

**TUFTS UNIVERSITY
DEPARTMENT OF DRAMA AND DANCE**

ANNUAL NEWSLETTER OF THE GRADUATE PROGRAM

September 2013-September 2014

The past academic year was one of new beginnings. Heather Nathans came from the University of Maryland to serve as chair and immediately began to rearrange the furniture, both literally and figuratively. Natalya Baldyga and Noe Montez both went on junior research leaves. Monica Ndounou received tenure and promotion, and saw her first book published. We were able to honor Downing Cless on his retirement with both ceremonies on campus and a surprise Barnum award in New York. The Distinguished Alumnus/na award was won by our own Stacy Klein of the Double Edge Theatre, whose acceptance speech was appropriately double-edged. The pro tem Dean of Graduate Studies, Rob Cook from Psychology, became the actual Dean, and one of his first moves was to make the summer language courses cost-free. Virginia Scott of the University of Amherst, who often taught seminars for us on Molière and the commedia dell'arte and advised dissertations, passed away in early 2014, much regretted. A life-size statue of Jumbo was commissioned to be unveiled next spring, and an exhibition on him and Barnum was opened in the Art Gallery. Meanwhile, our department was very much engaged in the search for the new Gittleman Professor of Film and Media Studies. Our second-year graduate students organized an excellent symposium, although it was unfortunately scheduled at the same time as the graduate awards ceremony. In the past, having accepted rather large classes, we admitted a lower number of applicants this year, all of them already possessing M.A.'s. As usual, our students continue to colonize the profession, much in evidence at conferences and in publications.

Laurence Senelick,
Director of Graduate Studies in Drama

PH.D. DISSERTATIONS COMPLETED

Andrew J. Knox. "Without Dignity: The Outer Limits of Sexuality in Contemporary *Humour noir*" (Adviser: Laurence Senelick).

Michael Lueger. "Private Lives on the Public Stage: Celebrity and Antebellum Theatre" (Adviser: Laurence Senelick).

MASTER'S THESES COMPLETED

Patrick King. "Spin: Goddard Lieberson and the Development of the American Musical Cast Recording" (Adviser: Barbara Wallace Grossman).

Amy Meyer. "Peril or Possibility? The Performance of Risk in Aerial Circus Arts and Acrobatic Theatre" (Adviser: Noe Montez).

Mary Robinson. "Hell's Belles: The Adaptive Treatment of Lizzie Borden, Ruth Snyder, and Aileen Wuornos as a Process of Female Demonization" (Adviser: Monica White Ndounou).

FACULTY

Professor Barbara Wallace Grossman spent much of the past year working on her husband Steve's campaign for Governor of Massachusetts. Although he narrowly lost the Democratic primary in September, the *Boston Globe* praised Steve as "the finest State Treasurer in living memory" who earned the respect of people throughout the Commonwealth. In addition to the numerous appearances she made with him throughout the year, Barbara served the campaign as a surrogate speaker, strategist, and voice coach. She is now co-chairing the creative economy advisory council for Democratic gubernatorial candidate Martha Coakley.

Holocaust and Genocide Studies continue to engage her. She spoke on "Courage, Hope and Defiance in Terezín: A Meditation on the Power of Transcendence Art" as part of the Traumatic Structures Working Group at the American Society for Theatre Research's Annual Meeting in Dallas in November 2013. In March 2014 she was Guest Scholar for the Underground Railway Theater, leading pre-show and post-show discussions of *Brundibar* and artistic activities in the Terezín concentration camp. In April she performed as a singer and narrator in "The Ghetto in Łódź, 1939-1944: A Commemoration in Words and Music" at Brandeis University and the Goethe Institute in Boston. At Tufts she continues as a member of the Faculty Steering Committee for IMAGE: Initiative on Mass Atrocities and Genocide at Tufts, which began its programming this academic year.

In February, Barbara was honored as a "Marriage Champion" at the MassEquality Icon Awards in Boston. February also saw the record-breaking run of *Rent* which she directed at Tufts. Playing at 148% capacity to standing-room audiences and standing ovations each night, *Rent* sold out its entire run in one day and earned a greater profit than any other show in the history of the Balch Arena Theater. She organized a food drive in conjunction with the production, donating the collected food items to Cambridge Hospital's Zinburg Clinic which has a food pantry serving more than 450 people with HIV/AIDS and Hepatitis C.

In terms of professional and community service, Barbara continued as Vice Chair of the Massachusetts Cultural Council and as a member of its executive, advocacy and grants committees. She served on the American Repertory Theater's Board of Advisors and was a member of the Voice & Speech Search Committee for the ART Institute for Advanced Theatre Training at Harvard last spring. She also participated as an external reviewer for two promotion cases at other universities. At Tufts she chaired the Faculty Grievance Panel and the Academic Awards Committee, 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 the department as a member of its sabbatical replacement search committee last spring.

In addition to teaching a variety of courses (Voice & Speech, The American Musical, Early Modern Theatre) during the past year, Barbara continued to advise doctoral dissertations, master's and undergraduate theses (for interdisciplinary and drama majors), and senior capstone

projects. She also served as faculty directing mentor for a 3Ps workshop production (*The 39 Steps*) and an O-show (*Boom*), as well as for Torn Ticket II's fall 2014 major, *She Loves Me*.

In September 2014, **Professor Heather Nathans** completed her first full year as Chair of the Department of Drama and Dance at Tufts, and entered her second year as President of ASTR. She continues as Editor for the Studies in Theatre History and Culture Series for the University of Iowa Press. In December 2013, Oxford University Press published *The Oxford Handbook of American Drama*, which she had the honor of completing after the death of editor Jeffrey H. Richards. Heather looks forward to seeing many fellow Jumbos at the upcoming ASTR conference in Baltimore this November.

Fletcher Professor of Oratory **Laurence Senelick** published *Stanislavsky: A Life in Letters* (Routledge) in Oct. 2013 and (with alumnus Sergei Ostrovsky) *Soviet Theater: A Documentary History* (Yale University Press) as well as a translation of Giraudoux's *The Madwoman of Chaillot* (Broadway Play Publishing) in May 2014. *Choice* called *Stanislavsky* "A fascinating collection that serves as an in-depth study of Stanislavsky... Highly recommended." In addition to his usual duties as director of graduate studies, Prof. Senelick served as chair of the search committee for the Sol Gittleman Professorship in Film and Media Studies. He was invited to speak at the Ibsen and the Play of Politics symposium at Johns Hopkins University, presenting "Fifty Shades of Red: Ibsen in Pre- and Post-Revolutionary Russia." He also delivered the paper "Marble Bust and Feet of Clay: Stanislavsky's Reputation," Stanislavski Centre, Rose Bruford College, London, and at the Historiography Working Group, International Federation for Theatre Research, Warwick. He gave a lecture "Come to the Kabarett" at the Shaw Seminar, Shaw Festival, Niagara-on-the-Lake, in connection with its production of the musical *Cabaret*. Articles from his hand that appeared this year were "For God, for Czar, and for Fatherland': Russians on the British stage from Napoleon to the Great War," in *Russians in Britain, 1880-1940: from Melodrama to Modernism* (Oxford University Press); "The accidental evolution of the Moscow Art Theatre Prague Group," *New Theatre Quarterly* (May 2014); and "Craig's *Hamlet* in Moscow (1912)" in *Hamlet Handbuch: Stoff-Aneignungen-Deutungen* (J. B. Metzler). Several of his translations were performed: Mozart's *Abduction from the Seraglio* (Bellingham Festival of Music, UK); Chekhov's *Three Sisters* (Sydney University Dramatic Society, Australia) and *The Seagull* (Jersey City Theater Center). Having served on the committee to select the sculptor of the new statue of Jumbo the elephant, he also lent items from his collection to the Jumbo exhibition at the Tufts Art Gallery. In the course of his collecting, he acquired and had restored an unknown painting of Edwin Forrest as Spartacus. He appeared as Rev. Eli Jenkins, Mr Waldo and others, in the new Poets Theatre reading of Dylan Thomas' *Under Milk Wood* at Sanders Theatre, along with Cherry Jones, Alvin Epstein *et al.* Prof. Senelick is currently working on a book on the cultural influence of Jacques Offenbach for Cambridge University Press.

Associate Professor Emeritus **Downing Cless** took on a number of projects during his last year before retirement. His largest engagement was as a dramaturg for Underground Railway Theater's world premiere of *Sila* by Chantal Bilodeau at Cambridge's Central Square Theater (April 24-May 25). There was a plenitude of research demands for this play about climate

change in the Canadian Arctic, so Tufts Ph.D. alumna **Alyssa Erin Schmidt** was also a dramaturg who focused on the multiple layers of Inuit culture and mythology represented in the play (Downing's foci being climate change, climate science, polar bears, and the Canadian Coast Guard). Downing was very involved in outreach to environmental and climate-change organizations in the Boston area, organization of post-show discussions and pre-show symposiums, and the producing of a reading of *Sila* at Tufts (February 10) and reading of excerpts at the 3rd annual Arctic conference sponsored by the Edward R. Murrow Center at Tufts' Fletcher School (March 2). Downing presented a paper titled "Climate Change and Theatre: A Big, Bad Crisis Made Small, Up-close, and Personal" at the Comparative Drama Conference in Baltimore, where he also presided at a session on "Goethe's Faust and His Descendants" (April 3-5). He has revised and expanded the climate-change paper for the working session on ecological performance at ASTR in Baltimore (November 20-23). As a member of the panel of judges for new plays submitted to the Earth Matters on Stage Festival, Downing read and evaluated a short list of finalists (much of August). In service, he was preparator for the tenure review of now-promoted Associate Professor Monica White Ndounou, and he continued on the Film and Media Working Group, Underground Railway Theater board (now as chair), and P.T. Barnum Award Committee. An honorary and surprise P.T. Barnum Award at the New York ceremony (June 11) capped off Downing's retirement celebrations and commendations that started with a wonderful reception given by the department (April 17).

Monica White Ndounou was promoted to Associate Professor of Drama with tenure at Tufts University. Her book, *Shaping the Future of African American Film: Color-Coded Economics and the Story Behind the Numbers* (Rutgers University Press, 2014) is now available. Professor Ndounou discussed the book as a featured author on the "Spotlight on New Works" panel at the Association for Theatre in Higher Education (ATHE) conference in Scottsdale, Arizona in July where she was elected Conference Planner/Focus Group Representative Elect for the Black Theatre Association. She also presented on a panel titled, "Collaboratively Dreaming B(l)ack: A Discussion Across the Disciplines". For the post-conference, she curated, "Blues People: Celebrating Baraka's Legacy," a commemorative slam performance event/home-going ceremony in honor of Imamu Amiri Baraka.

Professor Ndounou's article, "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*, was nominated for the American Theatre and Drama Society (ATDS) 2013 Vera Mowry Roberts Research and Publication Award. Additionally, Professor Ndounou published a book review of Macelle Mahala's *Penumbra: The Premier Stage for African American Drama*.

Professor Ndounou taught the following undergraduate courses: "Introduction to Film Studies," "Modern and Postmodern Theatre," and "African American Theatre and Film". She offered "Performing America, Exploring Identity" to undergraduate and graduate students, in addition to teaching "Adaptation: The Cultural Politics of Storytelling," a graduate seminar. She also participated in the design process to create the new "Introduction to Visual Studies" course for ILVS.

While serving as affiliate faculty in Africana Studies, American Studies, ILVS, CMS and Women, Gender and Sexuality Studies, Professor Ndounou continues to be an active participant

in the Film and Media Studies Working Group, a cross-campus collaborative effort to develop a Film and Media Studies program at Tufts. Professor Ndounou's current research project consists of a book-length study, documentary film and interactive website focusing on black American contributions to developing acting theory and practice.

Assistant Professor **Natalya Baldyga** was on research leave for the past academic year. Her time continues to be divided between her monograph and her work with colleagues Wendy Arons, Michael Chemers, and Sara Figal on 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. An article co-authored with Arons, Chemers, and Figal, "Crowdsourcing a New *Hamburg Dramaturgy*" was published this spring in *Review: The Journal of Dramaturgy*. This summer, Natalya presented "The New and COMPLETE *Hamburg Dramaturgy* – online!" at the "Hot Topics" plenary session at the annual meeting of the Literary Managers and Dramaturgs of the Americas. In fall 2012, she participated in the "Digital Methodologies in Theatre and Performance Studies" working group at the annual conference of the American Society for Theatre Research, and in spring 2014, she and Wendy Arons gave their presentation "Translating (mis)translations: *The Hamburgische Dramaturgie* for an English Reader" at the annual conference of the American Society for Eighteenth-Century Studies. During her leave, Natalya continued to serve on dissertation and graduate exam committees, as well as serving as the advisor for two doctoral dissertations – one located in the twenty-first century and the other in the eighteenth.

Assistant Professor **Noe Montez** is currently on leave finishing his manuscript on the post-dictatorial Argentine theatre and the nation's ongoing process of transitional justice. He has recently begun initial research on a new monograph project that explores guided tours through South American human rights museums and converted detention centers in order to explore the tensions between activism and commerce that exist in these sites of memory. Prior to taking leave in January, Noe directed Kristoffer Diaz's *Welcome to Arroyo's*, the first US-Latino-authored play staged by Tufts Department of Drama and Dance. As part of this production, Noe collaborated with the Tufts University Art Gallery along with the American Studies and Latino Studies programs to bring playwright Kristoffer Diaz, graffiti artist Abby TC5, and sound designer Dave Remedios to campus where they created designs for the show and work displayed at the Campus Center. In addition to his regular teaching load, Noe has served on dissertation and thesis committees in and out of the department, in addition to responsibilities as the department's library liaison, UITS liaison, and as a member of the Tufts University Experimental College board. Outside of the Tufts University campus, Professor Montez directed the world premiere of Ed Bullins' *The Man Who Dug Fish* with Sleeping Weazel Theatre in Boston, where the play received a positive review from the *Boston Globe*. Noe has been actively engaged in conference activity this year. He presented research at the American Society for Theatre Research Conference in Dallas, Literary Managers and Dramaturgs of the Americas Conference

in Boston, and he organized the Latina/o Focus Group's pre-conference in Tempe, Arizona, centered on fielding questions about the state. He wrote about these experiences in the national theatre blog Howlround (<http://howlround.com/dreams-of-resistance-action-and-empowerment-at-athe-2014>). Montez serves on the Association for Theatre in Higher Education's Nominating Committee and as an external reviewer for two journals this year. Additionally, he is engaged in service to the theatrical profession. Noe was one of 70 scholars, artists and administrators invited to the first gathering of the Latino Theatre Commons, the first national gathering of Latino theatre makers since the early 1980s. He is also a member of the board of directors for Sleeping Weazel theatre company.

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 presented on "Adaptation as Art: Towards A Post-Theoretical TYA Model" at the South Eastern Theatre Conference Theatre Symposium, "Dreaming of Unicorns: A Queer Reading of John Tiffany's production of *The Glass Menagerie*" at the Association of Theatre in Higher Education and most recently at the Tufts Graduate Humanities Conference, where he presented his paper on Samuel Beckett, ecology and the zombie apocalypse entitled "Everything's Dead But the Tree."

Ibby Cizmar is a third-year PhD student whose research focuses on 20th-century African American theatre. In 2014 she presented her research on the iconography of Aida Walker at the Comparative Drama Conference and the American Society for Theatre Research. Her paper "Primal, Pure or Something In Between? Aida Walker, Dance and Sexuality," was honored as the Runner-Up for the Anthony Ellis Prize for best paper by a graduate student. She co-ran the Presentation Skills Workshop for the GSAS in spring 2014 when she coached students from various disciplines. Last year she taught Acting I and worked as an acting coach for students preparing for MFA auditions. She is currently TA-ing for Heather Nathan's "First Year Showcase" where she is directing Carole Real's one-act play *The Battle of Bull Run always makes me cry*.

Matt DiCintio is a third-year Ph.D. student. This year he presented at the Comparative Drama Conference on food and Italian-American identity in Albert Innaurato's plays, and his presentation at the Graduate Research Symposium Competitino (Apr. 2014), "I'm a Gentleman

and I Don't Care Who Knows It: The Iconography of the Confidence Man as Cultural Hero," received an award from the Tufts Graduate Student Council. His chapter "Research Strategies in Dramaturgical Practice" appears in the new *Routledge Companion to Dramaturgy*. He is currently at work on a translation of Jules Romains' *Knock* for the University of Richmond.

In November 2013, **Steve Drum** contributed to *The Cine-Files* film journal and sat on the "Critical Eye on Film" panel with Drs. Caryl Flinn and Girish Shambu at the Savannah Film Festival. This winter, Drum presented his research on celebrity in the work of Sofia Coppola at the Southwest Popular/American Culture Association Conference in Albuquerque, New Mexico and the Society for Cinema and Media Studies Conference in Seattle, Washington. This spring, Drum completed a Master of Fine Arts degree in writing and a Master of Arts degree in cinema studies at the Savannah College of Art and Design. His writing thesis project, "Desperadoes," was awarded for outstanding achievement among his class of graduates.

In addition to completing her first year of doctoral coursework at Tufts University, this past year **Emma Futhy** presented at three conferences. In April, she presented a paper on Yael Farber's *Molara* at the Comparative Drama Conference (CDC) in Baltimore. At the Literary Managers and Dramaturgs of the Americas (LMDA) annual conference in Boston this June, she was a part of a panel of new playwrights and dramaturgs, presenting on how dramaturgs and the dramaturgy process can assist in the development of new works; for the panel, she worked with Eleanor Burgess, 2013 Huntington Theatre Playwriting Fellow. To cap off the summer, in July she presented a paper on Iris Bahr's *Dai (Enough)* for the Transnational Feminist Utopias and Dystopias panel at the annual Association for Theatre in Higher Education (ATHE) conference in Scottsdale, Arizona.

Jennifer Herron is entering her second year as an MA/PhD student at Tufts. Last year she had the privilege of presenting her paper, "Revisions of a Revolution," at the Mid-America Theatre Conference in Cleveland, Ohio. She presented another paper, "Undoing Gender in Living Pictures," at the Comparative Drama Conference in Baltimore, Maryland. Most recently, she was part of a roundtable discussion on the topic of eco-imaginaries at the Tufts Graduate Humanities Conference.

Third-year Ph.D. student **Beck Holden** has recently completed his coursework and his written comprehensive exams. Over the past year, he has presented papers on the iconography of Chung Ling Soo's magic posters (Tufts Graduate Humanities Conference) and on interpreting various modes of iconographic evidence of Charles Kean's Shakespeare productions (Comparative Drama Conference). He also served as the graduate student representative to Department of Drama and Dance faculty meetings for the 2013-2014 academic year.

Yizhou Huang is a second-year M.A./Ph.D. student at Department of Drama, Tufts University. She received B.A. in English Literature from Beijing Foreign Studies University in 2013. In the past academic year, she presented papers at Comparative Drama Conference and the 2014 World Congress of International Federation for Theatre Research (IFTR) in Warwick, UK. She was awarded the 2014 Helsinki Prize of IFTR for research on "Hero or Antihero: The Young Comrade as a Dialectical Figure in *The Decision*." She also participated in the 2014 Institute for

World Literature held by Harvard University. Her research interests include political theatre and intercultural performances between China and the West.

Patrick King is a third-year doctoral student. His article "It Isn't Easy to Be Simple: Burr Tillstrom and Early Televised Puppetry" was published in *Puppetry International* (Fall/Winter 2013), and his article "All That Jazz: Musical Idiom, Critical Reception, and African American Narrative in Opera" was published in *Text and Presentation* (2013). He presented his paper "For the Record: Studio Recordings and Live Performance" at the Mid-America Theatre Conference, and successfully defended his Masters Thesis, "Spin: Goddard Lieberson and the Development of the American Musical Cast Recording" in spring 2014. His research in these areas was supported by a Tufts Graduate Student Research Competition Award. This fall he is teaching Introduction to Acting.

In the 2013-14 academic year, **Christian Krenek** attended the Southeastern Theatre Conference (his first major conference) in Decatur, Georgia, where he presented his paper "A is for African: On the Necessity of African-American Folkloric Children's Theatre." He also became a teacher at the Osher Institute at Tufts University, offering courses on the works of Agatha Christie and children's literature. Christian spent his summer working on his Master's thesis (which he will be defending in November 2014) at various institutions in the Northeast, including Princeton, the University of Pennsylvania, and the Billy Rose Theatre Collection of the New York Public Library.

Matthew McMahan has been working fastidiously on his dissertation entitled *Cultural Improvisations: Luigi Riccoboni and the Nouveau Théâtre Italien*, in which he discusses issues of immigration and acculturation in the Commedia dell'arte troupe invited to Paris in the eighteenth century. He has been awarded a Humanities Doctoral Dissertation Fellowship to support his research, which has recently been presented at the International Society for Eighteenth-Century Studies seminar for Early Career Scholars hosted by the University of Manchester. He also made a presentation on Rameau's *Les Indes Galantes* at the Association for Theatre in Higher Education, where he was nominated as a Graduate Representative for the Dramaturgy Focus Group. He saw the publication of two of his articles this year: "We are your Masters: Encroachment of the Other in Marivaux" in *New England Theatre Journal*, and "Charles Mee, Bob Rauschenberg and the Phenomenological Spirit" in *The Texas Theatre Journal*. Additionally, his review of Edward Baron Turk's *French Theatre Today* appeared in the latest issue of *Theatre Topics*. He recently earned a post as adjunct professor at Dean College, where he teaches Modern Drama. Furthermore, he worked as dramaturg on *Knock!: The Daniil Kharms Project*, a retrospective of Kharms's writings performed by the Boston-based experimental company Imaginary Beasts.

Amy Meyer completed her master's thesis, *Peril or Possibility? The Performance of Risk in Aerial Circus Arts and Acrobatic Theatre*, in December 2013. A copy is now included as part of the collection in the Library and Research Center at the Circus World Museum in Baraboo, Wisconsin. This past spring Amy presented a paper on physicalizing traumatic memory in

Double Edge Theatre's *Song Trilogy* at the Mid-America Theatre Conference. She also continued work as a company member for Boston-based physical theatre troupe Imaginary Beasts, performing in a version of Angela Carter's radio plays, and in Molière's *Lovers' Quarrels*. Amy was awarded a Summer Fellowship for Doctoral Research in the Humanities by the Tufts graduate school, and spent a portion of her summer doing preliminary work on Imaginary Beasts' spring 2015 production of Daniil Kharm's *Elizaveta Bam*.

Michael Leonard Kersey Morris is a Ph.D. student whose research focuses on the organizational sociology of theatre. Last academic year, he received the department's Kalman A. Burnim Prize for scholarly excellence in drama. In service to the field, he completed a term on the American Society for Theatre Research Graduate Student Council cabinet as representative to the New Paradigms on Graduate Education committee. At the ASTR conference, he helped plan and served on the panel for a career session on surviving and thriving in the dissertation writing process. At the same conference, he also discussed corporations as artists, with specific reference to Disney Theatrical Group, at a working session dedicated to corporate and commercial theatre. Having relocated to Salt Lake City Utah, Michael became a visiting researcher at Brigham Young University and presented some of his research on Disney to theatre department students, staff, and faculty. In addition, he led a lecture and workshop exploring Mary Zimmerman's creative process. Michael was also very active in making theatre. He served as an associate director of *Savior of the World*, a musical depicting events surrounding the birth and resurrection of Jesus Christ, produced by The Church of Jesus Christ of Latter-day Saints at an 800-seat theatre on its headquarters campus. He then continued working for the Church in production management, creative development, and artistic direction on a new pageant presented during the summer in Nauvoo, Illinois on an outdoor stage. He helped stage a musical performance at the National Annual Meeting of the Boy Scouts of America in Nashville. His largest project was producing the world premiere of *The Weaver of Raveloe*, a musical adaptation of George Eliot's *Silas Marner*. The musical played two sold-out performances at OBERON, a club-theater venue in Harvard Square and the second stage of the American Repertory Theater in May 2014. In conjunction with the performances, he also produced a video recording and cast album. In August, Michael began leading auditions for the 2014 production of *Savior of the World*, which he is directing and also began preparations for teaching two classes as an adjunct professor in the theatre department at Brigham Young University. He is currently researching and writing a dissertation on corporate theatre that features case studies of Disney Theatrical Group, The Church of Jesus Christ of Latter-day Saints, and the Hale Centre Theatre-- a "community theatre" in the Salt Lake City area that has more than 24,000 season ticket holders for its year-round season musicals and plays.

Tiffany Pounds-Williams presented a paper called "The Rhetorical Function of Chrysothemis and Ismene" at the Disappearance: Spatial and Temporal Horizons conference held by the Department of Comparative Literature at CUNY. She then presented "Forgotten Figures: The Rhetorical Function of Tecmessa, Chrysothemis, and Ismene," at the Annual International Conference on Humanities & Arts in a Global World held in Athens, Greece for which she was also the session chair. She was awarded a Graduate Student Research Competition grant for her in-progress dissertation, "Forgotten Figures: The Rhetorical Function of Tecmessa,

Chrysothemis, and Ismene in Tragedies of Sophocles and Selected Adaptations" and was recognized for this achievement at the 16th Annual Graduate School of Arts and Sciences and School of Engineering Awards. She taught Introduction to Acting at Tufts University during the second summer session. For community works she participated, for the second year in a row, as a baker in the Comicazi Cookie Clash which benefits Boston Partners in Education. Lastly, she walked in MARE 5K WALK/RUN which benefits the Massachusetts Adoption Resource Exchange. tiffany.pounds@gmail.com

Last fall, **Jesse Edward Rosbrow** helped organize the Citywide Conference, at which he moderated the roundtable "Recreating Working Relationships in New Settings." This past spring, he presented his paper "If Only They Could See: Blindness, Absence, and the Subversion of Villainy in *Uncle Vanya* and *Three Sisters*" at the Comparative Drama Conference. Last summer, Jesse returned to the Accademia dell'Arte for the second part of the Dario Fo Project; while there, he was invited to come back to Italy in the summer of 2015 to perform in the world premiere of Dario Fo's *La Storia di Qu*.

Doctoral Candidate **Danielle Rosvally** has spent the last year teaching, fight directing, and conducting research towards her dissertation. She also serves as a reviewer with New England Theatre Geek (<http://www.nettheatregeek.com>). This past year, she taught classes here at Tufts within the Dance and Drama Department, as well as through OSHER Life Long Learning institution, and at Charlestown Working Theatre. In October of 2013, her series of blogs entitled "Letting the Love Love you: Navigating the Gray Areas of a Love or Money Industry" was published via HowlRound (<http://howlround.com/letting-the-love-love-you-navigating-the-gray-areas-of-a-love-or-money-industry-part-one-finding>). Her chapter entitled "Off With His Head! ...So Much for Hewlett/Brown; The African Grove Theatre Presents *Richard III*" is forthcoming in a volume entitled *The Bear Stage: Shaping Shakespeare for Performance* published by Farleigh Dickenson University Press. This past year, she presented her work at the Blackfriars Conference 2013 as well as ASTR 2013. She serves as the founding chair of the web committee for the graduate student caucus of the American Society for Theatre Research. Over the course of 2013-2014, she fight directed for the Balch Arena (*Rent, Welcome to Arroyo's, Or.*), Zeitgeist Stage Company (*Good Television, BENT*), Apollinaire Theatre Company (*Songs of the Dragons Flying to Heaven, ¡Bocón!*), and Charlestown Working Theatre (*Macbeth*). She also works as a Project Coordinator for the Folger Shakespeare Library. Danielle is a GIFT fellow for 2014, and a Summer Humanities Fellow for 2014. She blogs about her academic adventures via her own blog; <http://www.daniprose.com>.

Hesam Sharifian is a third year doctoral student at Tufts University, Department of Drama and Dance. Over the past year, he has presented his scholarship in several conferences, including the Comparative Drama Conference (presenter: 'Ta'ziyeh in the West: The Role of Audience Participation in Forming a Theatrical Experience') and the American Society for Theatre Research Conference (presenter: 'Hans Henny Jahnn's *Medea*: Polyphony of Signs on the Weimar Stage'). Hesam has also prepared an anthology of his translations of contemporary American plays that is under publication by the Cheshmeh Publishing Inc. in his native Iran. He

continues working on his areas of research interest, including inter-culturalism in theatre, German expressionist theatre, and stage history of opera, while more narrowly focusing on the iconography of theatre and opera.

Max Shulman is in the process of writing his dissertation which deals with the representation of addiction and the drug addict in American popular entertainment between 1890 and 1940. He has recently presented work at the Association for Theatre in Higher Education, and is organizing a panel for the upcoming Mid-American Theatre Conference. His work on African American involvement in radio drama will be part of this year's conference organized by the American Society for Theatre Research. Last year, Max directed a production of William Wells Brown's *The Escape*, which has been invited to Dublin by the Painted Philly Theatre for part of their 2015 season. Max has also served as coordinator and director for two gala performances at the Center for Jewish History. The second of these galas is scheduled for November 10th and explores Jewish involvement in World War I at its centennial anniversary. Max has recently taught at Hunter College and is presently a lecturer at Rutgers University.

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Megan Stahl is currently working on her dissertation, which examines contemporary solo performances by Arab American female playwrights and the representation of Arab women on the post-9/11 American stage. She presented a portion of this project at ATHE in July as part of the Arabic and Arab-American Theatre panel. This past year, Megan taught Introduction to Theatre at Boston College and a course on American Musical Theatre at Northeastern University, and also served as a committee member for the Tufts Graduate Student Research Competition.

In the past year, **Katie Swimm** attended the American Society for Theatre Research Conference in Dallas, Texas, to join the "Performing Science, Scientific Performance" Working Group, where she presented her essay, "The outward marks of a mind now overshadowed with despair": Hugh Diamond, John Conolly, and the Characterization of the Insane." She also participated in the Articles-in-Progress Workshop at the Mid-America Theatre Conference in March 2014. At Tufts, she served as Assistant Director to Barbara Wallace Grossman in the Department of Drama and Dance's production of *Rent*. As a Public Speaking and Writing Consultant at the Graduate Writing Center, Katie developed a curriculum for Public Speaking tutors, as well as coaching two undergraduate students in interview techniques for the Harry S. Truman Scholarship Foundation interview process, where both students ultimately won scholarships. In fall 2014, Katie accepted an adjunct position at Dean College in Franklin, Mass., where she teaches Communication Fundamentals, a course that focuses on Public Speaking. She also served as a guest lecturer at Niagara University, conducting acting workshops for undergraduate students in musical theatre.

Tara Brooke Watkins is a first-year Ph.D. student. She has an M.A. in Theatre Education from Emerson College where she was awarded the Graduate Thesis award for her thesis: "Revealing Her Voice Through Her Body: The Performance Work of Robbie McCauley." She currently teaches Directing, Acting, and Oral Interpretation at Eastern Nazarene College, where she

graduated with a BA in Communication Arts and has also taught Stage Management and Drama Theory at Dean College. As theatre producer at ENC, she works with college undergraduates on original work, musicals, and physical theatre exploration pieces. She is the owner of South Shore School of Theatre in Quincy and the artistic director of Pariah Theatre Company in Boston, which has been featured in the Boston Globe and NPR's The Callie Crossley Show. Currently, she sits on the board for CBACT (Consortium of Boston Area Children's Theatres) and has been an advisor for LGBT student group Love of God Bringing Triumph.

Irina Yakubovskaya is a third-year doctoral student. Originally from Saratov, Russia, she studied French, Spanish, literature, translation, pedagogy, and culture (B.A., Saratov State University, 2008). After working in student theatre (acting, directing), regional TV and magazines (Saratov), translating for international projects (Saint-Petersburg, Moscow, Colorado), and working as an assistant director in cinema (Moscow), she continued her academic career. 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 International Graduate Conference Passage des Frontières (University of Victoria, British Columbia, Canada, May 2011), at the American Association of Teachers of *Slavic and East European* Languages Conference (Boston, January 2013) and Comparative Drama Conference (Baltimore, April 2013). At Tufts, she has been a TA for various courses, including directing and acting. Irina Yakubovskaya is the Vice-President of the Tufts Graduate School Council. In the past academic year, she completed her dramaturgy project for *OR*, Tufts main-stage production. In Fall 2014 Irina contributed her original translation of Daniil Kharm's texts to the Boston-based theatre company *Imaginary Beasts*. Their show *KNOCK!* ran at the BCA for several weeks and got nice reviews. Irina's research interests include but are not limited to: cognitive psychology in theatre education, Dalcroze studies, history of Russian theatre, women in la Belle Époque, issues of translation and adaptation, theatre pedagogy.

ALUMNI/ALUMNAE

Virginia Anderson (PhD '09) enjoyed her first year as Assistant Professor of Theater at Connecticut College, in New London. She 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. She teaches courses in a variety of aspects of theatre history as well as a First Year Seminar called The AIDS Epidemic in Theater and Film, a course she first developed for Tufts' Experimental College with the support of the Department of Drama and Dance. Ginny directed a production of *On the Town*, a major collaboration with the music and dance departments that featured the contributions of nearly 100 people. Ginny presented her work at ASTR, ATHE, and NETC and completed service on ATHE's Membership and Marketing Committee. This year her work appeared in *Theatre Annual* and *The Sondheim Review* (with her husband Steve Luber). ginny.anderson@gmail.com

Luanne Aronen Rosenfeld: In April 2014 her full-length musical (music by Kristen Lee

Rosenfeld) *Cardboard Castles* received an Equity staged reading at Workshop Theatre in NYC. It was produced by Red Fern Theatre, directed by Melanie Moyer Williams and performed by a cast of Broadway actors including Bart Shatto; Cicily Daniels; Leah Horowitz; Danny Bolero and Todd Ceveris. She and Kristen have begun work on a new musical, *Divided*, which will be workshopped at SUNY Cortland. luannerosenfeld@yahoo.com

This past year, **Noreen Barnes** (Director of Graduate Studies, Theatre, Virginia Commonwealth University), was elected to the Executive Board of TLA, and became interim Artistic Director for the 2014-15 season of Richmond Triangle Players. She published an essay, "Susan B. Anthony or I'm a Dutchman!": Robert Craig and Nineteenth Century US Burlesque," in *Enacting Nationhood: Identity, Ideology and the Theatre, 1855-99* (edited by Scott Ireland published by Cambridge Scholars). She was also nominated for VCU's Distinguished Faculty award in Teaching. nbarnesm@vcu.edu

Natka Bianchini (Ph.D. '07). "The last year has been an exciting and productive one for me as a scholar and artist. I published 'Waiting for Triumph: Alan Schneider and the American Response to *Waiting for Godot*' in the *Journal of American Theatre and Drama* 26 (Winter 2014). I also received a contract for my monograph, *Samuel Beckett's Theatre in America*, from Palgrave Macmillan; the book is currently in production and will be published in February. I became the Vice President of the newly formed Edward Albee Society, as well as an advisory member to the board of the *Edward Albee Review*. As VP, I organized two panels for the Albee Society—one at the Comparative Drama Conference in Baltimore (April 2014) and one at the American Literature Association (May 2014). I also presented a paper on theatre history pedagogy at the Mid-America Theatre Conference in Cleveland (March 2014). At Loyola, where I recently completed my fifth year as an Assistant Professor of Theatre, I taught two new seminars: Contemporary Women Playwrights (which was cross-listed with the Writing department) and Directing II. In February, I directed a production of *Cabaret* with 21 undergraduate actors for our MainStage season." nbianchini@loyola.edu

Tsai Chin appeared as a guest star on the television programs *Marvel's Agents of S.H.I.E.L.D.* on ABC and *Getting On* on HBO. Thirdspring@aol.com

Claire Conley (MA '77) is board chair of Chicago's Griffin Theatre Company. The Griffin is a highly respected Chicago non-equity theater, with both a Chicago presence and also a significant national touring arm (children and adult audiences of over 100,000 a year). A 25-year old theatre company, The Griffin this past year won the significant honor of a Special Award at the 2014 Joseph Jefferson Awards Program (JEFF Awards are Chicago's TONYs) "for its dedication to provocative and transformational theatre that bridges the generations." Claire has been active on the Griffin Board for many years and now spearheads the monumental task of raising funds to create The Griffin Arts Center by renovating an abandoned northside Chicago police station, which the theater has acquired from the City of Chicago. Claire shouts out to all Chicago-based Tufts grads to come see *Titanic - The Musical*, Griffin's 2014 fall production opening in Chicago October 18th. If you like what you see, please join with us to raise the monies for this Griffin

Arts Center--a permanent home for the Griffin that will benefit both adult and children's theater in Chicago and nationally! claireconley@prodigy.net

Mark Cosdon, associate professor of theatre at Allegheny College, participated in the Working Session "Living Large and Feeling Big in Musical Theatre Performance and Reception" at the American Society for Theatre Research's November 2013 conference. In addition Cosdon served as a presenter on the ASTR Career Session: "Publish, Don't Perish--Books." At the Mid-America Theatre Conference in March 2014, Cosdon hosted the panel "Revision/Revival/Revisal and the American Musical." Cosdon's partnership with the Drama Book Shop in New York City continued in March 2014 when he hosted the fourth annual "The Brilliance of the American Theatre" book event. At the Association for Theatre in Higher Education's August 2014 conference Cosdon discussed the rock musical on a roundtable devoted to the future of the American musical. After a three year term as president of the American Theatre and Drama Society, he has now moved to the board of the organization. At Allegheny, Cosdon directed an April 2014 production of David Ives' *The School for Lies*.
mcosdon@allegheny.edu

Ann-Marie Dittmann continues her activities with Theatre Washington as a Helen Hayes Awards adjudicator, this year joining the newly formed new play panel. She also continues to plan and facilitate Down Stage, a monthly meet the artists program featuring theater artists from the Washington, DC metropolitan area at the Arlington Public Library. In August she served as the Dramaturg and Co-Director for the staged reading of *A New Heart* by Pooja Chawla presented at the Kennedy Center Page to Stage Festival. She was also the Dramaturg for *Bellyfull* by Amie Cazel, which was presented as part of Ms. Cazel's MFA solo acting project at the Catholic University of America. Ann-Marie has also participated in The Dramaturgy Open Office Hours Project in Washington, DC, presented by the Literary Managers and Dramaturgs of the Americas. dramawright@gmail.com

Sean F. Edgecomb (Ph.D. '09) started a new position at the City University of New York, College of Staten Island and The Graduate Center in August 2014. He also currently sits as an elected member of CLAGS: The Center for LGBTQ Studies. At CLAGS he serves on the fellowship and programming committees. Before starting this new appointment, Sean finished his third year as an Assistant Professor of Drama and the Director of the Bachelor of Creative Arts at The University of Queensland, Australia. This past year he presented at the MLA Conference in Chicago, gave invited guest talks at The University of Massachusetts, Emerson College and a Colloquium at UQ on indigeneity and art from a queer perspective. He was recognized as an "outstanding teacher" by the Dean of the College of the Arts of UQ in 2013. In October 2013 Sean published again in *Theatre Journal* and his monograph on Charles Ludlam and queer legacy is currently in press with the University of Michigan. In spring 2014 Sean taught at Tufts University where he developed a new course on physical theatre. He continues to be a member of ASTR, ATHE and the MLA. seanfedgecomb@gmail.com

Iris Fanger (Ph.D. '72) continues to contribute dance and theater reviews to a number of outlets including theatermania.com, *Metro West Daily News*, *Patriot Ledger*, theatermania.com, and *The Arts Fuse*, in addition to *Dance Magazine* and *Dancing Times* (published in London). In July 2014, she gave three lectures at the Woods Hole Library (Massachusetts) on the life and work of George Balanchine. She continues her research at the Mass Historical Society on the playwrighting career of General John Burgoyne, the British general stationed in America during the Revolutionary War. ifanger@aol.com

Anne Fletcher was promoted to Full Professor at the University of Southern Illinois at Carbondale in 2012. Last year she was named SIUC's Distinguished Teacher of the Year and College of Liberal Arts teacher of the Year. During the past year she had a book chapter on William Gillette included in *Enacting Nationhood: Identity, Ideology, and the Theatre, 1855-99* ed. by Scott R. Ireland. She serves on the Executive Board of ATDS and the Editorial Board of Theatre Annual. afletch@siu.edu

Gary Genard has published *Fearless Speaking: Beat Your Anxiety, Build Your Confidence, Change Your Life* (Cedar & Maitland Press), a step-by-step approach to overcome fear of public speaking. A leading speech coach, Gary is the creator of the Genard Method of performance-based public-speaking training. He coaches CEOs, Fortune 500 companies, governments, non-profits, small business and entrepreneurs. In 2014, Global Gurus ranks him as No. 25 in its list of the world's top communication gurus. gary@GenardMethod.com

James Harbeck continues to work as an editor and to build his fame as a language expert with frequent articles on TheWeek.com and Slate's Lexicon Valley. He is currently entertaining himself by pursuing a master's in linguistics part-time. seamus@harbeck.ca

Ed Kahn (Ph.D., '01) is in his eleventh year of teaching and directing at Ohio Wesleyan University, his first as a full professor. This past summer he participated in an ATHE panel on "Inviting Devised Work to the Table: Including Devised Work in a Department's Production Season."

Stacy Klein continues as founding artistic director of Double Edge Theatre. Last spring she was honored as a Distinguished Tufts Alumna. "In October 2015 we had a truly singular experience presenting pieces of THREE spectacles - *Don Quixote*, *Odyssey*, *Shahrazad* - in a movement from the steps of the Amherst College library through the trees of the quad, to the view overlooking the Pioneer Valley. It was singular in many ways. The process of working out the performance for four days outside - literally jumping out of trees and building Cyclops while dozens of students and faculty watched or walked through- was a new experience of openness. The performance itself tested the limits of our intimate work as it came to play in front of over five hundred people, and was exhilarating. And finally we found that our years of dialogue with our own community of Ashfield CAN be translated readily to other places and it is genuinely a joy to do so! As Double Edge grows in its fourth decade of existence and its twentieth year on the Farm in Ashfield, we remain committed to a quality of performance, an intimacy between

artist and audience, and a continued exploration of different models and ways of expression. In keeping with this idea of growth, Carlos Uriona and Matthew Glassman will join me to create a team of artistic directors - an exciting development as we move forward together, beginning with rehearsals for next summer's Latin American-themed spectacle, touring of *The Grand Parade*, new and expanded training and residency programs, and much more."

Jenna L. Kubly (PhD '10) continued work as the Productions department assistant director/dramaturg at North Heights. She co-convened the working group "Theaters of War" at the 2013 ASTR conference, published a review in *Theater Journal*, and contributed three essays to *Encyclopedia of American Populism*. jkubly@yahoo.com

Kevin Landis is assistant professor and director of Theatre and Dance at the University of Colorado Colorado Springs. In the past year he has directed professional productions of *Woyzeck* and *Psycho Beach Party*. He presented a paper on Julian Eltinge at the International Federation for Theatre Research in Warwick, UK, and published two articles. "Conversations: Tina Packer and Jon Jory" appears in *American Theatre* and "Molecular Pataphysics: Theatre, Cuisine and the Historical Avant Garde" was published in *Gastronomica* in the spring. He continues to produce the Prologue Lecture Series in Colorado Springs. Recent guests have included Charles Busch, Brian Dennehy, Scott Simon, Paula Vogel and John Douglas Thompson. klandis@uccs.edu

Meron Langsner (PhD 2011) has had over a dozen plays and articles published this past year. These include his documentary play *Bystander 9/11* in Bloomsbury's *The Methuen Anthology of Testimonial Drama*, four plays and a collection of parodies on Indie Theater Now, five articles in *HowlRound*, two in *BackStage*, and two articles and a play excerpt in *The Fight Master* (one co-authored with a former student). His plays have been performed around the country and overseas, including a critically acclaimed production of *Over Here* at the NYC International Fringe Festival, which was both a *FringeReview UK* Recommended Show and a *Theatre Is Easy* "Best Bet." Meron fight-directed at venues such as Incubator Arts and PAC21 in New York City, and created violence for a short film by Klipper Productions. He was one of twelve fight directors in the country selected for the pilot year of the Choreographer Track of the New York City Regional SAFD Workshop. He spoke at NYU's Tisch School of the Arts in the Performance Studies Alumni Lecture Series, as well as making two appearances in the Gallery Talks series with the Gallery Players in Brooklyn. Additionally, Meron was involved in the sale of over \$16 million worth of commercial real estate in New York in his first year as a licensed real estate professional. This past year he also began serving on the Real Estate Committee of the League of Independent Theatres. He can be found online at www.MeronLangsner.com. meronlangsner@gmail.com

Wen-ling Lin completed her fourth year as an assistant professor in the Department of Drama Creation and Application at the National University of Tainan, Taiwan. In the past academic year, she supervised the senior year's graduation production, *Can't Pay? Won't Pay!*, to great critical acclaim. Playing to full house in the Cultural Center of Tainan for four performances in

April 2014, the production is a localized adaption of Dario Fo's play with references to Taiwan's own current political and social issues. Audiences responded enthusiastically not only to the topicality and acting, but also to the dance scenes with four original songs, composed by students themselves. As for research, she has two articles published respectively in the UK and in Taiwan. "How Grotowski Became Taiwanese: The Dissemination and Remaking of Grotowski in The Project of Tracing Back" appeared in *Contemporary Theatre Review* 24:1 (March, 2014) and "From Nora to Madam Mao: Pictures, Daily Performance, and Gender Discourse" in *Journal of Women's and Gender Studies* (June, 2014). lwenling.tw@gmail.com

After defending his dissertation at the end of August 2013, **Michael Lueger** has been teaching as an adjunct at Emerson College and Northeastern University. He presented at the Mid-America Theatre Conference in March and chaired a panel at the Association for Theatre in Higher Education conference in July. m.lueger@neu.edu

Adrienne Macki's book, *Harlem's Theatres: A Staging Ground for Community, Class, and Contradiction, 1923-1939*, is forthcoming (Northwestern University Press, 2015). This project was recently awarded a School of Fine Arts Scholarly Creative Activity and Research Grant. She is delighted to be named a faculty affiliate in the African Studies Institute and in our American Studies Program at the University of Connecticut. She is honored to be selected as a member of our Teaching Exemplars Network, a new initiative that recognizes excellent teachers, which was recently launched to help mentor and develop graduate teaching assistants and junior faculty. She is pleased to be working with fellow Jumbo Anne Fletcher on a new collection that she's editing, *Modern American Drama: Playwriting in the 1930s* (Bloomsbury Methuen Drama), in which she will contribute an essay on Langston Hughes. She is also thrilled to be dramaturg for Reginald Edmund's *Daughters of the Moon*, a haunting new play about the middle passage and one woman's journey to America. She thanks **Meron Langsner** for introducing her to the playwright. adrienne.macki@uconn.edu

Scott Malia is assistant professor of theatre at the College of the Holy Cross, specializing in Italian and GLBTQIA theatre. He has just published *Giorgio Strehler Directs Carlo Goldoni* (Lexington Books), which originated as his doctoral dissertation. He has received research and teaching fellowships, and taught Theatre History 1 (on junior research leave remainder of school year). Scott directed *The London Merchant* by George Lillo at College of the Holy Cross (November 2013) and presented 'Rereading the *Newsweek* controversy: Sean Hayes, Gayface, and the Theatrical Asymptote" at NETC (October 2013). He is a member of ATHE, ASTR and NETC. In 2013 he founded OutFront, an alliance of GLBTQ faculty, staff, and allies at College of the Holy Cross and co-chaired it 2013-2014. scottwmalia@gmail.com

Paul Mroczka is both Chair of Music, Theatre and Dance and Director of Theatre at Plymouth State University. (This is his first year as Chair). Recent directorial credits include *The Glass Menagerie* and *The Whole World of Sports (Abridged)* at The Barnstormers (Tamworth, N.H., an AEA theatre) and *The Glass Menagerie* at PSU. Also, my production of *Orpheus in the Underworld* received third place in the National Opera Association competition. (My primary

guiding concept came from SpongeBob Square Pants.) I continue on as Director of Educational Resources for BroadwayEducators.com. pmroczka@mail.plymouth.edu

Tokeli Mushakic. “Since graduation as an M.A., I’ve cobbled together an Artist’s Life (of sorts) and stumbled through the plebeian dance of marriage/divorce/kid. I am the Director of Visual and Performing Arts at a K-12 charter school here in the San Diego area. I teach Acting, art/art history, stagecraft/technical theatre and I direct all of our shows and art exhibitions. I enjoy this teaching job along with my jazz band pursuits, painting, and directing theatre locally and teaching acting and voice in my private studio.” www.tokeli.com.
tokelibaker@gmail.com

In late fall 2013, **Amanda Nelson (PhD, 2000)** launched the new MFA in Theatre Arts Leadership at the School of Performing Arts at Virginia Tech. She is excited to share that the program attracted a strong pool of applicants for its inaugural class. The first cohort of three students started this fall. In April, she was honored to be an invited speaker for the eighth year at the King Baudouin Foundation's international conference, *Factors Critical to Success in Fundraising and Development - The American Model*, and was a panelist for a session on case studies and technology in the classroom at the Association of Arts Administration Educators' conference in Montreal, Canada in May. She also took on the role as faculty project manager for the School of Performing Arts at Virginia Tech. amandaj1@vt.edu

In December 2013 **Sasha Perugini** published *La Leopolda Che Non Hanno Raccontato* as an Amazon e-book along with co-author Alessio Pecoraro, on current Italian prime Minister Matteo Renzi. In January 2014 she began contributing regularly as a cultural and political blogger for the Huffington Post, Italy. That same month the Italian photography magazine *Gente di fotografia* published an article by Sasha about photographer Dorothea Lange, “Migrant Mother”. In the spring semester of 2014, Sasha started teaching a course at Syracuse University in Florence, where she is also the director, called “The Industry of Knowledge and the Globalization of Higher Education.” She continued teaching the class in both the summer and fall semesters of the same year and the course is now regularly offered. In May 2014 Sasha organized the Second International Conference on Human Resources and Capital Development in Education Abroad, where she presented a paper on the “Copernican Revolution in Academia” as a key note speaker. She also served as a member of the academic committee. Finally, in March and October 2014 she presented a lecture on international education to students of the class “Technology-Enabled Global Collaboration”, an innovative course taught primarily online and offered by Syracuse University’s School of Information Studies and Syracuse University Abroad.
perugini@syr.edu

Dassia N. Posner is in her fourth year as Assistant Professor in the Department of Theatre at Northwestern University, where she teaches MFA, PhD, and undergraduate classes on the History of Directing, Dramaturgy, Russian Revolutionary Theatre, Text and Performance Analysis, and Puppetry. This year she received the American Society for Theatre Research’s Cambridge University Press Prize for her plenary paper “Baring the Frame: Meyerhold’s

‘Reflective Analysis’ of Gozzi’s *Love off for Three Oranges;*” she was also the recipient of a National Endowment for the Humanities Summer Stipend Award and a full-year Faculty Fellowship at Northwestern’s Kaplan Institute for the Humanities. Publications in 2014 include the *Routledge Companion to Puppetry and Material Performance*, co-edited with Claudia Orenstein and John Bell, and two book chapters: “The Dramaturg(ies) of Puppetry and Visual Theatre” in the *Routledge Companion to Dramaturgy* and “Life-Death and Disobedient Obedience: Russian Modernist Redefinitions of the Puppet” in the Routledge puppetry companion. Her book manuscript, *The Director’s Prism: E.T.A. Hoffmann and Russian Theatricalist Directors*, is currently under review. She continues as Peer-Review editor of *Puppetry International*. Recent creative scholarship includes serving as Dramaturg for Erika Sheffer’s *Russian Transport*, directed by Yasen Peyankov at Steppenwolf Theatre Company (opened February 2014). She gave conference presentations this year for the International Federation for Theatre Research, Literary Managers and Dramaturgs of the Americas, American Society for Theatre Research, Association for Slavic, East European, and Eurasian Studies, and Association for Theatre in Higher Education. Invited talks include a keynote address at a Theatre and Translation symposium at Michigan State University and a paper on Meyerhold and Prokofiev for a Music in Russian and Modernist Culture conference at Northwestern. She is on the Interdisciplinary PhD Steering and Graduate School Research Grant Committees at Northwestern, is Treasurer for ATHE’s Theatre History Focus Group, and is Chair of ASTR’s Nominating Committee. d-posner@northwestern.edu

Daina Robins remains chair of the Theatre Department at Hope College and directed AS YOU LIKE IT in spring 2014. This past summer she directed *Alexander and the Terrible, Horrible, No Good* for the Hope Summer Repertory Theatre. She attended the Mid-America Theatre Conference and directed a staged reading of *Of Wine and Children* as part of its Playwriting Symposium. robins@hope.edu

Ray Saraceni is currently visiting professor in the theatre department at Villanova University; last fall he appeared in Villanova's production of Michael Hollinger's *Red Herring*, and he has recently appeared in Iron Age Theatre's production of *Buried Child*. He is currently at work on and will appear in a short film about John Wilkes Booth and the birth of the modern conspiracy theory following the Lincoln assassination. raymond.saraceni@villanova.edu

Chris Scully directed an evening of readings of short plays by Massachusetts playwright William Donnelly for Taunton’s “Lights On!” ceremony, marking the 100th Christmas-time lighting of that city’s Green. He also designed lights for the Bridgewater State University production of Donnelly’s musical *Painted Alice*, which was selected to participate in the New England Regional of the American College Theatre Festival. Other design credits on the year include *Voices from the Deep*, an original adaptation on *Spoon River Anthology* created by the BSU Lab Theatre, and *Radium Girls* for the Suffolk University Performing Arts Office. CScully@tauntonschoools.org

Dr. Kathleen Sills is an Associate Professor of Theatre and Chair of the Department of Visual and Performing Arts at Merrimack College in North Andover, MA. This past year she taught a wide variety of courses including Acting, Playwriting, Directing, and Theatre History. Kathleen directed Sam Shepard's *True West* in the fall of 2013 and Moliere's *Tartuffe* in spring 2014. Kathleen serves as Vice Chair of Directing for Region 1 of the Kennedy Center American College Theatre Festival and is an active respondent to colleges across the region. In July, 2014, she presented on her work using Nancy Kindelan's book *Artistic Literacy: Theatre Studies and a Contemporary Liberal Education* as a model for interdisciplinary cross-curricular initiatives at the Association for Theatre in Higher Education Conference in Scottsdale, Arizona. Dr. Sills is a member of the American Theatre and Drama Society (ATDS). sillsk@merrimack.edu

Jennifer Stiles (PhD, 2002) was promoted to Advisory Demand Programs Professional at IBM last winter. She serves as the North American Database Marketing Strategist for the Business Analytics software category within IBM's Software Group. She has received two Manager's Choice awards for her work on special projects in the past year. She is currently the lead North American Database Marketing Strategist for IBM Insight 2014 Global Conference along with her usual projects of devising audience targeting strategies for upcoming email and telephone campaigns. jenstiles@gmail.com

Kenn Watt defends his dissertation: "Occupy Performance: Participatory Aesthetics and the Labor of Failed Emancipation" at the Graduate Center, CUNY this December. He is currently on the theatre faculty at Colgate University, and the proud father of two year-old twins, Jack and Stella Calamoneri-Watt. He continues to direct and perform as teaching, research and parenthood allow and has recently published in *Theatre Journal*, *PAJ*, Yale's *Theater Magazine*, and *TDR*. He is performing in a new devised work, *Seeing the Beast*, at Colgate and has plans to create a new piece with his wife, choreographer and dancer Tanya Calamoneri, and several other projects in the works. kenndwatt@gmail.com

Arnold Wengrow (G'67), professor emeritus of drama at the University of North Carolina at Asheville, continues as contributing editor and book review editor for *Theatre Design and Technology*, the journal of the United States Institute for Theatre Technology; his article "World Stage Design 2013," about the third international exhibition of designs from fifty-two countries held in Cardiff, Wales, appeared in the Fall 2013 (Vol. 49 no. 4) issue of *TD&T*. He is also an arts correspondent for the Asheville *Citizen-Times*, with three recent articles: "Asheville artist's exhibit takes on history of slavery," January 30, 2014, "Asheville welcomes 27th Arts & Crafts Conference," February 19, 2014, and "Staging Sculptural Surprises, Penland sculptor Dustin Farnsworth's headdresses and miniature theaters are multifaceted and meticulous," March 25, 2014. a.wengrow@yahoo.com

Timothy Wutrich (Ph.D. '92, M.A. '88) "I have just begun my seventh year at Case Western Reserve University in the Department of Classics. For the academic year that began in August 2013, I moved from a visiting position that I had held for six years to a position as Instructor. At the same time I was appointed Associate Director of the university's Baker-Nord Center for the Humanities, a position in which I support the center's director, take part in humanities

programming and support for humanities scholars at the university, and work on various humanities projects. (For information on the Baker-Nord Center: <http://humanities.case.edu/>).

“As a faculty member in Classics, I taught three courses in the fall term: Latin Prose Authors (Caesar and Cicero – in Latin), Gods and Heroes in Greek Literature in English), and a freshman seminar The Ancient Romans and Us (in English). In the spring term I taught three courses: Vergil (in Latin), Heroes and Hustlers in Latin Literature (English), and Greek and Latin Elements in English (an etymology course). I also taught a course in the summer session: Roman Drama and Theater, a course strongly influenced by a graduate seminar I had with Peter D. Arnott at Tufts back in 1985.

“In terms of scholarship and creative activity, I have a few accomplishments to report. In October I read a paper on Aeschylus’s *Seven Against Thebes* at the Ohio Classical Conference in Athens, Ohio. In November I read a paper on Euripides’s *Hecuba* at Case Western as part of an event co-sponsored by the Baker Nord Center for the Humanities and the Department of Classics, and, for this same event, directed and acted in (as Polydorus) a staged reading of the play. In January I acted the part of Charmides in a staged reading of Plautus’s *Rudens* (*The Rope*) at the annual American Philological Association meeting in Chicago. Finally, I organized the fifth-annual Vergil Week celebration at Case Western.

“I continue to be a member of the American Philological Association (as of this year renamed the Society for Classical Studies), the Modern Language Association, the Classical Association of the Middle West and South, the Vergilian Society, and the Ohio Classical Conference. Late in 2013 I joined the Archaeological Institute of America in anticipation of another study tour in Transalpine Gaul, a.k.a., France, which my wife Annie Pécastaings (Tufts English alumna, M.A. ’85, Ph.D. ’99) and I hope to lead sometime in the near future.

“Annie and I continue to enjoy living in Cleveland and visiting family and friends in France and Europe. We both hold fond memories of our years at Tufts and in Greater Boston. trw14@case.edu and annie.pecastaings@case.edu

Michael Zampelli, SJ (PhD 1998) is the Paul L. Locatelli, SJ 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 2013-14 he taught courses in Theatre History and Cultures and Ideas (a University core curriculum sequence in performance studies). He published “Bridging the Distance: Jesuit Performance Transposed to a Contemporary Key” in *Music as Cultural Mission: Explorations of Jesuit Practices in Italy and North America*, a volume edited by Anna Harwell Celenza and Anthony R. DelDonna and published by St. Joseph’s University Press (Philadelphia, 2014, 191-206). He also delivered two public lectures: “Playing with Jesuits: Jesuits and the Performing Arts” for the Legacy of the Jesuits in Spirituality, Arts, Science, Theology and History at the University of San Francisco and St. Ignatius of Loyola Parish (San Francisco, February 2014) and “The Reconciliation We Seek: Jesuits and the Performing Arts on Mission” for the Jesuits and the Arts Series at Gonzaga University (Spokane, Washington, November 2013). Michael serves on the boards of Marquette University, Santa Clara University, and Loyola Productions, Inc. and works 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