

**TUFTS UNIVERSITY
DEPARTMENT OF DRAMA AND DANCE**

ANNUAL NEWSLETTER OF THE GRADUATE PROGRAM

September 2012-September 2013

The term “year of transition” is over-used, but it applies most aptly to the past academic year of our department. Downing Cless, who was serving as chair, announced his retirement, and the Hill realized that this was the time for us to hire a new senior faculty member. After a rigorous search, the unanimous choice of faculty, students and staff was an alumna, Heather Nathans. Heather’s eminence as an historian and her prominence in the profession will shed luster on our program; she has already proved to be a very effective “new broom,” sweeping out the cobwebs. Dean Pepall, a great friend of the department, stepped down, and for the coming year Dean Berger-Sweeney will serve as Dean of Graduate Studies *pro tem*. We enrolled a large class of graduate students (9), which demonstrates that the current national debate about the value of an advanced degree in the arts and humanities has not dissuaded many from following their inclinations. The second year students organized a lively panel of dramaturgs and dramatists for their symposium and one of our Ph.D. candidates was made a fellow of the Center for the Humanities at Tufts. For the second year in a row, we participated with the English Department in the nationwide graduate-student research conference, and one of our own won an award in the Spring Tufts graduate research competition. Our presence at conferences continues to be strong, and many students have had papers accepted both for presentation and publication, while our alumni see their dissertations turning into books.

Laurence Senelick,
Director of Graduate Studies in Drama

PH.D. DISSERTATIONS COMPLETED

2013

Fiona C. Coffey "Challenging the Peace: Counternarratives of Northern Irish Women Playwrights, 1980-2010" (Barbara W. Grossman)

Hesse F. Phillips "Of Beasts and Men: Animal Bloodsports in Early Modern England" (Downing Cless)

Linda Lau "Performing the City: Finding a Place Called Home in Contemporary Hong Kong Activist Theatre" (Downing Cless)

Michael Lueger “Private Lives on the Public Stage: Celebrity and Antebellum Theatre” (Laurence Senelick)

Alyssa Erin Schmidt “After History: Famine Plays of an Gorta Mór and the Holodomor”
(Downing Cless)

FACULTY

Highlights of the past year for Professor of Drama **Barbara Wallace Grossman** include chairing the search committee for the Department of Drama and Dance’s new Chair. Consistent with her ongoing commitment to Holocaust and Genocide Studies, she traveled to Prague in May with the Terezín Music Foundation, a non-profit organization dedicated to honoring the musical legacy of artists lost in the Holocaust, and visited the Terezín (Theresienstadt in German) concentration camp for the first time. In July she was part of a small group of Tufts administrators, faculty, staff, students, and Tufts-affiliated philanthropists who gathered in Talloires for a conference she helped to organize, “Addressing Mass Atrocities and Genocide: Education and a Call to Action.” While there she presented a paper, “The Holocaust, Genocide and the Arts,” and is now working with other faculty from across the university to develop IMAGE: Initiative on Mass Atrocities and Genocide at Tufts. In June she and her husband, State Treasurer and gubernatorial candidate Steve Grossman, were honored with the Synagogue Council of Massachusetts’ Community Service Award. Creative work continues to engage her. In October 2012 she served as Narrator for *The Promised Land*, a program on the Jewish immigrant experience in Boston, at the Arsenal Center for the Arts in Watertown. In December, she was the Narrator for Honegger’s *King David*, an oratorio performed by the Zamir Chorale in Newton. She sings with Temple Emanuel of Newton’s adult choir as well as in its Shabbat Alive services on occasional Friday nights throughout the year. At Tufts she has begun work on *Rent*, which will run in the Arena in February 2014. In terms of professional and community service, during the past year she continued as Vice Chair of the Massachusetts Cultural Council and as a member of the American Repertory Theater’s Board of Advisors, as well as on the Hadassah Brandeis Institute’s Academic Advisory Committee. Last April, she traveled to Washington, DC, to serve on a panel on America’s Historical and Cultural Organizations for the National Endowment for the Humanities. At Tufts she chaired the Academic Awards Committee and was Ombudsperson for the Grievance Panel (which she now chairs), co-chaired the Tisch College of Citizenship and Public Service Faculty Executive Committee, and served on the Executive Committee for the Graduate School of Arts and Sciences. She was a member of the Academic Standing and Honors Committee, as well as the Advisory Boards for the Center for the Humanities, Communication and Media Studies, International Letters and Visual Studies, and Judaic Studies. She also served on the Task Force on the Student Experience. In addition to teaching courses ranging from Voice & Speech to Contemporary Musical Theatre, Early Modern Theatre and Confronting Genocide on Stage and Screen, during the past year she continued to advise doctoral dissertations, masters and undergraduate theses, and capstone projects. She also was directing mentor and vocal coach on a production for *Torn Ticket II*.

Heather S. Nathans. Heather officially stepped into her new role as the President of the American Society for Theatre Research. She published “A Glorious Rising for Liberty: Slave Rebellions on the National Stage,” in the new *Cambridge Companion to African American Theatre* (alongside Monica Ndounou), as well as “Worth a Thousand Words: In Search of the

Right Image,” for the *Festschrift* in honor of Phillip Lapsanky at the Library Company of Philadelphia. She contributed to a digital media project on *A Midsummer Night's Dream* for Luminary Digital Media (supported in part by the Folger Shakespeare Library). And she is a consultant and contributor for an upcoming exhibition on early Jewish American culture that will open at New York’s Center for Jewish History in March 2014. Throughout the past year Heather continued her work as editor for the University of Iowa's *Studies in Theatre History and Culture* series, reviewing roughly forty new projects. In the spring of 2013 she had the pleasure of giving a plenary address at the interdisciplinary conference on “Landscapes: Performing Space & Culture” at the University of Illinois, Urbana-Champaign, and this summer she participated in several roundtables and panels at ATHE (featuring many Tufts alums and faculty). In August she completed the editorial work on the forthcoming *Oxford Handbook of American Drama*. But in the biggest and most exciting change of all, Heather made the move from the University of Maryland back home to Tufts where she joined the faculty as Professor and Department Chair. She is grateful for the many good colleagues and students she had at UMD, and is looking forward to an equally rewarding experience here among the Jumbos!

Professor **Laurence Senelick** directed the North-American premiere of the Colombian black comedy *Our Private Lives* by Pedro Miguel Roza and performed *Krapp's Last Tape*, directed by Noe Montez (both in the Balch Arena Theatre). In addition to his usual duties as Director of Graduate Studies, he served on the Provost’s Committee on Research and Scholarship; the Search Committee for the New Chair of Drama and Dance; and the Committee to Commission the Jumbo Sculptor. He was also appointed to the new Library Committee of ASTR. Prof. Senelick published four scholarly essays: "On the Eve: The Theatre in Russia 1911-1914," in *'Victory Over the Sun'. The World's First Futurist Opera*, ed. R. Bartlett and S. Dadswell (University of Exeter Press, 2012); “The Offenbach Century,” in *The Art of Theatre*, ed. Claire Moran (Peter Lang, 2013); “Pictures in Stone: Lithographed Trade Cards and the American Theatre,” *Journal of American Drama and Theatre* (Spring 2013); and “Sex, Death, Dickens and the Early American Musical,” *Popular Entertainment Journal* (2013). For the Historiography Working Group of the International Federation for Theatre Research, he presented “The Force of Necessity, or The Accidental Evolution of the Moscow Art Theatre Prague Group” (Barcelona, July 2013). He also published reviews of *Memories of Chekhov*, ed. P. Sekirin (McFarland, 2011) in *The Russian Review* and of *Russian Culture and Theatrical Performance in America 1891-1933* by Valleri Hohman in *Nineteenth Century Theatre and Film*. His translation of *The Seagull* was performed by the Players of Utica and of *The Cherry Orchard* by the Commonwealth Players, Boston (Nov. 2012). He vetted an article for *The Journal of Victorian Culture*, book proposals for Yale University Press, *Popular Entertainment Studies* and *Nineteenth Century Theatre and Film*, and evaluated research grants for the European Research Council. A 30-minute interview with him appears on the new Criterion special edition DVD of *La Cage aux folles*. He was appointed to the advisory boards of *Comparative Drama* and of "Second Avenue Meets Broadway," an exhibition on Yiddish Theatre at Museum of the City of New York. He was also named to the advisory editorial board of *Transnational Theatre Histories*, Palgrave Macmillan. His translation of Stanislavsky’s letters (Routledge) is about to appear and next year will see his documentary history of Soviet theatre (Yale University Press).

Associate Professor **Downing Cless** had his 2010 book *Ecology and Environment in European Drama* (Routledge) selected to be the focus of a plenary session titled “Author Meets Critics” at the Comparative Drama Conference in Baltimore during April. Having completed a three-year term as department chair in June, he headed into a year’s research leave before retirement in May of next year. In addition to a few carry-over duties from chairing as well as teaching the Directing courses one more time, Downing is focusing his leave on dramaturgy for the world premiere of a play about climate change in the Arctic, *Sila* by Chantal Bilodeau, at Central Square Theater next April. He also will be researching and writing an article about a variety of recent plays about climate change. He maintains his long-time service on the Underground Railway Theater board of directors and on the Central Square Theater finance committee. At Tufts he continues to be a member of a working group on film and media studies that is starting to design a major and is involved in the hiring of a chaired senior scholar in those fields. As a member of the P.T. Barnum Award committee since it was started, he will be a part of the planning for the tenth anniversary event in New York in June.

Assistant Professor **Natalya Baldyga** was a Neubauer Faculty Fellow for 2012-13. The Fellowship is sponsored by the Neubauer Fund for Faculty Excellence and is awarded to “exceptional scholars whose work will elevate the University's academic stature and reputation.” She continues to work with colleagues Wendy Arons, Michael Chemers, and Sara Figal to produce the first complete and fully annotated English translation of G. E. Lessing’s seminal *Hamburg Dramaturgy*. The translation, which is funded by a “Scholarly Editions and Translations Grant” from the National Endowment for the Humanities (NEH), can be found in its online serial format at <http://mcpres.media-commons.org/hamburg/>. A print edition of the translation, with introductory essays placing the work in its historical and intellectual context, is under contract with Routledge with a target publication date of early 2016. This summer, Natalya completed an encyclopedia article, “Nationalism,” for *The Wiley Encyclopedia of British Literature 1660-1789*. In fall 2012, she traveled to Wolfenbüttel, Germany, to present “*The Hamburg Dramaturgy* in the Digital Age” with Wendy Arons at a conference co-sponsored by the Lessing-Akademie Wolfenbüttel and the Lessing Society, “Lessings *Hamburgische Dramaturgie* im Kontext des europäischen Theaters im 18. Jahrhundert.” In spring 2013, she directed her first production for the Department of Drama and Dance, Charles Mee’s *bobrauschenbergamerica*, in collaboration with Daniel McCusker. Natalya also served as a panel participant for Whistler in the Dark’s *Vinegar Tom* “Scholah Hollah,” directed a staged reading for Whistler (*Shadow Trees*), and filmed a cameo appearance for Five Sisters Productions’ “Old Guy” project. In addition to teaching graduate and undergraduate courses in the past academic year, she has served on dissertation, comprehensive exam, and honors thesis committees. She completed her term as chair of the Nominating Committee for the American Society for Theatre Research and continues to serve as a member of the executive board of the Tufts chapter of Phi Beta Kappa.

Assistant Professor **Noe Montez**’s recent articles include “Keepin’ It 100: Recovery Performances in Cleveland Public Theatre’s Y-Haven Project,” *Theatre Topics* (March 2013) and “Money the Hard way: Performing Rehabilitation at the Oklahoma State Penitentiary Rodeo,” *Texas Theatre Journal* (2013). He continues to make substantial progress with his manuscript

about post-dictatorial Argentine theatre, which he will complete during his 2014 junior leave. Professor Montez presented papers at this year's Association for Theatre in Higher Education Conference in Orlando, Florida and the American Society of Theatre Research conference in Nashville. In addition to teaching graduate and undergraduate courses this past academic year, Noe has served on dissertation, comprehensive exam, honors thesis committees, and as a reader/advisor of several senior projects in American Studies. In April, he received a \$10,000 grant from the Nat R. and Martha Knaster Charitable Trust which will fund supplemental programming for his fall 2013 production of *Welcome to Arroyo's* in Balch Arena Theatre.

Assistant Professor **Monica White Ndounou** completed *Shaping the Future of African American Film: Color-Coded Economics and the Story Behind the Numbers* (forthcoming Rutgers University Press, 2014). She published "Drama for 'Neglected People': Recovering Anna Julia Cooper's Dramatic Theory and Criticism from the Shadows of W.E.B. DuBois and Alain Locke" in *The Journal of Dramatic Theory and Criticism* and "Early Black Americans on Broadway," in *The Cambridge Companion to African American Theatre*. She taught three undergraduate courses and a graduate seminar and was one of two faculty representing Tufts at the "3 Million Stories" arts graduates conference at Vanderbilt University. She also presented her research at the Association for Theatre in Higher Education (ATHE) and was an invited guest speaker at Harvard University in September 2013. Ndounou was nominated for a Tufts Distinction Award in the Extra Mile Category, to represent Tufts for a National Endowment for the Arts (NEA) Artworks Grant and a National Endowment for the Humanities (NEH) Summer Stipend for two consecutive years. She was recently awarded a Faculty Research Award for the Method acting and Black Americans project, which consists of a book-length study, documentary film and digital archive. Ndounou is part of the cross-campus collaborative effort to develop a film studies program at Tufts.

Adjunct Professor **Tom Connolly** published the essay "Neither Fallen Angel nor Risen Ape: Desentimentalizing Robert Smith" in Eugene O'Neill's *One-Act Plays: New Critical Perspectives*, edited by M. Y. Bennett and B. D. Carson (Palgrave Macmillan, 2012); and the article "Challenging Traditional Approaches to Eugene O'Neill" in the *Ostrava Journal of English Philology* 4, 1(2012). He continues on these editorial boards: *New England Theatre Journal* and *The Ostrava Journal of English Philology*. He delivered the papers: "Re-righting" Finland's Winter War: Robert E. Sherwood's *There Shall Be No Night[s]*" at the ASTR conference, Nashville (Nov. 2012) and "Updike Transfigures You and Me: Mediation and Cinematic Technique in *In the Beauty of the Lilies*" at the Second Biennial John Updike Society Conference (Boston, June 12-16, 2012) and the lecture: "Rossini on the Razor's Edge, or "Cutting it Close with the Barber of Seville," at the Boston Public Library for the Boston Lyric Opera (February 14, 2012). Connolly reviewed an article for the Australian journal, *Popular Entertainment Studier* (Winter 2013). He performed in a concert reading of "Performing Bohemia: The Masses, The Players and the People," at the American Literature Society conference in Boston, May 2013. He reviewed manuscripts for Routledge, Palgrave/Macmillan, Houghton-Mifflin, and Bedford/St. Martin's and was awarded a faculty research assistance grant by the College of Arts and Sciences of Suffolk University for the 2012-2013 academic year. He is a member of ASTR, IFTR, The Eugene O'Neill Society, The American Theatre and Drama

Society, and The Noel Coward Society. He continues to be a Speaker on the Public Broadcasting System/National Public Radio Forum Network and a member of the School Committee of the Town of Marblehead. He was elected secretary of the committee in June.

CURRENT STUDENTS

Patrick Bradley continues to work as an Adjunct Professor at Eastern Connecticut State University, teaching courses on "World Theatre History: Ancient to 17th Century," "Introduction to Theatre Arts," "American Theatre," and "Dramatic Theory and Criticism." This past year he attended two academic conferences, participating in a writing workshop at the American Society for Theatre Research and speaking on the performative nature of autobiographies at Performance Studies International. Once again Patrick served as a judge for the Massachusetts Educational Theatre Guild's High School Drama Festival. He also continued to research his dissertation on the theatricality of professional wrestling, and recently spent several days traveling behind-the-scenes with members of Squared Circle Wrestling.

Daniel Ciba. In the past year, Dan Ciba worked as a wardrobe supervisor at the Lake Dillon Theater Company in Colorado, designing *The Prince* and *Marry Me A Little*. He also became the head costume designer for Costume World Theatrical, a rental costume company in Florida. Last September, a paper he presented at the 2012 Philadelphia Theatre Research Symposium was published in *Praxis*.

Ibby Cizmar is a second year doctoral student, who earned her MFA in Acting from The Actors Studio Drama School and her BA in Theatre and Political Science from Bucknell University. She has acted, produced, and directed in New York City for the past ten years Off- and Off-Off Broadway, and has appeared in several episodes of Saturday Night Live. Her primary research interest is 20th-Century African-American Theatre and Blackface performance. Last year, at the Comparative Drama Conference she presented her paper "Blackface does not make a Black Body Make: Charles Gilpin, The Wooster Group and The Emperor Jones." She is Assistant Director under Montez for the Tufts mainstage production *Welcome to Arroyo's*.

Fiona Coleman Coffey was awarded the Kalman A. Burnim Prize for Scholarly Excellence in Drama.

Matt DiCintio is a second-year PhD student. In 2013 he presented his research on blackface in colonial American drama at the Comparative Drama Conference, Mid-America Theatre Conference and Tufts Graduate Student Council Research Symposium. His chapter on research practices in production dramaturgy will appear in the forthcoming *Routledge Companion to Dramaturgy*, and his article "Pretty's Got Me All Bent out of Shape: Jordan Harrison's *Act a Lady* and the Ritual of Queerness" appears in the latest *Theatre Symposium*. Matt served as dramaturg for the department's fall production of *Welcome to Arroyo's*.

Christina Grey. “Last year, I was a postgraduate student at the University of Edinburgh. There, I attended the program in American Literature and Theatre & Performance Studies. I was given the chance to participate in many workshops which gave me the opportunity to work with director John Wright on ‘Masks and Devised Theatre,’ Robert Leach on ‘Biomechanics,’ and actor Elizabeth McLennan on acting techniques. I attended a conference on ‘Strindberg in the Digital Age’ and the ‘Invention of Gender: Social Facts and Imagined Worlds.’ I was also a reader for the long list of the James Tait Black Prize for Drama which is the oldest literary award in the UK. Finally, I was a volunteer for UNICEF UK.”

Jennifer Herron comes to Tufts as a first year masters student after having completed two years teaching high school English with Teach for America. While teaching she also served as a member of the Golden Leaf committee, which was responsible for obtaining a 1.3 million dollar grant to increase access to technology within the high school and the surrounding community. In addition, she conducted research on the benefits of using drama in the classroom for students in low-income, rural schools. Based on this research, she cofounded a drama club which served area high school students, allowing them to put on original productions and conduct outreach at a local elementary school.

Beck Holden, in addition to completing his first year of Ph.D. coursework at Tufts, presented a paper on John Patrick Shanley's *Doubt* as political parable at the 2013 Comparative Drama Conference. His paper "Williams and Walker Go Back to Africa: The Williams and Walker Company's *Abyssinia*" earned him a place on the Theatre History Focus Group's Debut Panel at the 2013 Association for Theatre in Higher Education National Conference.

Yizhou Huang is a first-year Master's candidate. She graduated from Beijing Foreign Studies University with honors in June 2013. During the academic year of 2012 -13, she was awarded a First Class Merit-Based Scholarship at the Beijing Foreign Studies University and Best Research Award at the Second Boya Undergraduate Symposium in China. Her BA thesis in English literature, “Hegemony, Subordination and Marginalization: An Analysis of the Masculinities in *M. Butterfly*” was selected as a distinguished paper of the university. She has also worked as an intern at the Department of Program, National Centre for the Performing Arts (Beijing) to assist the administration of productions by such foreign artists as Sylvie Guillem and Shen Wei.

Patrick King is a second-year Master's student, currently pursuing research towards his thesis on Goddard Lieberson and the development of the American musical theatre cast recording. This past summer, he performed in *Amadeus* and *Twelfth Night* at the Oak Park Festival Theatre. He presented his research on African-American opera and critical reception at the Comparative Drama Conference and the Tufts Graduate Research Symposium. He is a member of ASTR and IFTR.

A J Knox has spent this past year finishing up his dissertation, entitled, “Without Dignity: The Outer Limits of Sexuality in Contemporary *Humour Noir*,” which he hopes to defend successfully this fall. He was also recently hired as an adjunct instructor at Northeastern University, where he is teaching *Actors and Acting* and *Theatre and Society* for the fall 2013

semester. His article, “*Hasa Diga Eebowai, What a Wonderful Phrase!:* Subverting Cultural Binaries of Disney’s *The Lion King* in *The Book of Mormon*” was published in the flagship issue of *Emerging Theatre Research* (spring 2013). He presented his paper, “*Sang, sperme et sueur: Grand-Guignol and the Lie of la Belle Époque,*” at the Second Annual Tufts Graduate Humanities Conference, and his “*Mad Laughter: The Dionysian Drive in Contemporary Humour Noir*” at the 2013 Comparative Drama Conference in Baltimore. He is currently co-chair of the Tufts Graduate Humanities Conference, which will hold its third annual conference in October 2013. His play *Duck and Cover* received a staged reading at the *Last Frontier Theatre Conference* in Valdez, AK in May. This past fall AJ directed Noah Haidle’s *Mr. Marmalade* as the freshman show through 3Ps; he received the “*Outstanding Graduate Student Contribution to Undergraduate Studies*” award from the Graduate School of Arts and Sciences for his work on the production. In the spring, he performed in Natalya Baldyga’s production of Charles Mee’s *bobrauschenbergamerica*, as Bob the Pizza Boy.

Christian Krenek is a second year Master's student in the Tufts Drama Department. He spent the 2012/13 academic year completing his first year of graduate study, which required research that spanned from Emerson College to the Billy Rose Theatre Collection at the New York Public Library to Princeton University to Cleveland's Karamu House. He is currently beginning work on his Master's thesis--"The Performance of the American Folktale."

Doctoral candidate **Paul Masters** recently gave a guest lecture regarding site-specific and immersive theatre at Pennsylvania State University, and was awarded the CHAT (Center for the Humanities at Tufts) Fellowship for the 2013-2014 academic year.

Matthew McMahan gave a video presentation “[re]making bobrauschenbergamerica: a dramaturg’s protocol” as a plenary at the Tufts Graduate Student Research Symposium.

Amy Meyer is in her third year of doctoral studies in the Tufts Drama Department. She is currently completing her Master’s thesis on the performance of physical risk-taking in circus performance and acrobatic theatre. This past year she presented her work at conferences for the American Theatre and Drama Society, the Graduate Consortium in Women’s Studies, and the American Society for Theatre Research. She also continued to serve as a company member for Boston-based physical theatre troupe, Imaginary Beasts. This past season she performed in *The Death of Tintagiles*, *Little Giants: The Miniature Plays of Thornton Wilder*, and a winter pantomime: *The Legend of Sleepy Hollow*.

Reza Mirsajadi is in his third year in the graduate program, and his article on provocative Persian puppetry will be published in the next issue of *Puppetry International*. He will be presenting at the American Society for Theatre Research in November with a paper pulled from his working Master's thesis, "Spectrums of Truth: Transcribing Reality in the Documusical." He recently presented at the ALA conference on queer appropriations of Langston Hughes in Black Theatre, and was also awarded a Special Mention for Outstanding Graduate Student Contribution to Undergraduate Education by Tufts University. In his downtime, Reza directs for Tufts student theatre and is musical director of the a cappella group sQ!

Michael Leonard Kersey Morris is a Ph.D. student whose research focuses on the organizational sociology of theatre. Last academic year, he served as the graduate representative at the department meetings and coordinated graduate involvement in the department chair search. He served in the Tufts Graduate Student Council as the department representative and chair of the academic and career development committee, organizing the annual university-wide Graduate Student Research Symposium. He was a member of the Tufts College of Liberal Arts and Jackson College Committee on Curricula. In service to the field, he began a term, concluding in November 2013, on the American Society for Theatre Research Graduate Student Council cabinet as representative to the New Paradigms on Graduate Education committee. Michael directed *Mogulesco: Tale of the Yiddish Theater*, sponsored by Tufts Hillel, the Music department, and Pen, Paint & Pretzels, and assistant-directed the Drama department production of *bobrauschenbergamerica*. He returned to the stage as a member of the Tufts Opera Ensemble for which he also served as stage manager. He presented on the Moscow Theatre Festivals at the Association for Slavic, Eastern European, and Eurasian Studies and ASTR conferences and on Disneyland's Fireworks at the Association for Theatre in Higher Education conference where he was named a graduate fellow of the American Theatre and Drama Society. He also received a Dean's Summer Fellowship from Tufts and an Outstanding Reviewer award from the Organizational Behavior Division of the Academy of Management. He was selected to participate in the dissertation proposal workshop of the Organization and Management Theory Division of the Academy of Management. After passing a Polish translation exam, he was invited to translate an essay for a forthcoming Routledge volume on dramaturgy. Several weeks during the spring and summer, Michael observed rehearsals and interviewed creative team members on Mary Zimmerman's adaptation of Disney's *The Jungle Book* as part of dissertation research. He also consulted on a horror genre, multi-platform entertainment project in development in Hollywood.

Aimée (Frankie) Pavlich served as dramaturg on *Our Private Lives* by Pedro Miguel Roza at the Balch Arena Theatre.

Danielle Rosvally is a third-year PhD Student. This year, she presented her work at the American Society for Theatre Research Conference and the Comparative Drama Conference. At the Tufts Graduate Student Research Symposium, she offered a 10-minute presentation on "Sawdust Shakespeare: The Bard under the Bigtop in Nineteenth-century London." She also spoke on a panel for Seven Stages Shakespeare Company's Big Bard Birthday celebration. In addition to serving as dramaturg of Tufts' February production of *Measure for Measure*, Danielle worked as a theatre artist in Boston and acted in several regional productions as well as the award-winning film "Love Hurts" which Malarkey Films created for the Boston 48 Hour Film Festival. She assistant fight-directed *Lost in Thought*, Simple Machine's contribution to the Boston Theatre Marathon and fight-directed *Company* for Black Box Productions. In August, she served as a guest blogger for Gradshare, an online community for Graduate students run by ProQuest, and continues to publish her academic anecdotes via her blog Daniprose.com.

Hesam Sharifian is a second year doctoral student in the Drama Department, focusing on German Expressionism and the Historical Avant-Garde. In April 2013, he presented his paper

entitled “Siah-Bazi: Blackface in Persian Popular Entertainment” at the Comparative Drama Conference in Baltimore. During the summer, he worked with Dr. Samir Sayegh, Medical Director of the Eye Center in Champaign, Ill., on a research project focusing on using theatrical performativity in enhancing the doctor-patient interaction. Hesam is currently working on his paper entitled “Hans Henny Jahnn’s *Medea*: Medea’s Revenge against Europe,” which will be presented at the American Society for Theatre Research conference as part of the Theatres of War working group.

Max Shulman directed a performance of William Wells Brown's *The Escape; Or, a Leap to Freedom* at New York's Ensemble Studio Theatre this August. The production was in part funded by the Summer Fellowship for Doctoral Research in the Humanities which was awarded by the Tufts graduate school. He will be presenting at the New England Theatre Conference in October his work on the American Negro Theatre's work in radio drama.

Deleah Silva is a second year doctoral student. She earned her BA in Theatre and Cinema-Television from the University of Southern California and her MA from Brigham Young University in Theatre History and Criticism. Her research interests include Samuel Beckett, Modern Irish Theatre, and Irish Cinema. Deleah has presented at the Mid-America Theatre Conference and served in various capacities for ASTR's Graduate Student Caucus. This past year she presented a paper on Samuel Beckett at Vanderbilt University's interdisciplinary graduate student conference.

Megan Stahl was recently hired as a Lecturer in the Theatre Department at Boston College, where she is teaching Introduction to Theatre this fall. This past spring, she served as the Teaching Fellow for the newly redesigned Drama 3 course as part of the Graduate Institute for Teaching program. Megan received the 2013 award for Outstanding Contributions to Undergraduate Education from the Graduate School of Arts and Sciences, and was also granted a Graduate Student Research Award to fund a research trip to London as part of her work on Victorian theatre. Over the past year, she presented papers at the Northeast Modern Language Association and the Graduate Consortium in Women's Studies conferences, and served as the co-chair for the 2nd Annual Graduate Humanities Conference at Tufts. Her review of Frances Babbage's book *Re-visioning Myth: Modern and Contemporary Drama by Women* was published in the Spring issue of the *Journal of Dramatic Theory and Criticism*. Megan continues to work as the publicist for the Tufts Balch Arena Theater.

Katie Swimm spent the summer conducting research on nineteenth-century American Spiritualism and popular entertainment, including a trip to Lily Dale, New York, the oldest Spiritualist community in the United States. She was also accepted to the 2014 American Society for Theatre Research's Performing Science and Scientific Performance Working Group, where she will be discussing her paper, "The outward marks of a mind now overshadowed by despair [sic]": Hugh Diamond, John Conolly, and the Characterization of the Insane."

Irina Yakubovskaya is a second-year doctoral student, originally from Saratov, Russia. She got her M.A. in French, Literature, Cultures and Theatre from Colorado State University in 2012.

Yakubovskaya is actively participating in the promotion of Francophone culture. Since 2010, she has been a member of the Centre de la Francophonie des Amériques (Quebec), and also participated in the First World Congress of French Language (Quebec, 2012). Irina presented at the American Association of Teachers of *Slavic and East European* Languages Conference (Boston, January 2013) and Comparative Drama Conference (Baltimore, April 2013). Irina Yakubovskaya is the Chair of the Student Life Committee at the Tufts Graduate School Council since April 2013. Her research interests include but are not limited to: history of Russian theatre, women in la Belle Époque, and issues of translation and adaptation, theatre pedagogy.

ALUMNI/ALUMNAE

Virginia Anderson (Ph.D. 2009). Ginny joined the Theater faculty of Connecticut College in July after completing her fourth year at Cal Poly. In San Luis Obispo, she continued to teach courses in a variety of aspects of theatre history and performance and directed *A Year with Frog and Toad* for the main stage. In partnership with the Central Coast PFLAG, she also directed Dustin Lance Black's *8* and spoke on a post-show panel concerning marriage equality. At Conn College, she teaches courses in theatre practice and history and was proud to bring her course on *The AIDS Epidemic in Theatre and Film*, which she first developed at Tufts through the Experimental College and with the support of the Department of Drama and Dance. Ginny serves on the steering committee for the Holleran Center for Community Action and Public Service and is a faculty fellow for the Ammerman Center for Arts and Technology. Ginny presented her work at ASTR, ATHE, and Psi and continues to serve on the Membership and Marketing Committee for ATHE and the Collaborations and Partnerships Task Force for ASTR. She completed her term as Chair and Conference Planner for ATHE's Theatre History Focus Group and now continues to serve in its leadership as Immediate-Past Chair.

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Luanne Aronen Rosenfeld is working as a playwright and lyricist in Seattle. She has written the book and lyrics for *Cardboard Castles*, a one-act musical about homeless people, with music by her daughter Kristen Lee Rosenfeld. It was produced by the Red Fern Theatre Company, New York City, in April 2013 as part of their production of *HOME*. It is currently being developed into a full-length musical for which Red Fern produced an Equity reading in September 2013. Luanne is a member of the Dramatists Guild. luannerosenfeld@yahoo.com

Noreen C. Barnes is in her fifteenth year as Director of Graduate Studies in Theatre at Virginia Commonwealth University, where she also is a core faculty member of the Interdisciplinary Ph.D. in Media, Art & Text (MATX) program. She was recently elected to the Executive Board of TLA, and serves on the Editorial Boards/Publication Committees of Theatre Symposium, Theatre Annual, and ATDS. Her essay, "'Susan B. Anthony, or I'm a Dutchman!': Robert Craig and Nineteenth-Century American Burlesque," is in the forthcoming *Enacting Nationhood* (edited by Scott Ireland). lacuna7@aol.com

Natka Bianchini (Ph.D. '07) is in her fifth year as an assistant professor of theatre at Loyola University Maryland in Baltimore. Last year she was granted both a junior faculty research

leave for one semester and a summer faculty research grant to work on her manuscript project, *Beckett's American Director: Alan Schneider and the American Premieres of Samuel Beckett's Plays*, which is now under contract to Palgrave Macmillan. In addition to this research, she also published a book review in *Theatre Survey* in May, gave papers at both ASTR in Nashville and ATHE in Orlando, and is the Vice President and one of the founding members of the newly incorporated Edward Albee Society. Creatively, Natka directed *Waiting for Godot* in April in Loyola's Black Box Theatre which was used in the round for the first time since it opened 6 years ago. "It was great to direct in the round again, something I had not gotten to do since my time in the Balch Arena!" nbianchini@loyola.edu

Mark Cosdon, associate professor of theatre at Allegheny College, will continue for an additional year as the president of the American Theatre and Drama Society (ATDS), an international organization with over 200 members. Cosdon presented papers at the Association for Theatre in Higher Education and at the Mid-America Theatre Conference. He co-planned and participated in ATDS's third Works-in-Progress event held at the University of Pittsburgh this past April. At ATHE 2013 in Orlando, Cosdon served as co-planner for ATDS's graduate pre-conference and worked extensively with students on mentoring, teaching, and the job search. He was a plenary speaker at ATHE's Graduate Student Symposium, speaking on the rigors (and pleasures!) of teaching at a liberal arts college. In Italy, Cosdon taught a 3.5 week course on Italian Renaissance art, culture and theatricality. In June, Cosdon conducted research on Roman theatricals and performance in Naples, Herculaneum, Pompeii, Baia, Cumae, and Pozzuoli, Italy. mcosdon@allegheny.edu

Sean F Edgecomb has just finished his third year as the Director of the Bachelor of Creative Arts and a Lecturer in Drama at the University of Queensland, Australia. Sean recently completed his manuscript, *We Are Ridiculous: The Queer Legacy of Charles Ludlam's Ridiculous Theatre, 1987-2007* which is currently in press with the Triangulations Series at the University of Michigan. This past year he also had two pieces appear in *Theatre Journal*, an article, "The Ridiculous Performance of Taylor Mac" and a review of LaBoite Theatre Company's production of *Holding the Man* (2013). In January he presented a paper on new work at the Modern Language Association Conference in Boston. In May Sean directed a successful production of Sophie Treadwell's *Machinal* at UQ using Meyerhold's training method of biomechanics. He currently serves as the tertiary representative to Queensland Board of Studies. Sean teaches undergraduate classes and graduate seminars across theatre history, queer theory and aesthetics. s.edgecomb@uq.edu.au

Iris Fanger (Ph.D. '72) was elected a Fellow of the Massachusetts Historical Society this past June. She also wrote the cover story about the Boston Ballet, in advance of the company's London season, for the June issue of *Dancing Times*. She continues to contribute dance and theater reviews to a number of publications including *Dance Magazine*, *Metro West News*, the *Patriot Ledger*, *Theatre Design & Technology*, and *Arts Fuse*, an on-line arts magazine. This past winter and spring she gave lectures at Boston College, the Boston Conservatory (Music Theater Department), the New England Conservatory and served on two panels about the 50th anniversary for the Boston Ballet. In December, 2012, she appeared on the WBUR radio

program, “Here and Now” to talk about the careers of Fred Astaire and Gene Kelly. She continues to serve on the boards of the Boston Theater Critics Association (Elliot Norton Awards) and the Woods Hole Research Center. ifanger@aol.com

Kyna Hamill continues to work full time in Boston University’s Core Curriculum and takes an administrative role as Coordinator of Student Life for the program. She gave two lectures at Boston University entitled “Witnessing Tragedy in Euripides’ *Hecuba*” and “Ghosts, Graveyards and Memento Mori in *Hamlet*.” This past summer she was a participant at the Institute for World Literature at Harvard University and did research at the State Hermitage Museum and the State Theatre and Music Archive in St. Petersburg, Russia. Her piece “Homer’s Trojan War on Boston Stages” was published on HowlRound.com in August. kynahamill@gmail.com

James Harbeck is a regularly featured author on language for TheWeek.com. He sometimes brings his theatrical background to bear in videos, as with the one he made to illustrate his article on annoying sounds teenagers make – it has had nearly half a million views and has been featured on Huffington Post, Boing Boing, Reddit, Mental Floss, and elsewhere. He has also been interviewed twice on National Public Radio in conjunction with his articles on language and linguistics. He is currently pursuing a master's in linguistics to add to his collection of initials, along with working full-time as an editor. seamus@harbeck.ca

“After 33 years of teaching theatre history and directing, as well as academic advising for all BA Drama Majors, **Alex Hawkins** (MA 1971; PhD 1978) has taken retirement as of June 2013 from the Department of Drama at the University of Alberta in Edmonton, Alberta, Canada. Alex and his life partner of 40 years, Joan Heys Hawkins, whom he met at Tufts in 1972, will continue to live in Edmonton, working with a local theatre company doing plays and contributing to the local arts scene.” hawkins27@shaw.ca

Stacy Klein, artistic director of Double Edge Theatre, was one of 20 American artists to receive the Doris Duke Artistic Award. Her latest production is *The Odyssey 2012*.

Elva Ellen Kowald (MA 1974) joined Philips Healthcare in November 2012 as Global Events Content Strategist. Her new position combines my background in marketing and theatre with my 15 years in the healthcare industry at start-ups and GE. ekowald@comcast.net

Kevin Landis is Assistant Professor of Theatre and Dance at the University of Colorado-Colorado Springs. He is the director of the department. Year's highlights include: Recipient of the UCCS College of Letters Arts and Sciences Professor of the Year. Directed the musical *Bloody Bloody Andrew Jackson* at THEATREWORKS in Colorado Springs. Continued hosting his nationally renowned program of lecturers called Prologue, Theatre Lectures and Workshops. Guests included, Michael Friedman, Oskar Eustis, Sarah Ruhl, John Douglas Thompson and many others. Delivered the keynote address at the Alliance for Colorado Educators entitled “Stop Bloody Acting!: And Other Lessons from Devised Performance.” Publication: with Suzanne MacAulay, “New Perspectives in Cultural Performance,” in *The Visual and Performing*

Arts: An International Anthology: Volume II, Edited by Stephen Andrew Arbury (Athens, Greece: AITNER, 2012). Classes developed and taught: Nationalism, Romanticism and Melodrama, The Nordic Legacy and Manifestoes of the Avant-Garde, a triptych of classes that analyses nationalistic trends in theatre from the French Revolution to World War 2.

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Meron Langsner published over a half dozen plays and articles this year in journals and anthologies including *Puppetry International*, *The Sondheim Review*, *YouthPLAYS*, and other imprints. He had several of his plays produced around the country, including *Burning Up the Dictionary* at the Boston Center for the Arts, which was nominated for the IRNE for Best New Play, and *Trajectories*, a documentary play co-written with decorated Iraq War veteran Chris Mandia, which was performed in both Boston and Chicago (which he also co-directed). Meron co-wrote, fight directed, and cast *Love Hurts* with Malarkey Films for the Boston 48 Hour Film Festival this past year, which was selected for the Best of the Festival Screening and won awards for Best Fight Choreography and Best Actress (Melis Aker BA'13). 1/3 of the cast were Tufts Drama students and alumni. Two of his short plays were also adapted into indie films in Boston and Los Angeles respectively. As a fight director, he composed violence this past season for the American Repertory Theatre, ArtsEmerson, Whistler in the Dark, and numerous educational venues, with several productions winning regional awards. Meron curated the Schollah Holla Project, a series of scholarly panels, with Whistler in the Dark Theatre, with several PhD alums and graduate faculty participating as speakers. Meron is currently in the process of co-founding LangsART, a new international artist development program and gallery based in NYC.

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Wenling Lin completed her third year as an assistant professor in the Department of Drama Creation and Application at the National University of Tainan, Taiwan. She taught various courses on History of Western History, Western Modern Drama, Taiwan Modern Theatre, Basic Playwriting, Introduction to Applied Theatre, etc. Two students from her playwriting classes submitted their revised works to playwriting contests in Hong Kong and Taiwan and had won important awards. In January and July of 2013, her articles, "Women and Nation: *Human Condition II: Those Men in Her Life* as National Allegory and Its Presentation of History" and "The West as a Performing Site for Asian History: On the Representation of History, Ritual Performance, and Imagistic Theatre in *Forgiveness*" were published in *Journal of Theatre Studies*, arguably the most recognized theatre journal in Taiwan. These two papers had been previously presented at two international conferences hosted by the National University of Tainan and National Taiwan University respectively. She also served as a commentator on Susan Seizer's paper at the Taiwan-Fujian Folk Drama International Symposium, hosted by National Cheng Kung University. In August 2013, she just started her research project, "The Triumph of Adultery: Sexual/Gender Transgression and Genre Divergence in Erudite Comedy." This project, reviewed and passed in the category of "Distinguished Young Scholars," is funded by the National Science Council in Taiwan, with a grant of \$15000 US for one year.

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Adrienne Macki Braconi is entering her sixth year at the University of Connecticut where she was awarded a fellowship to the University of Connecticut's Humanities Institute for 2012-13 to finish her book, *Harlem's Theatres: A Staging Ground for Community, Class, and Doubleness, 1923-1939*. She received a grant this past year from UConn's Research Foundation to finish research for the project and was the recipient of a Felberbaum Family Award from UConn's Humanities Institute which is given to a "recognized researcher, scholar and teacher" who has "made significant contributions to the Institute." She was recently appointed to UConn's Teaching Exemplars Network for a new initiative recognizing excellent teachers, developed by the Institute of Teaching and Learning in service to developing and mentoring graduate assistants and faculty. She was named a Faculty Affiliate to the Institute for African American Studies. Her essay, "Fashioning Herself A Lady: Anna Cora Mowatt's Career" appeared in *Women in the Arts in the Belle Epoque: Essays on Influential Artists, Writers and Performers* (ed. Paul Fryer, McFarland Press, 2012) and she was asked to author "African American Women Dramatists, 1930-1960," for the *Cambridge Companion to African American Theatre* (ed. Harvey Young, Cambridge UP, 2012). She published a review in *Theatre History Studies* as well. She contributed a dramaturgical essay for Speakeasy Stage, "Who's Your Neighbor Now?: Race, Real Estate, and Revisiting *Raisin in the Sun*," (distributed to patrons and posted on the theatre's website) in support of their production of *Clybourne Park* in spring 2013. Her presentation, "Playing with History, Signs, and Fables: The Federal Theatre Project's *Androcles and the Lion*," at ATHE in August 2013 was well received. She delivered "Performing Public Welfare: Encounters with Class, Eugenics, and Public Housing in the Harlem Experimental Theatre's *Goat Alley*," at the American Literature Association National Conference in May 2013. She also gave a second paper entitled, "'Sometimes It Causes Me to Tremble': Sacred and Secular Encounters in African American Drama," at ALA. As part of the "Experiments in Democracy" Working Group at ASTR, she presented "'Strictly Harlemainian': The Federal Theatre Project's Adaptation of *The Show-Off*." Adrienne gave a special talk, "The Black Middle Class, Leftism, and Signifyin' in the Federal Theatre Project" for UConn's Humanities Institute Public Talks Series. She was an invited panelist (along with **Mark Cosdon** and **Anne Fletcher**) for the American Theatre and Drama Society's Pre-Conference, "Professional Development: Presenting, Publishing & Interviewing, Pre-Conference," in Orlando in July 2013. Adrienne was asked to contribute a chapter to a forthcoming anthology on Lynn Nottage (for Routledge) and an essay on Langston Hughes in a new volume to be edited by **Anne Fletcher** (for Bloomsbury Methuen Drama). She enjoyed serving as a panelist alongside **Natalya Baldyga** at a "Schollah Hollah" post-show discussion for Whistler in the Dark's *Vinegar Tom* curated by fellow Jumbo Meron Langsner in Boston in January 2013. Adrienne served as the Chair of the American Society for Theatre Research, Collaborative Research Award Committee and as a board member for the American Theatre and Drama Society. She performed in a concert reading of "Performing *Bohemia: The Masses, The Players, and the People*," for the International Susan Glaspell Society and American Literature Association in May 2013 and in a concert reading of Susan Glaspell's *Woman's Honor* as part of the American Theatre and Drama Society and ATHE National Conference. adrienne.macki@uconn.edu

Scott Malia is assistant professor of theatre at the College of the Holy Cross, specializing in Italian and GLBTQIA theatre. His work has appeared in *Theatre Journal* and *New England*

Theatre Journal, and he has just published *Giorgio Strehler Directs Carlo Goldoni* (Lexington Books). The book began as a doctoral dissertation, directed by Laurence Senelick. Scott has translated Goldoni's *The Servant of Two Masters* into verse, and his play *The Interview* was published by Samuel French. During the past year he has been awarded a research and publication Grant, a Center for Teaching Grant, both from the College of the Holy Cross, and was accepted into its iPad Teaching pilot program. He also completed the Laban/Bartenieff Institute's Introductory Workshop Series on Anatomy & Kinesiology, Bartenieff Fundamentals & Laban Fundamentals (New York, Summer 2013). He co-founded and co-chaired OutFront, a peer mentorship group of GLBTQIA Faculty & Allies at the College of the Holy Cross.
scottmalia@gmail.com

Paul Mroczka is Director of Theatre and Professor of Theatre in the Department of Music, Theatre and Dance, Plymouth State University. "The theatre major I basically created at PSU is doing very well, turning out a lot of people who are very active in the field. We are the only program in NH that auditions and interviews and have been able to become quite selective. That helps as far as quality is concerned. My son (John-Mac) will attend St Lawrence University this fall (Neurology major) and my daughter Rose is going into high school. I'm involved in some Broadway projects and NY theatre along with everything else." pmroczka@mail.plymouth.edu

Amanda Nelson (Ph.D. 2000). "After more than 11 years as a senior development officer for the Alvin Ailey American Dance Theater in New York City, I've relocated to Blacksburg, Virginia to join the faculty of the Theatre program in the School of the Performing Arts at Virginia Tech University. My primary responsibility is to design and implement a new MFA in Theatre in Arts Leadership. We will launch the new MFA in Arts Leadership program later this fall and welcome our first students in the fall of 2014. (Virginia Tech already offers an MFA in Theatre in Scenic, Costume, Lighting or Properties design; Directing and Public Dialogue; Stage Management; and Technical Direction.) I am also teaching in the undergraduate program here, in the areas of acting and arts management." amandaj1@vt.edu

Sasha Perugini presented her research on international education at two conferences in the fall of 2012: *Intercultural Strategies in Civic Engagement* in New York City in October; and *Ireland International Conference on Education* in Dublin in November. The latter paper was published in the conference proceedings. In October 2012 her book *Assaggi* was published by Dante & Descartes, a creative collaboration with photographer Carlo Desideri that reflects on food and our emotional and cultural responses to it. She went on to present the book at various venues throughout Italy. In November 2012 a presentation she prepared with Amy Kleine on "Student's Health & Wellness Data Recording in Student Abroad Programs" was presented at the NAFSA Region X 2102 Conference on Navigating Global Currents in Niagara Falls and nominated for selection for the national NAFSA conference in 2013. In March 2012 Sasha's article "Human Resources Management in International Higher Education," co-authored with Sarah Barker, was published in *Intercultural Horizons: Best Practices in Intercultural Competence Development* by Cambridge Scholars Publishing, based on a paper given the previous spring at a conference in Siena. In February 2013 Sasha presented a lecture on international education during the iSchool program on global collaboration held at Syracuse University in Florence. In the spring of 2013,

two of Sasha's poems, translated from Italian to English by Linda Kalaj, were published in Brown University publication *Aldus: a journal of translation*. In April 2013 Sasha's autobiographical book *Con un buco nel cuore* was used as a case study at the first international congress on narrative medicine at the Istituto Superiore di Sanità in Rome. That same month Sasha was also invited to address a Women's Town Hall at Florence's Palazzo Vecchio along with renowned entrepreneur Ilene Fischer for a workshop on female leadership and also became a member of the Women's Working Group Steering Committee run by US Consul General Sarah Morrison. In May 2013 Sasha organized the First International Conference on Human Resources and Capital Development in Education Abroad, where she presented a paper on international human resources management as a key note speaker. She also served as a member of the academic committee. Later that month she was also invited by Florence's Chamber of Commerce to introduce a film screening hosted by the Comitato per l'Imprenditoria Femminile, a committee that promotes female entrepreneurship. perugini@syr.edu

Dassia N. Posner is an Assistant Professor in the Department of Theatre at Northwestern University, where she teaches MFA, PhD, and undergraduate classes on History of Directing, Russian Revolutionary Theatre, Puppetry History and Performance, and Dramaturgy. She is currently also working as the dramaturg for Erika Sheffer's *Russian Transport*, directed by Yassen Peyankov at Chicago's Steppenwolf Theatre Company. Her article "Translating into Polyphony: Creating a Dramaturgical Translation for *Three Sisters* at Steppenwolf" appeared in *Theatre Topics* (March 2013). This year, Posner gave invited lectures at "Fifty Years Bread and Puppet: Cheap Art and Political Theatre" (Boston College), at "The Human Re-imagined: Robots, Clones and Artificial Others. The Second Annual Workshop on Russian Modernism" (University of Illinois Chicago), and "Playwriting, Puppets, Dramaturgy: A Symposium" (Ballard Institute and Museum of Puppetry, University of Connecticut), and was invited to be a respondent on a directing pedagogy roundtable at the festival "Open Class: Stanislavsky Continues: International Stanislavsky Festival of Directing & Acting Schools" (Moscow Art Theatre). She also presented her research at the annual conferences of the Association for Theatre in Higher Education and the Association for Slavic, East European, and Eurasian Studies. Professional affiliations include the Davis Center for Russian and Eurasian Studies (Harvard University), The Kaplan Center for the Humanities (Northwestern University), American Society for Theatre Research, and Association for Theatre in Higher Education. She is on the Interdisciplinary PhD Executive Committee and the Season Selection Committee at Northwestern, is the Treasurer for ATHE's Theatre History Focus Group, and is on ASTR's Nominating and Meta-committee. d-posner@northwestern.edu

Daina Robins remains chair of the Theatre Department at Hope College and teaches acting, directing, and theatre history. In fall 2012 she directed Ellen McLaughlin's *Helen* for the department, in summer 2013 *The Light in the Piazza* for the Hope Summer Repertory Theatre. While on sabbatical during the spring 2013 semester, Daina spent time assisting Double Edge Theatre as it prepared and performed *The Grand Parade* at Columbia College's Dance Center in Chicago and at Arena Stage in Washington, D.C. She subsequently enjoyed month-long

residencies in both Vienna and Berlin, attending theatre every evening, thanks to a grant from the Great Lakes College Association. robins@hope.edu

Ray Saraceni is a visiting professor in the theatre department at Villanova University. His new play, *Mana*, concerning the woman who led the first scientific survey of Easter Island in 1914, premiered in November in Norristown, Pennsylvania and in Philadelphia. He appeared as Father Mapple/Stage Manager in Iron Age Theatre's production of Orson Welles' *Moby Dick Rehearsed* in April. His article about John André's *Meschianza* in occupied Philadelphia was published in the spring edition of *The Journal of American Drama and Theatre*. raymond.saraceni@villanova.edu

Barbara Schofield served as Literary Manager, Resident Director and actor at The Open Fist Theatre Company, Hollywood. She produced Open Fist's 4th First Look Summer Festival of new plays featuring new work by Neil LaBute, Elizabeth Berger, Maia Madison, and Joseph Fisher, Melanie Marnich, Sheldon Bull. She acted the role of Flavia in The Open Fist production of Caryl Churchill's *Mad Forest*. She sat on the Board of Directors of Resident Stage Directors, Sierra Madre Playhouse; and directed *Incident at Vichy* and an award-winning production of *The Fantasticks* — both LA Times Critic's Picks. Barbara was promoted to Faculty Supervisor of Upper Division of BFA/Acting program at AMDA College and Conservatory of the Performing Arts. She is Professor of Advanced Shakespeare in Performance, Advanced Technique and Scene Application, Classical Repertory, Performing the One Act Play, Non-Linear Acting. And in the Critical Studies Department teaches Theatre Roots: American Evolution; and Great Playwrights. She is involved with development of the Upper Division Curriculum, Acting and Critical Studies. Upper Division Faculty Oversight, Student Mentoring programs, Library enrichment, and the Freshman Orientation programs. bschof1@aol.com

Christopher Scully directed William Donnelly's *On the Ward* at this past spring's Boston Theatre Marathon, featuring Tufts alumna **Kristin Baker**. He also designed lights for Bridgewater State University's production of *A Christmas Carol* and Suffolk University's productions of *Avenue Q* and *The T Plays*. He performed in an evening of short plays and monologues as part of Taunton's *Lights On!* festival, as well as delivered a talk on Taunton theatre history for that city's celebration of Liberty and Union Weekend.

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Jennifer Stiles (PhD, 2002) "is enjoying her fifth anniversary as the NA Database Marketing Strategist for the Business Analytics brand within IBM Software Group. In January 2013, she was awarded the highly competitive Top Contributor ranking among her NA Demand Programs marketing peers. She frequently develops complex analyses of a 4.9 million record database and presents the subsequent findings to her colleagues and internal IBM clients. She tutors adult ESOL learners in English for the Literacy Volunteers of Montachusett. In October 2012, she applied for and won an IBM Community Grant to help fund citizenship classes held by the Literacy Volunteers of Montachusett." jenstiles@gmail.com

Susan Thompson continues to teach theater at Boston College and acting at the Commonwealth School in Boston. Her Commonwealth students won first prize in the Scene Partner Contest run by the Massachusetts Educational Theater Guild. One of her students also was a finalist in the Shakespeare Competition run by the English Speaking Union for the fifth straight year. Last year she directed *The Green Bird* and *The Cherry Orchard* (Laurence Senelick's translation) for Commonwealth School. They were both performed at the Cambridge Multicultural Arts Center. "Laurence very kindly came to Commonwealth School and gave a talk on Chekhov. The students were thrilled to meet someone both erudite and engaging!" Susan directed one of the ten minute plays, *Precious Little Things*, for the Boston Theater Marathon in May 2013 with Pilgrim Theatre Research and Performance Collaborative. She published "Freedom and constraints: Jacques Lecoq and ensemble theatre," chapter 16 in *Encountering Ensemble* edited by John Britton (Bloomsbury Methuen Drama 2013). On July 25, 2013, her play, *Unforgettable: Letters from Korea* was performed on the National Mall in Washington, D.C. as part of the events to Commemorate the 60th Anniversary of the Korean War. The play, based on love letters written between her parents during the war, features love songs from the 1950s and photos from the era. Kermit Dunkelberg, (another Tufts grad) and Susan play the leads, directed by Kim Mancuso of Pilgrim Theatre Research and Performance Collaborative directed. It was also performed at the Boston College Arts Festival in April 2013, and the Acton Jazz Cafe as a cabaret performance on Veterans' Day to raise money for a local veterans group. She continues to volunteer as a DONA certified doula, supporting at-risk adolescent and homeless mothers in childbirth. susanthompson.2@bc.edu

Kenn Watt is Senior Administrative Analyst of New York City Human Resources Administration for the Greater New York Area. He can be reached at kenndwatt@gmail.com

Arnold Wengrow (G'67) attended World Stage Design, the exhibition and conference sponsored by OISTAT (International Organization of Scenographers, Theatre Architects, and Technicians) in Cardiff, Wales, September 5-16, 2013; his article about the exhibition appears in the Fall 2013 issue of *Theatre Design and Technology*, the journal of the United States Institute for Theatre Technology (USITT); he is an associate editor for the journal. a.wengrow@yahoo.com

Timothy Wutrich, M.A. '88, Ph.D. '92. "In 2012 – 2013 I continued to teach at Case Western Reserve University in Cleveland, Ohio as Visiting Assistant Professor of Classics. I taught six classes over in two semesters: two courses in Latin (Latin prose authors [Cicero and Caesar]) and Latin verse [Vergil]; a first-year seminar on the Ancient Romans and Us; a survey of ancient Greek literature; an upper-level/graduate course on Greek tragedy; and a Greek and Latin etymology course. In autumn 2012 my presentation schedule was full. From August to November I served as a scholar in a nation-wide NEH-sponsored program, "Ancient Greeks/Modern Lives: Poetry/Drama/Dialogue" designed to make Homer and Greek tragedy accessible to wider, non-traditional audiences including veterans. At an October conference in Mantua, Italy that coincided with the poet Vergil's birthday, I read my paper "Arms and the Men: Marlowe's *Dido, Queen of Carthage*" at the "Virgil and Renaissance Culture". Finally, in November I addressed the Rowfant Club (a bibliophilic club) on Greek and Roman theater. In spring 2013 I organized my fifth-annual Vergil Week. The celebration included, among other

events, my staging of a section from the *Aeneid*, Book XII which was followed by a discussion among students, staff, and faculty on the ethics of killing a suppliant during war, and our annual *vive-voce* reading of the entire *Aeneid* in English. I continue to belong to the American Philological Association (APA) and the Modern Language Association (MLA) and I hold life memberships in the Vergilian Society and the Classical Association of the Middle West and South (CAMWS). I also remain active in the Ohio Classical Conference (OCC), a state-based association of university and high school teachers of Classics. In spring 2013 I applied for and was hired as instructor of Classics at Case Western Reserve University. Soon after, I was appointed associate director of the university's Baker-Nord Center for the Humanities. My wife, Annie Pécastaings (Tufts English alumna, M.A. '85, Ph.D. '99) was also rehired by the university to teach full-time in the writing-intensive SAGES program. This semester I am teaching Caesar and Cicero, the Greek literature survey, and the Ancient Romans and Us seminar. Meanwhile I am revising three papers for publication: two dealing with Vergil, one dealing with Aeschylus. Annie and I are delighted to remain in Cleveland, Ohio (my hometown) even as we keep fond memories of our years at Tufts and in Greater Boston." trw14@case.edu and annie.pecastaings@case.edu

Michael Zampelli, SJ (Ph.D. '98) is the Locatelli University Professor in the Department of Theatre and Dance at Santa Clara University and serves as the Rector of the Santa Clara Jesuit Community. In 2012-13 he taught courses in Theatre History and Cultures and Ideas (a University core curriculum sequence). He has been spending much of the last year with Hrotsvit of Gandersheim. His essay, "The Necessity of Hrotsvit: Evangelizing Theatre" appeared in *A Companion to Hrotsvit of Gandersheim (fl. 960)*, ed. Phyllis Brown and Steven Wailes (Leyden: Brill, 2012), 147-199. He also delivered a paper at the Medieval Association of the Pacific entitled "Ties that Bind: Hrotsvit and the Project of Spiritual Integration" (San Diego, March 2013). Michael serves on the boards of Marquette University, Santa Clara University, and Loyola Productions, Inc. and continues in pastoral ministry with LGBTQ Catholics as well as the incarcerated in Santa Clara County. He continues as a member of ASTR, ATHE and RSA (though one wouldn't necessarily know that by his conference attendance). mzampelli@scu.edu