen C. Barnes is in her thirteenth year at Virginia Commonwealth University, where she is Director of Graduate Studies in Theatre and an affiliate faculty member in the interdisciplinary Ph.D. program in Media, Art & Text. Last fall, she directed *The Beebo Brinker Chronicles* at Richmond Triangle Players, where she is Associate Artistic Director. She also vetted essays for *Theatre Annual* and *Theatre Symposium*, on which she serves as a member of the editorial board.

Mark Cosdon is the president of the American Theatre and Drama Society, an international organization with over 200 members. He served as guest editor of the *Journal of American Drama and Theatre*’s spring 2011 issue devoted to Theatre and Capitalism. At the October 2010 Works-in-Progress Conference at the University of Maryland, he presented a paper on the 1908 stage adaptation of Winsor McCay’s *Little Nemo in Slumberland*. In November 2010 he read from his book *The Hanlon Brothers: From Daredevil Acrobatics to Spectacle Pantomime, 1833–1931* at the Drama Book Shop in New York City. (Barbara W. Grossman was also part of the evening.) In May/June 2011, he taught a three-and-a-half-week study tour in Italy devoted to Renaissance art, culture, and theatricality. Subsequently, he spent two weeks in Sicily studying the remains of ancient theatres. At Allegheny College, where he is associate professor of theatre and performance studies, he directed Goldoni’s *The Servant of Two Masters*.

Emma Dassori began her position as Assistant Professor of Drama and Performing Arts Program Coordinator at Pine Manor College in January 2011. During the spring semester, on behalf of her students, she founded an undergraduate theatre club, the Pine Manor Drama Queens. In the company of three student directors, she directed in and oversaw a festival of one-act plays at the college in April, "Coming and Going," as well as a puppet show for preschool-age students at the Pine Manor Child Studies Center.

Rev. **Albert J. DeGiacomo** (Ph.D., '93), had a successful reading of *Dark Briars and Light Roses*, his two-act play about the Trappist monk, poet, and mystic Thomas Merton in April 2011 at the University of Kentucky, Lexington.

Ann-Marie Dittmann is the Public Programming Associate at the Arlington (Virginia) Public Library where she plans and facilitate a wide variety of adult programs including theater and dance performances, feature and documentary film series, and author talks. A new program beginning this fall, *Down Stage Center*, is a meet-the-artist series featuring artists from Synetic Theatre and WSC Avant Bard. She is currently contributing to a county-wide project, "Telling Arlington's Story," conducting interviews with county artists and arts producers as part of this series. Professional Theater activities this year included: Production Dramaturg, *Sunset Boulevard*, Signature Theater (Arlington, Va.); Dramaturg, ActiveCultures Sporticulture Festival; Consulting Dramaturg, *The Hollow*, Signature Theatre (Arlington, Va.). Since January 2011 she has served as a Helen Hayes Awards Judge for Theater Washington, the not-for-profit organization that promotes Washington DC area theater and administers the Helen Hayes Awards. Additional volunteer activities have included sitting on the grant review panel for the Arlington Community Foundation's Community Enhancement Grants for the Arts and Humanities.

Sean Edgecomb is Convener of the Bachelor of Creative Arts and Lecturer in Drama at the University of Queensland, Australia, where he was awarded a new staff research grant of \$12,000 and profiled as "excellent teacher." He also received a Phil Zwickler Memorial Research Grant from the Human Sexuality Collection at Cornell University for his project "Christopher Street After Dark: Gay Theatre Culture in Print, 1970-1980." He published "Inharmonious pursuits: performing racism at the Olympic games," in *Popular Entertainment Studies* (Sept. 2011) and directed *Flash Mob, I Am Australia* and *Harvest* by Manjula Padmanabhan. He delivered the papers "A Special Power of the Clown: the Legacy of Charles Ludlam in the Early Plays of Taylor Mac," at IFTR in Osaka; "Performance Art in Context: A Legacy" for the Creative Writing Seminar, UQ; and "Les Bons Mots: Marcel Proust and Charles Ludlam" for the Faculty of Arts, UQ. He served on several faculty committees and helped to judge the intercollegiate one-act play competition at UQ.

Iris Fanger (Ph. D. '72) spent two weeks in London, October 2010, to attend the Victoria and Albert Museum exhibit on Diaghilev's Ballets Russes and the 100th birthday party for the publication, *Dancing Times*. Her article on the exhibition appeared in the spring 2011, edition of the USITT journal, *Theatre Design & Technology*. She delivered a lecture on "American Ballet: The Russian Connection" at the Cambridge Center for Adult Education, Nov. 2010, which she repeated at the Boston Conservatory Summer Dance program, June 2011. In May 2011, she served as a judge for the National Choreography Competition of the National Society of Arts and Letters in Birmingham, Ala. She published a feature story on Larissa Ponomarenko, principal dancer at the Boston Ballet, in *Dance Magazine*, Jan. 2011; a feature story on Leonide Massine and George Balanchine at Diaghilev's Ballets Russes in *Dancing Times* and a major article on Bill T. Jones in the *Christian Science Monitor* (both Feb. 2011). She continues to write about dance and theater for the *Monitor* and the *Patriot Ledger*. She has been re-elected treasurer, Boston Theater Critics Association, which presents the annual Elliot Norton Awards for Boston Theater.

Eunice Ferreira is pleased to announce her recent hire as assistant professor in the Theater Department of Skidmore College, Saratoga Springs, N.Y. As an extension of her research on Cape Verde (West Africa), Eunice remains connected to diasporic activities. Last spring she served on the Conference Planning Committee for "Whose History is it? Interpreting Memory, History and Culture" sponsored by the Fox Point Cape Verdean Project, in collaboration with the Center for the Study of Race and Ethnicity in America, Brown University, and the Rhode Island School of Design. The event culminated with a Cape Verdean Festival for which Eunice also served as procession director.

Anne Fletcher, Associate Professor of Theater and Dramaturgy at Southern Illinois University Carbondale, completed her term as Book Review Editor for *Theatre Topics* (2009-11), was elected to the Executive Board of the American Theatre and Drama Society, and served on the Guest Editorial Board for the spring issue of the *Journal of American Drama and Theatre*. Her research on Eugene O'Neill's scene designers (presented as a paper, "Eugene O'Neill and the Horizons of American Scene Design" at the Eugene O'Neill Conference) was singled out for a travel/research award, from ATDS. She and Cheryl Black presented together on the Theatre Union at the Mid-America Theatre Conference, and she reviewed Barbara Wallace Grossman's *A Spectacle of Suffering: Clara Morris on the American Stage* for *Theatre History Studies* (Fall 2010). She also performed the role of Emma Goldman in a staged reading on the Provincetown Players, *Performing Bohemia*, with members of the Susan Glaspell Society at the O'Neill Conference.

Kyna Hamill co-produced *Dance in the Fells* in October 2010, a site-specific dance event, with **Wanda Strukus**. This highly successful event was awarded funding from the Medford and Winchester Arts Councils, and the Boston Foundation. In June, 2011, the project received a Gold Star Award from the Massachusetts Cultural Council; only 6 awarded to the 1000s of projects funded by the MCC in 2010. Kyna was a guest faculty member at Tufts in fall 2010 and taught a graduate seminar called "Staging War from Troy to Iraq". She attended the ASTR conference in Seattle and contributed to the Working Group on "The Media of Theater and Dance in History and Theory" with a paper on the "Speed of Change in Popular Entertainments & New Media." Kyna was also invited by the Department of Italian Studies at the University of Toronto to speak at their inaugural conference on the Legacy and Transformation of the *Commedia dell'arte*: her paper was entitled "Venetians Don't Ride Horses!" She also attended the Association for Core Texts and Courses Conference at Yale in April and presented a paper on "Core Texts and the Mind/Body Split." In May, 2010, Kyna became the Co-President of the Medford Historical Society. In June, she was hired as a full-time Lecturer at Boston University to teach in the Core Curriculum and English Department.

Danielle Herget has started her tenth year at Fisher College in Boston, where she was recently promoted to Associate Professor of Humanities. Beginning in July, Danielle also was named Director of the Honors Program, overseeing 80 students. Productions (directed, produced, and acted) for the September 2010-2011 season included *A Raisin in The Sun* (November 2010), *How I Learned to Drive* (February 2011), and *Sidecar Cabaret* (April 2011). Danielle is also working as a talent agent/manager for two professional actors in the Boston area. In March

2011, Danielle presented a paper entitled, "Circus Catching Fire: The Politics of Distraction in Suzanne Collins's *Hunger Games* Trilogy" at the Popular Culture of America/American Culture National Conference in San Antonio, Texas.

Lee Hotz is the science correspondent for *The Wall Street Journal*. He is also president of the Alicia Patterson Foundation, which every year funds independent journalism projects around the world. In addition, he is a Distinguished Writer in Residence at New York University, where he conducts a master class seminar at the Arthur L. Carter Institute of Journalism. There, Lee emphasizes the practice of long-form narrative journalism in all media. To discuss their work, he has brought in authors, reporters and editors from *The New Yorker*, *Wired*, *National Geographic*, National Public Radio, *The New York Times*, *Time*, *Scientific American*, *The Wall Street Journal*, *Nova*, the Associated Press and *The Los Angeles Times* -- even two Nobel laureates. In 2010, he returned to the South Pole -- for the fourth time -- as part of a research group studying climate change in Antarctica. He gave an invited talk on that expedition at the 2010 TED Global conference at Oxford University. The TED organizers posted a video of the talk on YouTube at http://www.youtube.com/watch?v=zRf_JTNW4. Among other things in 2011, Lee helped judge the Pulitzer Prizes for Letters, Arts and Drama, serving on the three-person panel that judged the Pulitzer Prize in General Nonfiction, which this year went to Siddhartha Mukherjee's *The Emperor of All Maladies*. He had also been a judge in 2008, when the prize went to Saul Friedländer's *The Years of Extermination: Nazi Germany and the Jews, 1939-1945*.

Elva Ellen Kowald (M.A., '74). "A few years after graduation, I followed up with an MBA in marketing from Northeastern and have been in marketing in the "local business" – high tech - ever since. I keep exploring that drama-marketing connection – and to this day use many of the same skills in presentations, focus groups, speaking engagements! I am currently Global Product Marketing Manager, Consumer Healthcare IT Products for GE Healthcare. My focus is patient portals and patient engagement, continually exploring the "role" of the patient in the healthcare process. In 2011, I presented at several GE Healthcare users forums around the country including the GE Centricity Business National Users Conference and the GE Centricity Healthcare Users Conference."

Jenna L. Kubly co-convoked and presented a paper for the panel "Weathering the Wars: Company in the American Theatre in Times of War" at the Mid-America Theatre Conference (March 2011), as well as co-convoking the working group "Power and Performance: War on Stage" at the ASTR conference (Nov. 2010). She served as assistant director/dramaturg for productions of *All Things New* at North Heights (Apr. 2011) and *She Loves Me* at Bethel University Summer Theatre (July 2011). Jenna also co-chaired the ASTR GSC Silent Auction Committee (Nov. 2010) and completed her first term as GSC Secretary.

Kevin Landis (Ph.D. '09) is assistant professor and director of the Theatre Program at the University of Colorado Colorado Springs. In the past year he has directed *The Merry Wives of Windsor* and *The Inspector General* at THEATREWORKS and has produced the *Prologue*

Lecture Series (guests included Oskar Eustis, Stacy Klein and Double Edge Theatre and Laurence Senelick). He acted professionally at THEATREWORKS in *The Chekhov Letters* and *Church*. Conference presentations were made at IFTR in Osaka, Japan, and AITNER in Athens, Greece.

Theresa Lang. “This year I taught classes at Boston College and Stonehill College, directed stage readings of a couple of new works, and completed my second year as the regional Dramaturgy Chair for the Kennedy Center American College Theatre Festival. The 2011 festival time was busy as I was an invited respondent to another regional festival, conducted workshops, mentored student dramaturgs, and read for the theatre history research award and a playwriting competition. Finally, this summer I had the privilege to work as the Associate Director of the inaugural New Play Dramaturgy Intensive at the Kennedy Center.”

Daphne Pi-Wei Lei is Associate Professor of Drama at the University of California Irvine. She just published *Alternative Chinese Opera in the Age of Globalization: Performing Zero* (Palgrave Macmillan, 2011), a study of contemporary innovative forms of traditional operas on the Pacific Rim. It provides an in-depth examination of local performances and balances discourse on the local and global, personal and political, national and transnational, tradition and innovation, center and peripheries, home and diaspora in the age of globalization. She currently serves on the Executive Committee of ASTR and on the editorial board for *Theatre Survey*.

Hugh K. Long (PhD '10) had a productive year as an Adjunct Professor at Eastern Connecticut State University (Fall '10 & Spring '11), University of Massachusetts Lowell (Fall '10), Northern Essex Community College (Fall '10), and as a Lecturer at Tufts (Spring '11). Hugh was also the Acting for Film Instructor this past summer for the New York Film Academy - Harvard Summer Program. Hugh had the opportunity to conduct a workshop of First Folio Acting for the KCACTF-Region 1 2011 Festival at Fitchburg State University. He served as the fight coordinator for *The Alchemist* at Tufts; a new Boston-based web series, *617: The Series*; and a short film *Ordinary Man* starring Ethan Embry and directed by Michael Yebba. Finally, Hugh appeared on this past year's Academy Awards over Christian Bale's shoulder in The Best Supporting Actor clip of *The Fighter*.

Marti LoMonaco was Guest Curator of a major theatre history exhibition for the Fairfield Museum and History Center in Fairfield, Conn. *BRAVO! A Century of Theatre in Fairfield County* highlights three local theatres with national reputations: American Shakespeare Festival Theatre in Stratford; Lucille Lortel's White Barn Theatre on the Norwalk/Westport line; and the Westport Country Playhouse, which is the only one of the three still actively producing, and which transformed from summer stock to regional status in the past ten years. The exhibition also includes five theatre arts interactives in the actor's craft, reading/writing plays, and in scenic, lighting, and costume design which aid visitors in understanding the role of diverse theatre artists. The exhibition, located 5 minutes off I-95 in southeastern Connecticut, will run through March 18, 2012. For further information: www.fairfieldhs.org.

Scott Malia served as a Visiting Assistant Professor of Theatre at College of the Holy Cross for

the 2010-2011 year. There he directed the fall production of Noël Coward's *Hay Fever* as part of the Department's season. In spring 2011, Scott was appointed Assistant Professor of Theatre at Holy Cross. In the summer, his proposal for the Andrew W. Mellon Summer Research Program in the Humanities was accepted and he oversaw the development of a research-based performance project by two of his students. The project, entitled *Hatebook*, explored the issue of cyber-bullying and its impact on LGBT youth.

June Mamana Guertin teaches World Theatre at Emerson College.

Heather S. Nathans is Professor of Theatre in the School of Theatre, Dance, and Performance Studies at the University of Maryland. Nathans co-edited *Shakespearean Educations: Power, Citizenship, Performance* (University of Delaware Press, 2011) and published an essay in *Theatre Historiography: Critical Interventions* (University of Michigan Press, 2011). In spring 2011 she was the guest of the National Academy of Chinese Theatre Arts in Beijing which is developing a collaborative production with the University of Maryland. This year she received a John Simon Guggenheim Foundation Fellowship for work on her new book *Hideous Characters and Beautiful Pagans: Performing Jewish Identity on the Antebellum American Stage*. She also received fellowships from ASTR, the Mellon Foundation, and the American Jewish Archives and was elected a member of the Massachusetts Historical Society. This summer she concluded her term as President of the American Theatre and Drama Society. She is the new editor of the Studies in Theatre History and Culture Series for the University of Iowa Press.

Amanda Nelson is in her tenth year as Deputy Director of Development of the Alvin Ailey Dance company. In that capacity, she oversees individual giving programs, corporate and foundation support, and government relations. Her day-to-day responsibilities include supervising a full-time staff of five; working closely with the Chairman of the Board and Board of Trustees; cultivating major donors; directing grants and corporate support; facilitating multi-stakeholder sponsorship negotiations and activations; developing both traditional and online marketing campaigns; overseeing cultivation and stewardship events; and maintaining the organization's relationships with political representatives and lobbyists. The company is doing well (despite the economy). This past spring, she presented "Unlock the Potential of Online Outreach" at the *Arts Reach* conference, New York City, and "Building a Donor Base through Membership" at the King Baudouin Foundation's New York conference Factors Critical to Success in Fundraising and Development – The American Model. This past summer, she was "on the road" with the Company for a few of its stops along its International Tour in Berlin, Zurich and Frankfurt. In July, she brought 26 VIPs to Berlin as part of the International Ailey Partners program.

Callie Oppedisano is an independent theatre scholar in Salt Lake City, Utah, and focuses her research on contemporary Mormon theatre. Recent conference presentations include "The Mormon War: Salt Lake Acting Company and Julie Jensen's *Two Headed*" at Mid-America Theatre Conference in Minneapolis (March 2011) and "Performing the Archival Landscape: 'That Which Will Not Go Away'" in Julie Jensen's *Two-Headed: A Tale of History*" at the Mormon History Association Conference in St. George, Utah (May 2011). She is also an active

theatre reviewer for Utah Theatre Bloggers Association, and her book review of *American Women Stage Directors of the Twentieth Century* by Ann Fliotsos and Wendy Vierow appeared in the October 2010 issue of *Theatre Survey* (51.2, 333-335). In addition to these scholarly pursuits, she can be found in the classroom at Brigham Young University where she is a guest lecturer.

Nancy Taylor Porter is an Associate Professor of Theatre and Chair of the Department of Theatre at Illinois College in Jacksonville, Ill.. She was one of the primary architects in developing the new college-wide general education program. She was also invited to be a guest speaker at a faculty and staff retreat held at Nebraska Wesleyan to advise the university about workload reorganization. Active in promoting undergraduate research, Nancy was a co-author of a poster presented recently at the Gateways to Best Practices Conference of the Council on Undergraduate Research. In the spring issue of *Shakespeare Bulletin*, she published a review of The Acting Company's touring production of *Romeo and Juliet*. She is currently directing *Snapshot*.

Dassia N. Posner recently accepted a position as Assistant Professor in the Department of Theatre at Northwestern University, where she will teach MFA, Ph.D, and undergraduate students. In her previous appointment at the University of Connecticut, she taught classes on the history of directing and developed two new courses: "Script Analysis" and "Dramaturgy 1." She was also Dramaturg at Connecticut Repertory Theatre, where, during the 2010-2011 season, she worked on *Othello*, *A Flea in her Ear*, *Pride and*, and mentored student dramaturgs for productions of *The Last Days of Judas Iscariot*, *A Dream Play* and *Urinetown*. She presented papers at conferences: "Global Theatre or Global Drama? Teaching Global Theatre: Applications in the Classroom" (ATHE, 2011), "American Expressionist Plays in Moscow: Alexander Tairov's *The Hairy Ape* and *Machinal*" (ASTR, 2010), and "Sculpture in Motion: The Puppetry Innovations of Nina Efimova" (Puppetry & Postdramatic Performance, 2011). She helped to organize the first international scholarly conference in the U.S. on puppetry and performing objects. At this conference, "Puppetry & Postdramatic Performance: An International Conference on Performing Objects in the 21st Century" (featuring Peter Schumann and Eileen Blumental as its keynote speakers), over seventy-five scholars and artists from fourteen countries presented papers or workshops. Dassia's publications this year include two book reviews as well as original audience materials for productions at Connecticut Repertory Theatre. She is continuing work on her book manuscript, *The Director's Prism: E.T.A. Hoffmann and Russian Modernist Directors* and is co-editing a collection on contemporary puppetry scholarship. Professional affiliations include the Davis Center for Russian and Eurasian Studies (Harvard University), American Society for Theatre Research, and Association for Theatre in Higher Education; she is a Member-at-Large for ATHE's Dramaturgy Focus Group.

Daina Robins continues to chair the Theatre Department at Hope College and directed *Almost, Maine* and *Gone Missing* during the past academic year. She spent a week with Double Edge Theatre during the summer and attended the Edinburgh Fringe Festival for the first time.

Robert (“Doc”) Roth is Library Director of the English High School in Jamaica Plain. One of his students competed in the August Wilson Monologue Competition and was selected to perform at the Huntington Theatre Gala Fundraiser. Roth attended the School Library Journal Leadership Summit in Chicago, the Massachusetts School Library Association Conference in Sturbridge, and the American Library Association (ALA) Midwinter Meeting in San Diego and Annual Conference in New Orleans. As Councilor at Large, he served on the ALA Council, Committee on Legislation and *ad hoc* group charged with drafting the Resolution on Access to and Classification of Government Information in recognition of which the ALA Washington Office received an invitation to the White House. He is also a member of the AASL/ACRL Interdivisional Committee on Information Literacy.

Raymond Saraceni is currently teaching at Villanova University in both the Theatre Department and the Center for Liberal Education. During the past 12 months he also appeared onstage in a few different roles: as Jack Dempsey's manager Doc Kearns in the world premiere of D.W. Gregory's *Molumby's Million* (Barrymore nomination for best production of a new play) and as the serial killer John Christy in Howard Brenton's *Christy in Love*, performed at Philadelphia's Eastern State Penitentiary. Both of these productions were mounted by Iron Age Theatre, which has recently reformulated its mission to include the development and production of new plays that explore aspects of the region's history and patrimony. To this end Ray wrote two full-length plays, one an adaptation of George Lippard's infamous 1845 novel called *Quaker City Gothic*, and another called *Maroons: the Anthracite Gridiron* about the 1925 NFL champions from Pottsville, Pennsylvania and the league title taken away from them. The latter will be staged later in October in Pottsville before its official opening in November. He also presented a paper in March for the Society of Early Americanists; the topic was the 1778 Meschianza and the ghost of John André in eighteenth- and nineteenth-century Philadelphia.

Barbara Schofield is a resident director and Literary Manager of the Open Fist Theatre Company in Hollywood, where she's been a member for the last four years. Her directing assignments this year included the Los Angeles premiere of Tom Stoppard's *Rock 'n' Roll* for Open Fist and Arthur Miller's *Incident at Vichy* for the BFA Performance Series at AMDA. She is currently directing Sophie Treadwell's *Machinal* for Open Fist to open Oct. 14th. She was nominated Best Director of a Comedy by the *L.A. Weekly* for Open Fist's production of *Stage Door*. Also for Open Fist this year, she co-produced its participation in the Hollywood Fringe Festival, the third annual summer *First Look Festival of New Plays*, and three mainstage productions in rep with five staged readings -- all world premieres. Barbara is an official Ovation Voter for the Los Angeles Stage Alliance, L.A.'s OBIEs. Last June she attended, by invitation, the Directors Lab West Conference at the Pasadena Playhouse (the West Coast offshoot of the Lincoln Center Director's Lab). And she still serves as a Master Acting Teacher at the American Musical Dramatic Academy and College of the Performing Arts. In her spare time, she is prepping a production of Tennessee Williams's *Battle of Angels* for next year and trying to figure out how to get the rights to Stoppard's *The Coast of Utopia*. Her son John appeared in her production of *Rock 'n' Roll*, and is currently a member of two acting companies, having played Malvolio in *Twelfth Night* this past September.

Christopher Scully. “The past year has brought a mix of continuity and change. I again served as a Visiting Assistant Professor at Bridgewater State University, designing lights and serving as technical adviser for the Lab Theatre production of *The Laramie Project*, as well as writing and teaching an online hybrid course in Theatre Production during the spring. I also continued to design lights for productions of the Suffolk University Performing Arts Office, including their well-received production of *bare*. In May, I was named the Assistant Headmaster of Taunton High School, an urban high school housing 2400 students in grades 8-12, where I had previously taught AP Latin and English for the past ten years.”

Kathleen Sills (Ph.D.) is currently Chair of the Department of Visual and Performing Arts at Merrimack College in NorthAndover, Mass. She directed a production of Ken Ludwig's *Moon Over Buffalo* in fall 2010. Sills presented a paper entitled "Mid-Twentieth Century Actor Training: Krause, Humanities, and the Anti-Conservatory" at the first Annual Chicago Theatre History Symposium in May, 2011. Dr. Sills serves on the Directing Team of Region 1 of Kennedy Center American College Theatre Festival where she is also an active respondent. She spent the summer of 2011 co-leading The Genesis Project, a documentary theatre company, conducting research and interviews for a production entitled *The 9/11 Effect*.

Susan Thompson continues to teach theater at Commonwealth School and lecture at Boston College. Her play *Boundless as the Sea* was published *Boston Theater Marathon XI, 2009 Anthology* (Smith and Kraus, 2010) This past year at Commonwealth she directed an adaptation of Ugo Betti's *The Queen and the Rebels* and *Twelfth Night*. She received a grant to travel to France this summer to attend an improvisation workshop at the Roy Hart Centre and, upon return to the States, to develop further her salon piece *Haunted By Waters*, based on archival letters and memoirs. The piece was performed by Pilgrim Theatre at a farmhouse in Ashfield, Mass in fall (2010, with Susan and Kermit Dunkelberg under the direction of Kim Mancuso. Susan directed Jeanne Beckwith's new short *Doll Hospital* for the Boston Theater Marathon in spring 2011 and continues to tour her children's show *This Shining Earth* for area schools.

Gwendolyn Waltz lectured in October 2010 on theatre-and-film hybrids at the CUNY Graduate Center for film historian Matthew Solomon's Film History course. She continues to support her son Nick Pentzell in his work as a writer, conference presenter, and autism advocate; along with Nick, Gwen was interviewed and contributed comments to Sally R. Young's *Real People, Regular Lives: Autism, Communication & Quality of Life* (2011). She is awaiting publication of *A Companion to Early Cinema* (Andre Gaudreault, Nicolas Dulac, and Santiago Hidalgo, eds.), for which she wrote a chapter. On a couple of fruitful research trips this year, she discovered a number of scripts for multi-media full-length plays and vaudeville sketches/playlets. Just as exciting, she identified several surviving films that were used in hybrid productions.

Arnold Wengrow (G '67), professor emeritus of drama, University of North Carolina at Asheville, wrote the chapter on designer Howard Bay for *Late and Great: American Designers 1960-2010*, the 2010 monograph published by the United States Institute for Theatre Technology (USITT) for its 50th anniversary; he wrote *Great Music, Great Memories*, a history published in

2010 by the Asheville Symphony for its 50th anniversary; he is an arts and features correspondent for the *Asheville Citizen-Times* newspaper and the book review editor for *Theatre Design and Technology*, the Journal of USITT.

Timothy Wutrich (M.A. '88, Ph.D.'92) is in his fifth year at Case Western Reserve University in the Department of Classics. He teaches Latin language and literature, Greek and Roman literature and civilization in translation, and regularly teaches an upper level course Greek Tragedy. He has been active in the American Philological Association, especially its Committee on Ancient and Modern Performance (CAMP), most recently playing a role in Aristophanes's *Thesmophoriazusaie*. He was selected as a program scholar for the "Ancient Greeks/Modern Lives" project sponsored by Aquila Theatre, the Urban Libraries Council, the American Philological Association, the Center for Ancient Studies at New York University, and the Harvard Center for Hellenic Studies (<http://aquilatheatre.com/home/ancient-greeksmodern-lives-press/>). Vergil is one of Dr. Wutrich's great passions. A life member of the Vergilian Society, in summer 2011 he and his wife, Tufts alumna Annie Pécastaings, led a tour for the Vergilian Society in "Roman Gaul." Moreover, each spring Wutrich organizes "Vergil Week," a week-long celebration of the poetry of Vergil that includes a scholarly symposium, contests in Latin recitation and art creation, a full reading of the Aeneid, and a footrace. The 2011 festivities during Vergil Week included an interdisciplinary staged reading of Book IV, the "Dido Tragedy" at the Cleveland Museum of Art, directed by Wutrich.

Kathleen Weinstein. "Back in 2002, when I could not make ends meet as an adjunct at BC and Quincy College, I used my skills and experience in arts administration to transition into a career in non-profit development. I was a successful fundraiser at the Museum of Science in Boston and later the Utah Museum of Fine Arts before the birth of my daughter. Currently I am a free-lance grant writer and most recently crafted narratives for a telecom company applying for USAID funding to initiate charity projects in Afghanistan."

Michael Zampelli, SJ (Paul Locatelli, SJ, University Professor) began service as Rector of the Santa Clara Jesuit Community. In this capacity he serves on the University Board of Trustees (Executive Committee and Academic Affairs Committee). Michael continues to teach in the Department of Theatre and Dance (Cultures and Ideas, Acting for Non-Majors, Theatre History) and serves on the Rank and Tenure Committee in the College of Arts and Sciences. In March 2011 he presented at the OUT THERE Conference (LGBTQ issues on Catholic campuses). Michael was invited by his alma mater, Georgetown University, to give the Bellarmine Lecture on the topic of the distinctiveness of Jesuit education (September 2010). He continues to serve on the Board of Directors of the Catholic Association for Lesbian and Gay Ministry. His essay, "Opera News: Jesuits, Catholic Imagination, and the Staging of Cultural Conversations" was published in *Catholic Theatre and Drama: Critical Essays*, ed. Kevin Wetmore, Jr. (McFarland, 2010).