

**TUFTS UNIVERSITY
DEPARTMENT OF DRAMA AND DANCE**

**ANNUAL NEWSLETTER OF THE GRADUATE PROGRAM
September 2016**

Dear Faculty, Students, Alums, and Friends of the Tufts graduate program in Drama:

I am pleased to introduce myself as the new Director of Graduate Studies in Drama. One of the great pleasures of taking on the position is getting to know the people who have moved through the graduate program and who are making significant contributions in academia, in production, and in fields beyond performance. This year I was delighted to read about alumni who are making important contributions to American political life, arts advocacy, real estate, and the clergy. Graduates of our M.A. and Ph.D. programs are working in a number of academic disciplines and departments including Classics, Linguistics, and university administration. Those of us who work in Drama, Theatre, and Performance studies programs have opened new buildings and seen our work grace professional, amateur, and university stages as actors, designers, directors, dramaturgs, and playwrights. The Tufts University Graduate Program in Drama has produced an impressive list of accomplishments over the past year. I look forward to getting to know you all better and I anticipate the work we'll produce in the upcoming year.

Within the halls of Aidekman the 2015-2016 academic year proved to be extraordinarily generative. Seven of our graduate students completed their Ph.D. and participated in university commencement ceremonies this May. Additionally, two M.A. students successfully concluded their theses and both have moved into the Ph.D. program where they are launching very successful research projects. In April, our second-year graduate students staged their annual symposium, titled "The Embodied Scholar" in which three distinguished professors were invited to discuss the negotiation of marked bodies in performance and the ways in which the construction of identity marks the body in performance. Our graduate students continue to win fellowships and awards on-and-off-campus, including Matthew DiCintio and Katie Swimm as co-winners of the 2016 Kalman Burnim Prize. Moreover, we are delighted to welcome Kareem Khubchandani to campus where is joining us as a Mellon Assistant Professor in Drama and Dance/ Women's Gender and Sexuality Studies.

As part of our larger contributions to the fields of theatre and performance studies, the 2015-2016 academic year saw alumna Daphne Lei appointed to the presidency of the American Society for Theatre Researchers, succeeding our own Heather Nathans. Furthermore, roughly thirty faculty, students and alumni presented research at the most recent ASTR and ATHE Conference. The Drama graduate faculty continues to prolifically publish books and articles that are read by scholars and the general public alike. Finally, our graduate students continue to participate in summer programming at Harvard's Mellon School of Theatre Studies and Northwestern University's Summer Institute in Performance Studies. With a full-strength graduate program with seven faculty and four incoming M.A./Ph.D. students, the 2016-2017 academic year should be every bit as dynamic as the last.

Noe Montez
Director of Graduate Studies in Drama

DISSERTATIONS COMPLETED

Matthew DiCintio, "Freaks, Beasts, and Gadgets: Performing Order and Disorder in Early America"

Betsy Goldman, "Documenting Rehearsal for Revolution: Theory, Practice, and Praxis in Theatre of the Oppressed"

Paul Masters, "Constructing the Sensorium: Neoliberalism and Aesthetic Practice in Neoliberal Theatre"

Matthew McMahan, "Cultural Improvisations: Luigi Riccoboni and the Nouveau Théâtre Italien"

Danielle Rosvally, "American Billing: Life, Liberty, and the Pursuit of Shakespeare"

Max Shulman, "The American Pipe Dream: Drug Addiction on Stage 1890-1940"

Megan Stahl, "Arab and Muslim American Female Playwrights: Resistance and Revision through Solo Performance"

MASTERS THESES COMPLETED

Jenny Herron, "'Am I Not A Woman and A Sister?' Performance as Political Discourse in African American Women's Literary Societies"

Yizhou Huang, "Staging as Youth Culture in Colonial-Modern Shanghai: Student Theatre from the 1890s-1920s"

FACULTY

Assistant Professor **Natalya Baldyga** recently completed both a new translation and a theatrical adaptation of Carlo Gozzi's eighteenth-century Venetian comedy, *The King Stag*; she will direct her adaptation of Gozzi's play at Tufts this winter as part of the 2016-17 mainstage season. This summer, her essay "Sensate Cognition and Properly Feeling Bodies: G. E. Lessing, Acting Theory, and Emotional Regulation in Eighteenth-Century Germany" was accepted for publication by *Theatre Survey*. Also this summer, Natalya served as the respondent to "Students as Capital-Producers –Rethinking Pedagogy and Ethics in Classroom, Performance, and Digital Environments," a roundtable in the Dis/Embodied Capital Series sponsored by the Theory and Criticism Focus Group of the Association for Theatre in Higher Education (ATHE). She also served as the mentor for the winner of the ATHE Theory and Criticism Focus Group graduate essay contest. Natalya continues to work with colleagues Wendy Arons 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://mcpress.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. In fall 2015, Natalya gave a presentation, “Digitizing the Eighteenth Century: Exploring Online Access to Translation, Scholarship, and Artistic Collaboration via the *King Stag Project*,” at the annual conference of the American Society for Theatre Research (ASTR) Annual Conference, as part of the Digital Methodologies in Theatre and Performance Studies working group. This past year, she had the opportunity to collaborate with a number of colleagues from the Department of Drama and Dance – she performed in the “Half the History” project, a series of short films on women in American history, produced by Jennifer Burton, and directed a production of Sarah Ruhl’s *Orlando* for the Stonington Opera House in Stonington, Maine, in collaboration with Danny McCusker, Ted Simpson, and Brian Lilienthal. Natalya taught several graduate and undergraduate independent studies in addition to her regular courses, advised multiple major capstone projects and undergraduate directing projects, and served on several B.A. honor theses committees. She had the pleasure to serve as the doctoral adviser of Paul Masters, who successfully defended his dissertation in the spring. In addition to her other university and departmental service, Natalya is the Vice President of the Executive Board of Tufts’s Phi Beta Kappa chapter.

Reappointed Vice Chair of the Massachusetts Cultural Council in March by Governor Charlie Baker, Professor of Drama **Barbara Wallace Grossman** is particularly active in the areas of arts advocacy and creative youth development. She continues her long affiliation with the American Repertory Theater as a member of its Board of Advisors and also serves on the New England Regional Board of the Anti-Defamation League. She recently concluded her term on the Leadership Council for Boston Creates, a community-wide effort to build a shared vision for arts and culture in Boston, and just became a founding member of the Artistic Advisory Council for the Jewish Arts Collaborative in Boston. Chair of the Academic Awards Committee and the Graduate School Executive Committee at Tufts, she also serves on several other university committees and boards including the Initiative on Mass Atrocities and Genocide (IMAGE) which she helped to create. She remains deeply engaged in teaching (in the past year Voice & Speech: the Art of Confident Expression every semester, The American Musical, and The First-Year Showcase), advising, and directing. In fall 2015 to commemorate the centennial of the Armenian genocide, she directed Joyce Van Dyke’s *Daybreak*, based on the experience of two genocide survivors, one of whom was the playwright’s maternal grandmother. Other creative work includes singing throughout the year as a member of the Kol Emanuel choir. Her current research project focuses on Pulitzer Prize-winning musicals from *Of Thee I Sing* to *Hamilton*. In addition to serving as a panelist or guest speaker several times during the past year, she has reviewed two manuscripts for academic presses and chaired the review committee for a well-known university’s theater program. In April she and her husband Steve received the first Thomas M. Menino Award for Inspired Support of the Arts in Boston, presented by SpeakEasy Stage Company.

Assistant Professor **Kareem Khubchandani** recently completed his term as Conference Planner for ATHE’s LGBTQ Focus Group and continues in his role as the organization’s Vice President for Advocacy. Recent publications include “Snakes on the Dancefloor: Bollywood’s Queer Gestures” in *The Velvet Light Trap*; “Queer Genealogies – Remembering the Future;” “Lessons in Drag: An Interview with LaWhore Vagistan;” and a review of Jisha Menon’s *The Performance of Nationalism*, all of which can be found found in *Theatre Topics*. Additionally he

wrote the entry “LGBTQ Activism in South Asia” for *The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies*. Recently, Kareem led a post-show discussion on Diana Son’s *Stop Kiss* for Somerville’s Theatre@First and performed in the drag sendup “Sari,” directed by Sarah Hill <https://www.youtube.com/watch?v=Op-aSfh6sxQ>.

Assistant Professor and Director of Graduate Studies **Noe Montez** recently contracted his book, tentatively titled *Staging Memory: Performing Transitional Justice in Argentina’s Post-Dictatorship Theatre* with Southern Illinois University Press’s Theatre in the Americas series. He is currently developing two new monographs — a critical ethnic studies about the embodiment of Black identity in athlete engagement with the Black Lives Matter movement, and an exploration of 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. Additionally he presented conference papers at the ATHE annual conference in Chicago and the ASTR conference in Portland, Oregon. In February, Noe directed a production of *Next to Normal* for the Department of Drama and Dance, which initiated a campus-wide conversation on mental health services on the Tufts University campus. This work, along with a digital dramaturgy project that Noe created in his Latino Theatre and Film class, earned him the university’s Multicultural Serve Award, annually bestowed to a faculty member who has made a significant effort to define Tufts as a multicultural environment in which race, ethnicity, religion, class, gender, and sexual orientation are not barriers to the full enjoyment of community membership. Noe serves the field in his roles as Conference Planner for ATHE’s Latinx, Indigenous, and the Americas Focus Group, as a member of ASTR’s Executive Committee and the EC representative to the Committee on Conferences, as co-chair (with Ginny Anderson) of ASTR’s Membership Committee, and as a member of ATHE’s Professional Development Committee and Diversity Subcommittee. Also, he works on the Board of Directors for Boston’s Company One Theatre and Sleeping Weazel Theatre. On campus, Noe serves as a member of the Athletics Committee, EEOC Committee, and the Graduate School Police and Programs Committee in addition to his role as DGS.

In July 2016, Professor **Heather Nathans** had the pleasure of participating in a roundtable on the musical *Hamilton* at the annual SHEAR Conference that was then broadcast on C-SPAN. She completed three book chapters: “Nation and Ethnicity in American Performance and Theater,” *Oxford Research Encyclopedia of Literature*; “An Outbreak of Horror: The Gothic on the American Stage,” in *The Cambridge Companion to the Gothic*; and “Native Genius: Jewish Artists in the Antebellum American Theatre,” in *By Dawn’s Early Light: Jewish Contributions to American Culture* (Princeton University Press). Her work was also part of an exhibit on Jews in early American culture that opened at the Princeton Art Museum in February, 2016. This summer she taught as part of the Harvard Mellon School institute. She gave a filmed interview for Britain’s John Kidd Productions for their forthcoming documentary, “Spirit Eternal: The Story of *Inkle and Yarico*.” In November of 2015 she concluded her term as President of ASTR and was thrilled to hand over the reins to fellow Jumbo, Daphne Lei.

Associate Professor **Monica White Ndounou** is the President of the Black Theatre Association, a focus group of the Association for Theatre in Higher Education (ATHE) and the Chair of the Nominating Committee for the American Society for Theatre Research (ASTR). She was awarded the Distinction Honor for the C. Calvin Smith Book Award by the Southern Conference

on African American Studies for her book, *Shaping the Future of African American Film: Color-Coded Economics and the Story Behind the Numbers* (Rutgers UP, 2014). She was also awarded the Tufts American Studies Program's Martha and Nat R. Knaster Charitable Trust grant to bring Tony Award winning actor, director and writer Ruben Santiago-Hudson to Tufts as an Artist-in-Residence for a series of activities including a public conversation with the Tufts community and a workshop with Professor Ndounou and her *Gem of the Ocean* cast. She was also awarded a New York Public Library (NYPL) Short-term Research Fellowship to support her current project focusing on black American contributions to developing acting theories and practice. The multimedia project consists of a book, documentary film and digital archive. She was also the recipient of a Tisch Faculty Fellowship (2015-2016) for her "Neglected People Projects," which currently involves developing a drama program at a correctional facility. In addition, Professor Ndounou provided expert commentary on controversies in the entertainment industry on ten radio shows on the Canadian Broadcasting Corporation (CBC), *The Griot.com*, and *About.com* along with articles for *OUP.com* (Oxford University Press), *TheNewRepublic.com*, and *TheConversation.com*. She also appeared on a panel discussing Shondaland and Colorblind Casting on Television at Pomona College in Claremont, CA. Also a member of the ATHE conference planning committee and outgoing BTA conference planner, she helped organize the BTA Pre-conference, which served as a joint-day of activities between the Black Theatre Association and the Black Theatre Network. Professor Ndounou was also selected to participate in the ATHE Leadership Institute and a joined an ATHE working group focusing on diversity and inclusion in theatre and performance studies across organizations and institutions. She taught her grad seminar: "The Theoretical and Historical Development of African American Theatre" and introduced an undergrad course titled, "Black Theatre Workshop: The August Wilson Experience." She is currently directing a production of August Wilson's *Gem of the Ocean* as the fall 2016 production. For the production she has worked with the Tufts Art Gallery to bring the "A Place for All People" exhibit celebrating the opening of the Smithsonian's African American History Museum in Washington, D.C. She was also a featured speaker in post-show discussions for the Huntington's production of August Wilson's *How I Learned What I Learned* and Company One's *An Octoroon*.

Fletcher Professor of Oratory **Laurence Senelick** was awarded lifetime honorary membership in the American Theatre and Drama Society (Sept. 2015) and was elected to the College of Fellows of the American Theatre. He was appointed to the Editorial Advisory Board of *Early Popular Visual Culture*; the selection committee for new fellows in Music and the Performing Arts for the American Academy of Arts and Sciences; and a fellow in the Global Theatre History project, Ludwig-Maximilian University, Munich. He was also cited by a graduating senior as one of the faculty members at Tufts who had had a major impact on the undergraduate experience. The second edition of his *Historical Dictionary of Russian Theatre* (Scarecrow Press) was issued, revised and enlarged by a hundred pages. He published a translation of *The Ghost Sonata* by August Strindberg (Broadway Play Publishing); "Offenbach, Wagner, Nietzsche: the Polemics of Opera," *New Theatre Quarterly* (Feb. 2016) and "Odysseus in Academe," *Theatre Survey* (Sept. 2016). His article "Melodramatic Gesture in Carte-de-visite Photographs," *Theater* (Spring 1987) was posted as the second most cited article from *Theater* as of 1 Jan. 2016. His public lectures include "'Nothing will come of nothing'. What *Much Ado* Is About," 2015 Annual Shakespeare Lecture, Harvard Institute for Learning in Retirement (Nov) and "Notes on *The Merry Widow*," Boston Lyric Opera at the Boston Athenaeum (Apr. 2016).

His translation of *The Madwoman of Chaillot* was performed by the Vortex Repertory Theatre, Austin, Tex. (May 2016). Summer 2016 was exceptionally busy. In June, Prof. Senelick gave a paper "Order out of chaos : first steps in creating a Bolshevik and proletarian theatre" at the conference on The Culture of the Russian Revolution and its Global Impact : Semantics – Performers – Futures, Graduate School for Eastern European Studies, Ludwig-Maximilian University, Munich ; then he was interviewed about Russian revolutionary theatre by Alexander Kluge, *Lust auf Kultur*, DCTP Radio. In Cologne, he was given a private tour of the Theatersammlung, invited to take part in the 2019 bicentenary celebrations of Offenbach's birth, and gave a seminar at the University on sexuality in 19th-century theatre. He then went to the annual meeting of the International Federation for Theatre Research where his paper "'Wake me up when Kirby dies' or The Art of Dying on Stage" was discussed by the Historiography Working Group. In August, he attended the ATHE conference in Chicago, and was honored as a past recipient of the Betty Jean Jones Award. He then returned to Munich for a conference on translocation in theatre, where he offered his paper "Musical Theatre as a Paradigm of Theatrical Translocation." After thirty years as Director of Graduate Studies in Drama, Prof. Senelick stepped down and handed the mantle to Noe Montez. He has the academic year 2016-17 off as a combination sabbatical and research semester, and is putting the finishing touches on his book on Offenbach's cultural influence. laurence.senelick@tufts.edu

GRADUATE STUDENTS

Lydia Abel is a PhD Candidate currently writing her dissertation entitled, "The Most Appropriate Medium: Collage, Performance, and the American Theatre." Her work explores the use of collage as a dramaturgical technique in the performing arts and attempts to discern the importance of collage aesthetic in performance history through an analysis of distinctive types of collage technique in theatre. In addition to working on her dissertation, Lydia has been working with Candlewick Press in Somerville, MA.

Daniel Ciba began working as the Director of Theater Arts Curriculum and a Teaching Artist Mentor for the Boston Shakespeare Project, directing and training undergraduate students to lead residencies for underserved after-school programs. Last year, he taught the Directing Series at Tufts and was so proud of the student directors he mentored. He was voted Most Valuable Tutor for his work as a Time Management Consultant with the Academic Resource Center. He presented a portion of his dissertation at the SETC Theater Symposium, adapting Foucault's concept of counter-memory to analyze Lee Breuer's production of *A Streetcar Named Desire*, in a paper entitled "Dismembering Tennessee Williams." He also published a book review for *Theatre Research International*.

Ibby Cizmar is a PhD candidate completing her dissertation on the productions and training of teacher-director Ernie McClintock's Afro-American Studio for Acting & Speech in Harlem and the Jazz Actors Theatre in Richmond. She is a recipient of the Rosemarie Bank ATDS fellowship for 2016-2017. Last spring, she presented at the Comparative Drama Conference "'A chain of shackles': Ernie McClintock, Black Masculinity and *Equus*." She also worked at the Columbia University School of Social Work assisting in research, conferences and seminars. At the American Academic of Dramatic Arts she taught Theatre History, Acting for Musical Theatre and Acting in the full time conservatory and summer intensive program. She is a co-creator of a

piloted musical theatre track along with Christopher McGovern (composer and lyricist of *Cagney*) developing workshop musicals for advanced students. Ibby is currently a Visiting Assistant Professor at Bucknell University teaching Rituals/Festivals/Institutions, Live! On Stage, a Directed Study on Avant-Garde Theatre & Marketing Practices, and directing Jose Rivera's *Marisol*. Prior to the start of the school year, she conducted acting workshops for incoming students as part of the Arts First Orientation which is an interdisciplinary initiative with the dance, film, and music departments culminating in originally devised pieces by the students. This fall she looks forward to presenting her paper "From Private Basements to Public Archives: Ernie McClintock's Jazz Acting Collection" at the TLA plenary at ASTR's annual conference. Additionally, she is assisting Bucknell's Griot Institute's African American Art and Activism conference where she is co-hosting Ntzoke Shange as well as presenting her paper "Theatre of Common Sense: Ernie McClintock and Black Aesthetic(s)."

Steve Drum presented research at the International Celebrity Studies Conference in Amsterdam and the Northeast Modern Language Association in Hartford, CT. He also wrote a forthcoming book review for the New England Theatre Journal. Steve is currently serving as the chair to the Academic & Career Development Committee for the Tufts Graduate Student Council.

In the past year, **Emma Futhey** passed the written and oral comprehensive exams. She was the teaching assistant for Professor Heather Nathans' First-Year Showcase and directed Susan Glaspell's *Trifles* with her first-year students. She also served as a teaching assistant for Professor Noe Montez's *Modern and Postmodern Drama*. In March, Emma presented for the first time at MATC with the Theatre History Symposium, presenting on Charlotte Barnes' *The Forest Princess*. This summer, she presented at ATHE for the second time, giving a paper on Elizabeth Robins' *My Little Sister* on a panel with her Tufts colleagues Jenny Herron and Yizhou Huang. Outside of the classroom, she works as a graduate writing consultant and public speaking consultant for the Academic Resource Center at Tufts University and as the Assistant Producer for Drama and Dance Educational and Arts Programming for the Department of Drama and Dance. She also continues her work in the arts non-profit sector as the manager of the BosTix program, under the umbrella of ArtsBoston, in downtown Boston. She is currently researching and writing her dissertation, *Born for Universal Sway: Women and Performance Culture in Boston 1785-1861*.

In the past year, **Jennifer Herron** successfully defended her MA thesis entitled "'Am I Not a Woman and a Sister?' Activist Performance in Antebellum African American Women's Literary Societies," which she completed under the mentorship of her advisor Dr. Heather Nathans. She received her Master's degree in Drama and is now continuing on to pursue her Ph.D. at Tufts. This August she participated in the ATHE 2016 conference, where she organized a panel and presented her scholarship in conjunction with ATHE's Women and Theatre Program. Jenny also had the opportunity to serve as the assistant director for the Tufts University Drama Department's 2016 production of *Next to Normal*. She was privileged to work on this production alongside director Dr. Noe Montez, music director and fellow graduate student Reza Mirsajadi, and a talented group of undergraduate students. Finally, she has accepted a job at Boston Collegiate Charter School as the Theatre Director and Arts Coordinator. In this role she will oversee the school's existing arts programming, build up the theatre program and ensure its scaffolded, vertical alignment across grade levels, and direct Boston Collegiate's theatrical productions.

Beck Holden is a fifth-year Ph.D. candidate. He presented the paper "Signifyin' Sam: Motivated Signifyin(g) and Future Nostalgia in Post-Reconstruction Black Musicals" at the 2016 Comparative Drama Conference. His paper won the Anthony Ellis Prize for Best Paper by a Graduate Student and is now forthcoming in the 2017 edition of *Text and Presentation*. He also published his first academic book review in the *Journal of American Drama and Theatre's* Winter 2016 issue, along with teaching Introduction to Acting for the Tufts Department of Drama and Dance for the Fall 2015 and Spring 2016 semesters. For the 2016-2017 academic year he will be a John W. Frick Fellow to the American Theatre and Drama Society. His dissertation examines the musicals produced by the Williams and Walker Company from the late 1890s to 1909 and uses the subsequent careers of several of its overlooked members to analyze the company's afterlife and influence on subsequent generations of black theatre artists.

Yizhou Huang has started her fourth year in the Department of Drama and Dance, Tufts University. In the 2015-2016 academic year, she presented her research at the annual conference of American Society for Theatre Research and Association for Theatre in Higher Education. She received a Tufts Graduate Student Research Competition Award and the Tisch Library Graduate Student Research Fellowship in the Arts and Humanities. She was awarded her master's degree in Drama in February 2016. She was the assistant director and dramaturg for *Venus in Fur*, the 2016 spring mainstage production at Tufts in the Balch Arena Theatre. She also participated in the 2016 Summer Institute in Interdisciplinary Theatre at Northwestern University.

Patrick King was named a fellow at the Center for Humanities at Tufts, where he will write his dissertation on early nineteenth-century Viennese spectacular musical comedy. His masters thesis on Goddard Lieberson and the development of original musical theatre cast recordings was nominated for the Northeastern Association of Graduate Schools Thesis Award. In 2015 he taught Introduction to Acting at Tufts. He is a member of ATHE, IFTR and ASTR.

Amy Meyer is at work on her dissertation, "Acrobatic Bodies as Activist Performance: Gender in Ground Acts from the Inception of the Modern Western Circus." Last fall she designed and taught *Circus and Society*, a course at Tufts' Experimental College. The course was later selected to be offered again as part of the Robyn Gittleman Graduate Teaching Fellowship. At Tufts, Amy also teaches writing and public speaking through the Academic Resource Center. Amy presented her ongoing research on acrobatic performance at the 2016 ASTR and ATHE conferences. She traveled to Sarasota, FL and Montreal, QC for archival work as a recipient of a research award from Tufts' Graduate Student Research Competition. In Boston, Amy most recently performed in The Manhattan Project's adaptation of *Alice in Wonderland*, presented by her physical theatre troupe, Imaginary Beasts. She also appeared in *Sleepless in Sienna*, an original play based on a commedia dell'arte scenario and performed at the Crane Estate in Ipswich, MA. Amy is a Lecturer in Theatre Studies at Boston College

Ali-Reza Mirsajadi is currently writing his dissertation on the aesthetics of ambiguity in contemporary Iranian stage direction. He recently returned from a research trip in Tehran, funded by the Tufts Graduate Research Award, and will be presenting some findings at ASTR this year. He was invited to attend Northwestern's Summer Institute in Performance Studies, and he has a book review forthcoming in *Theatre Survey*. Last semester, Reza musically directed *Next to*

Normal at Tufts, and he is currently teaching African American Theatre and Culture at Emerson College and Introduction to Acting at Tufts. He is also the president of the Tufts' Student Theatre Association for Graduate Education, and he is working with his fellow board members to revitalize the organization and ensure that the graduate students in our department feel supported and a part of the community.

Tiffany Pounds-Williams founded the preschool theatre company "Let's Pretend: Tiny Tots Theatre," which is in its second year. She taught the Summer Drama course for K-1 at Fayerweather Elementary School and Theater Exploration at The Center for Arts at the Armory. She also attended the Broadway Teachers Workshop. Tiffany is the Event Coordinator, and runs the Meal Train and New Baby Welcome programs, for the Moms of Camberville, a local organization supporting moms of children born Fall 2013-Winter 2015.

Secil Ren Seel attended Harvard's Mellon School of Theare in the summer of 2016. She also received the Dean's Humanities Fellowship and is currently expecting her second child

Hanife Schulte is new to Tufts, having recently completed an M.A. from Emerson College. At Emerson, Hanife received the Performing Arts Graduate Award and a German Studies Short-Term Research Award from the German Academic Exchange Service . Hanife presented "Brecht in Contemporary German Theatre: Frank Castorf's Productions of Brecht's Plays from the Perspective of Postdramatic Theatre" at the Recycling Brecht, 15th Symposium of the International Brecht Society at the University of Oxford, England. She is a member of the International Brecht Society.

Over the last year, PhD Candidate **Hesam Sharifian** has continued to work on his dissertation, entitled "Americanizing Shakespeare in Print: Nineteenth-Century American Illustrated Editions of Shakespeare as Representations of National Identity," under supervision of Professor Laurence Senelick. He visited several archives and research libraries, including Folger Shakespeare Library in Washington, D.C., the Rare Books and Special Collections of Princeton University, the New York State Historical Association in Cooperstown, N.Y., and Harvard Theatre Collection in Cambridge, M.A. Besides his dissertation research, Hesam presented his research on Henry E. Abbey, the successful theatrical manager of the nineteenth century, at the Comparative Drama Conference in Baltimore, M.D. He also completed his paper, "Werner Egk's *Peer Gynt*: Anti-Semitism in the Work of *Komponist des Wiederaufbaus*" (co-authored with Sarah Henneböhl), which will appear in the next issue of the *New England Theatre Journal*.

During the 2015/2016 academic year, **Katie Swimm** was a graduate fellow at the Center for the Humanities at Tufts, working on her dissertation entitled "Theatre of the Mind: Towards a Dialogue Between Mental Health and Theatrical Practice in Nineteenth-Century Britain." During her residency at CHAT, she gave a talk on her work as part of the Tuesday Lecture series titled, "Insanity Unbound: John Conolly, Moral Reform, and the Non-restraint Movement." In the Fall of 2015, she completed her participation as a fellow with the Graduate Institute for Teaching at Tufts, which culminated in co-teaching the First Year Showcase course alongside Professor Heather Nathans. In the Spring of 2016, Katie appeared onstage at The Footlight Club, America's oldest continuously running community theatre, as Mayor Maggie in their production of *Bat Boy: The Musical*. At the conclusion of the academic year, Katie was

awarded the Kalman A. Burnim Award for Scholarly Excellence in Drama by the Tufts Department of Drama and Dance. In Summer 2016, assisted by funding from the Graduate School Research Competition, Katie was able to complete a second research trip to London to conduct archival work for her dissertation. While abroad, she presented a paper entitled "The Ghost and the Grainsack: The Domestic Gothic in Regency Era Iconography" at the Society for Theatre Research's Conference *Theatre in the Regency Era: Plays, Performance, Practice 1795-1843* held at Downing College, University of Cambridge.

Tara Brooke Watkins, third-year PhD student, spent the last year working on various ethnographic theatre projects. She presented her work "Satan's Carnival: An Evangelical Response to Salem's Halloween Festival" to the Council for Christian Colleges and Universities. Her original ethnographic play "The Bible Women's Project" was a selection at the New York International Fringe Festival. She has continued her work with the Angkor Dance Company in Lowell, MA where she works with descendants of Cambodian genocide survivors and has begun ethnographic work on the Tulsa Race Riot of 1921, for which she was awarded a Tufts Graduate Student Research Award. In addition to these projects, Tara taught Acting and Directing at Eastern Nazarene College where she also directed "Ti-Jean and His Brothers" and she runs South Shore School of Theatre in Quincy which was recently featured in the Patriot Ledger. She directed a revival of Robbie McCauley's "Sugar" for the AATE conference in July. She is a member of ATHE and ASTR.

Irina Yakubovskaya is a PhD candidate. Since Fall 2015, Irina has been working on her dissertation on the first global theatre company in the Soviet Union and post-Soviet Russia - *Il'khom Theatre of Mark Weil*, located in Tashkent, Uzbekistan. In Fall 2015, Irina taught Intro to Acting in the Tufts Department of Drama and Dance and directed the episode *Athena* as a part of Tufts University TV web-series Pantheon University. In the Spring 2016, Irina taught Acting at Roxbury Community College and *Arts in la Belle Epoque* at the Osher Institute of Lifetime Learning at Tufts. In the Summer 2016, Irina completed a Michael Chekhov intensive at the Michael Chekhov Actors Studio in Boston. She also taught Acting One at the Tufts Summer School. In August 2016, Irina attended ATHE in Chicago where she shared her methods of incorporating music into Acting classes and training auditory perception among the non-theatre majors at the interdisciplinary panel *Working hard and letting go: exploring the use of conscious spontaneity in performance*. Irina continues her advocacy projects and volunteering in the Graduate Student Government. In October 2015, she went to the National Association of Graduate and Professional Students conference, with a presentation on data-driven advocacy on student-life related issues of International graduate students. Irina received the Graduate Student Service Award at the 2016 Tufts Graduate Awards Ceremony for her distinguished service as part of the Graduate Student Government. Irina also received the Spring 2016 Tufts Graduate Research Competition award. Currently, Irina is a GIFT teaching fellow and a Robyn Gittleman Graduate Teaching Fellow for 2016-2017 at the Experimental College, where she is currently teaching her interdisciplinary class *The Little Prince: The Book and Beyond*. Irina is a member of ATHE and IFTR.

ALUMNI

Ginny Anderson enters her third year as Assistant Professor of Drama at Connecticut College where she teaches courses in Musical Theatre in American Culture and Theatre and Culture I. In the past year, Ginny published a performance review of Ivo van Hove's *Angels in America* in *Theatre Journal* and presented at the annual ASTR Conference and the Comparative Drama Conference in addition to presenting her research in public discussions and lectures at Connecticut College, Mt. Holyoke College and the University of New Haven. Her work has won a Connecticut College Enders Fellowship designed to support junior faculty in research and creative projects, as well as a grant through the Mellon Initiative on Global Education to bring a group of students to South Africa in summer 2016. Ginny continues to engage with her community through organization of World AIDS Day events and programming. She serves as co-chair of ASTR's Membership Committee (with Noe Montez) and is a member of ATHE, ASTR, ATDS, IFTR, NETC, and Circus Historical Society.

Noreen C. Barnes is in her 18th (and final!) year as Director of Graduate Studies in the Theatre Department at Virginia Commonwealth University. In September of 2015, she gave the annual Marcel Cornis-Pope Lecture for the MATX (Interdisciplinary Ph.D. in Media, Art & Text) program at VCU. The lecture, "Microhistory, Theatre History: The Brief Career of Robert Craig," was on the life and work of the nineteenth-century American actor and playwright. She was a panelist for Quill Theatre's "Historical Readings" series, for the performance of "Luminous One": An Evening with Ethel Barrymore. In April, she delivered a paper, "My Lord is Often Thus': Shakespeare's Epileptics," at the Comparative Drama Conference in Baltimore, at which a half dozen current and former students also presented papers. She stepped down as interim artistic director of Richmond Triangle Players, while still remaining on the artistic committee; she also ended her term on the board of TLA (but hopes to be active in New England theatre when she moves back to MA in June 2017).

Natka Bianchini Associate Professor of Theatre, completed her seventh year at Loyola University Maryland. In October, she directed a production of Bruce Norris's *Clybourne Park*. The play was selected as the common text for incoming students first-year students and Natka worked with *Messina*, Loyola's first year living-learning program on programming surrounding the production, which culminated in hosting a Q&A keynote with Norris on campus. In the fall, she taught Loyola's first-ever LGBTQ themed course, *Queer Theatre and Film*, fulfilling a long unmet need in the curriculum. The students, who hailed from departments all across campus, were unanimous in their enthusiasm and praise for the course. Natka published a book review of Sara Warner's *Acts of Gaiety* in the *Journal of Dramatic Theory and Criticism* and an article on Edward Albee in *Text and Presentation*, the journal for the Comparative Drama Conference. She continues to serve as vice president and conference planner for the Edward Albee Society and on the editorial board of the series *New Perspectives in Edward Albee Studies*. She was awarded a summer research grant from Loyola, and in March was appointed the dean of the class of 2019. Class deans are new to campus and are conceived as faculty leadership positions. She will continue to teach (on a reduced load), direct, and research, while also serving as the mentor and intellectual leader for the 900 undergraduates in the class of 2019. Built on the developmental model of advising, Natka will follow the class as dean through to their commencement.

Tom Connelly published “Re-righting” Finland’s Winter War: Robert E. Sherwood’s *There Shall Be No Night[s]*” in the *Journal of American Drama and Theatre* and “The Element of Risk in A Hazard of New Fortunes” in *Ostrava Journal of English Philology*. He has presented research on “Cinematic Adaptation, Transnational Identity and Stephen King’s “The Shawshank Redemption” at the FLS International Conference and “Graham Greene vs. Shirley Temple” at Suffolk University, where he teaches as a Professor in the Department of English. Tom is a member of ASTR, ATHE, the Eugene O’Neill Society and the Noel Coward Society, as well as part of the editorial boards for *New England Theatre Journal* and *The Ostrava Journal of English Philology*.

Mark Cosdon is associate professor of theatre at Allegheny College. He hosted the sixth annual "Brilliance of the American Theatre" at the Drama Book Shop in New York City. This past February Cosdon directed *Mr. Burns: A Post-Electric Play* at Allegheny. In May, Cosdon completed his third year as chair of Allegheny's Campus Life and Community Standards Committee. As immediate past-president of the American Theatre and Drama Society, Cosdon currently serves on the organization's board. In northwest Pennsylvania, Cosdon is active in organizing and canvassing for the Democratic Party.

Matt DiCintio completed his PhD and dissertation “Freaks, Beasts, Gadgets: Performing Order and Disorder in Early America.” He received the Professor Kalman A. Burnim Prize for Scholarly Excellence in Drama and presented his research at the Comparative Drama Conference and Tufts Graduate Research Symposium. His essay “Anywhere and Everywhere: Orientalism in Ringling Bros. and Barnum & Bailey Circus” appeared at Howlround, and his essay, ““A Thing Most Brutish’: Monsters in Theatre History,” appears in *Evil Genius: Monsters on Stage*, published by Smith & Kraus. He serves on the executive board of the Theatre Library Association and co-chaired TLA’s plenary at ASTR’s 2015 conference. His review of Karl Kippola’s *Acts of Manhood: The Performance of Masculinity on the American Stage, 1828-1865* appeared in the *Journal of Dramatic Theory and Criticism*. He was a guest lecturer at Wheaton College, teaches at Emerson College, and works at Boston University.

Albert J. DeGiacomo, serves as priest of the Diocese of Lexington, Kentucky, and pastor of St. Andrew Catholic Church, Harrodsburg, Kentucky. Within the past year, he has had readings of two of his plays: *Dark Briars and Light Roses*, about Trappist monk Thomas Merton, in Lexington, Kentucky and *Midnight and Morning Star*, about philosopher Dietrich von Hildebrand, March, in Harrodsburg, Kentucky. He is member of the board of the Ragged Edge Theatre in Harrodsburg, Kentucky. He holds memberships in the American Conference for Irish Studies and Dramatists Guild.

Ann-Marie Dittmann became the Assistant Performing Arts manager for the City of Bloomington, Illinois in March 2016. In that role she also serves as the Assistant Director of the Bloomington Center for the Performing Arts (BCPA). Her primary focus is in community engagement and outreach, artistic residencies, student matinees and family programming as well as grant writing and reporting. She is a liaison with the City of Bloomington Cultural Commission and the Friends of the BCPA. This summer she produced the Miller Park Summer Theatre

production of *Bye Bye Birdie* and served as the co-chair of the BCPA 10th Anniversary Celebration which took place September 16-18, 2016.

Sean F. Edgecomb continues in his position as Assistant Professor of Drama at the College of Staten Island and teaches in the Drama Ph.D. program at the Graduate Center, CUNY. This past year he published the book chapter "Queer Kinesis: Performance, Invocation, *Transformation* in *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer* from Palgrave Macmillan, "Cloud Nine," a commissioned review of The Atlantic Theater Company's 2015 production" in *Theatre Journal*, and a brief article on "Drag" in *Reading Contemporary Performance: Theatricality Across Genres* from Routledge. He was selected for a Dean's Research Award which he used to travel to Bavaria to complete research for his second book in May. His first book *Charles Ludlam Lives!* is currently in production with the Triangulation Series of the University of Michigan Press and will be released in 2017. He taught courses in theatre history, advanced acting and theory at CSI and introduced and taught a new theory course titled "Expanding Queer" at the Graduate Center. In spring 2016, Sean adapted and directed a production at CSI, *The Mirror: An Evening of Symbolist Plays by Women*, drawn from Rachilde's *The Crystal Spider* and Gippius's *Sacred Blood*. Regarding presentations, he helped to organize and spoke on a panel celebrating the 50th anniversary of Stefan Brecht's *Queer Theatre* at the Humanities Center, CUNY and also presented a paper on *Queer Cosmogony* at the Gay American History @40 Conference in May. He continues to be a member of ASTR and CLAGS: The Center for LGBTQ Studies, where he serves as an elected board member and the Chair of the Committee on Fellowships and Awards as well as the CUNY Committee.

Iris Fanger spent a week as guest artist-in-residence at the Dance Department, St. Johnsbury Academy in Vermont, October, 2015. She published "Castles in the Air" in March, 2016 issue of *Dancing Times*, London, an article about Vernon and Irene Castle during World War I, leading up to Vernon's death as a war hero; and "Curtains Up," a book review of "Suspended Worlds: Theatre Scenery in Northern New England" in the *TD&T*, Spring, 2016 issue. She gave a lecture on the Castles at the Woods Hole Public Library in July, 2016. She continues to write theater and dance reviews for theatermania.com, the *Patriot Ledger* and *MetroWest Daily News* (Boston area newspapers). Additionally, Iris served as a guest lecturer in Dance at Boston College, wrote a feature story in Karole Armitage in *Dancing Times* and continues to serve as a voting member for the Elliot Norton Theater Awards. She has retired from her position on the Board of Directors for the Woods Hole Research Center.

Anne Fletcher, continues as a Professor of Theatre at Southern Illinois University Carbondale. In the previous academic year, she saw the publication of her introductory textbook *Experiencing Theatre*, edited with Scott R. Irelan. Additionally, Anne made several contributions to edited collections including, "Megan Terry and the Omaha Magic Theatre" in *Women, Collective Creation, and Devised Theatre*, eds. Kathryn Mederos Syssoyeva & Scott Proudfit; a co-authored piece with Seymour Simmons III, "Creativity, Collaboration, and the Ideas of Howard Gardner for Education in the Arts & Teacher Preparation" in *Arts Integration in Education: Teachers as Agents of Change* (eds. Gail Humphries and Yvonne Lewis) and another co-authored essay with Cheryl Black entitled, "Democracy Prevails: Theatre Union's *Black Pit* (1935)" in *Experiments in Democracy*, eds. Jonathan Shandell and Cheryl Black. Anne serves on the editorial board of *Theatre Topics* and was awarded an MATC Fellow in addition to a

Creative Teaching Award from the Kennedy Center American College Theatre Festival, Region III.

Gary Genard published second expanded edition of his book *How to Give a Speech: Easy-to-Learn Skills for Successful Presentations, Speeches, Pitches, Lectures, and More!* Additionally he was named to Global Gurus list of the World's Top 30 Communication Professionals for the third consecutive year in 2016, where he was ranked #11.

Betsy Goldman taught four courses at Stonehill College during the 2015/2016 school year: Introduction to Improvisation and Performance Techniques, Social Problems and Performances, Theatre History: Origins-1700, and Advanced Improvisation: Comedy and Character. She directed Carlo Gozzi's *The Serpent Woman* at Stonehill College for their Fall mainstage production, and in the winter of 2016, directed Henrik Ibsen's *A Doll House* at Concord Academy. In the spring of 2016, Betsy directed a production of *As You Like It* at Stoneham Theatre. Summer 2016, Betsy wrote and directed an adaptation of the fairy tale *Twelve Dancing Princesses* at Magic Circle Theatre. She currently holds a Visiting Assistant Professor position at Stonehill College, where she is teaching three courses and directing the Fall production, *As You Like It*. Betsy recently accepted a position with the Boston Shakespeare Project as a Teaching Fellow Mentor.

Meron Langsner is the newly appointed Stage Combat Editor of TheTheatreTimes.com. He has had plays published this past year with YouthPLAYS and *The Langdon Review of the Arts in Texas* as well as an article on script analysis for *The Fight Master: Journal of the Society of American Fight Directors*. This past year Meron joined the Core Faculty of the Tom Todoroff Conservatory in NYC, where he teaches history & dramaturgy and also served as a Doctoral Mentor in Prescott College's PhD Program in Sustainability Education. He presented his scholarship at PRAXIS @ NYU and was on the faculty of the SAFD's NYC regional stage combat workshop. This past year he had the honor of being selected to be in Project Y's NYC Resident Playwrights Group, and they were among the many producers of his work in NYC and elsewhere. Meron continues to fight direct for both theatre and film. *Honk! Honk!*, a recently completed project for which he designed violence, is being shown at film festivals around the country and overseas. Meron continues as an Associate at Cooper & Cooper Real Estate, one of the most respected and selective firms in NYC. More at www.MeronLangsner.com

Kyna Hamill was promoted to Senior Lecturer in BU's Core Curriculum where she also serves as Assistant Director of the program. She teaches humanities classes in Core and also Intro to Theatre in BU's School of Theatre. She was a Guest Lecturer at Tufts in the Fall of 2015 and taught a graduate seminar on the *Commedia dell'arte* tradition. Kyna serves as the lead scholar for New Repertory Theatre's Spotlight Symposium Series in 2016. She attended ASTR in Portland and served on the Mentorship Committee. She presented her research on Jacques Callot at the Renaissance Society of America's annual conference in Boston and carried out research on various projects in New York and Savannah. Kyna was the fight consultant for Barbara Wallace Grossman's production of *Daybreak* in October 2015.

James Harbeck received an MA in linguistics from York University in June. His thesis is titled "Relative Use of Phonaesthemes in the Constitution and Development of Genres." He had been

taking courses in linguistics part-time for about a decade, starting at undergraduate, mainly for fun. Along with his day job as an editor, James writes popular articles on language for publications such as *The Week*, *Slate*, and BBC.com. He occasionally makes videos and gives presentations, thereby making use of his theatre background. He is happy to reconnect with other Tufts alums at Tufts Alumni Association events in Toronto.

Jenna L. Kubly contributed essays to *Imperialism and Expansionism in American History: A Social, Political, and Cultural Encyclopedia* and *Ideas and Movements That Shaped America: From the Bill of Rights to "Occupy Wall Street."* Kubly co-chaired the "Theater and War" Working group at ASTR in 2015 and presented a paper at MATC in the spring of 2016.

Kevin Landis is the director and Associate Professor of Theatre and Dance at the University of Colorado - Colorado Springs. He was awarded tenure last year and spent the past semester as the Scholar in Residence at New York's Public Theater. While there, he started an ongoing project documenting oral histories of the company for an upcoming book. With his colleague, Suzanne MacAulay, he completed a manuscript, *Cultural Performance: New Perspectives on Performance Studies*, to be published by Palgrave in early 2017. He continues to produce the widely acclaimed Prologue Lecture Series. Notable guests in the past year: P Carl, Carey Perloff, Tina Packer, Olympia Dukakis, John Lahr, John Douglas Thompson, and Jeffrey Horowitz.

Daphne Lei head the Ph.D. program in Drama at UC Irvine, where she is Professor of Drama. In November, Daphne began a three-year term as President of the American Society for Theatre Research. Publications include "Butterfly and Locust: *Chinglish* and Asian American Theatre in the Transnational Context." in *The Theatre of David Henry Hwang*, edited by Esther Kim Lee and "Dance Your Opera, Mime Your Words: (Mis)Translate the Asian Body on the International Stage." in *The Oxford Handbook of Dance and Theatre*, edited by Nadine George. Additionally, Daphne presented "What's Left to Cross? What's Left to Defend? Chinese Opera in the Transnational Context" at the American Society for Theatre Research (ASTR) Conference and "Can You See Yellow? Rescuing Interculturalism in Post-racial Orientalism" at the Interculturalism & Performance Now: *New Directions?* Symposium at the National University of Ireland, Galway. Daphne also founded UCI's Theatre Woks — a series of meetings and workshops designed to cultivate an inclusive performance culture.

Wen-ling Lin is associate professor and chair of the Department of Drama Creation and Application at the National University of Tainan, Taiwan. She was honored to receive the 2015 Teaching Excellence Award of that university. She had one article published in the *Journal of Aesthetic Education* in Taiwan and presented her paper, "The Seduction of Theatrical Pictorial Images," at the 2015 International Conference of Drama Education and Application. This paper is part of her research project regarding theatre iconography, funded by the Ministry of Science in Taiwan with a grant of \$14,000 USD for one year from August 2015 to July 2016. To her greatest delight, her graduate advisee, Lee I-Hua, won the 2015 Excellent Thesis Award in Taiwan Studies given by the Taiwan Association of University of Professors. The thesis is entitled "Environmental Theater Works in Tamsui Art & Culture Festival (2009-2013): Representing History, Shaping Subject, and Tourists' Gaze."

Hugh K. Long is in his fifth year as the tenured Assistant Professor of Drama & English at Athens State University in Athens, AL. Most recently, Hugh successfully created and proposed a new Bachelor of Arts in Drama & Theatre Arts program that was approved by the Alabama Commission on Higher Education in December 2015 to begin in Fall 2016. This new Drama & Theatre Arts program coincided with the opening of a new multimillion dollar Studio Theatre, Scene Shop, and Rehearsal Room constructed as part of Phase II of the Alabama Center for the Arts in Decatur, AL. Hugh, as the Artistic Director of the Athenian Players, directed *The Tragedy of Romeo & Juliet*, *Sherlock Holmes*, and *The Afternoon of the Elves* for the 2015-16 season. In addition to his faculty and directing duties, Hugh was also the session coordinator for a “Physical Acting Pedagogy” at ATHE 2016 in Chicago where he presented his paper, “Stage Combat, SuperScenes, and Directing *Romeo & Juliet*”. Hugh is also a board member for the historic Princess Theatre in Decatur, AL where he assisted in hiring a new Executive Director. Perhaps Hugh’s greatest accomplishment this past year was marrying Leslie Landers, and preparing to be the father to their son, Finnegan Hugh Long. hugh.long@athens.edu

Adrienne Macki has enjoyed a productive year and rewarding year! Adrienne was recently promoted and tenured at the University of Connecticut. Adrienne's book, *Harlem's Theaters: A Staging Ground for Community, Class, and Contradiction, 1923-1939* (Northwestern UP, 2015) received the 2015 Errol Hill Award (Honorable Mention) from the American Society for Theatre Research. In spring 2016, she was awarded the Teaching Innovation Excellence award from the American Association of University Professors at the University of Connecticut. She was named a Barry Witham American Theatre and Drama Society Fellow for 2016-2017. Her chapter, “Intimate Spaces/Public Places: Locating Sites of Migration, Connection, and Identity in Intimate Apparel,” was published in *A Critical Companion to Lynn Nottage* (Routledge, 2016). Adrienne currently serves on the executive committee of the American Society for Theatre Research. Adrienne was also an invited speaker for a talk back at Huntington Theater's 2016 production of *Milk Like Sugar* by Kirsten Greenidge.

Scott Malia published “The Necessary Closet: The London Merchant, Gay Time and Utopian Appropriation” in *New England Theatre Journal*. In December, he presented “A History of Vaudeville” at the Hanover Theatre for the Arts. Scott launched new courses in Television Comedy, and Horror Films, Sex, & Gender at the College of Holy Cross. He was appointed as Book Reviews editor for *New England Theatre Journal* and is a board member for *new England Theatre Conference* in addition to serving as a member of ATHE and ASTR

Rae Mansfield is the Thesis and Fellowship Coordinator, First Year Living Learning Community Advisor, and full-time faculty in the UMASS Lowell Honors College. In December 2015 she completed her 6th run on the crew of *The Slutcracker* at the Somerville Theatre and preparations for 2016's run began in September. She has continued as a freelance technician for the Oberon Theatre, working on 20+ productions in the past year. She presented "Who's Afraid of a Twenty-Foot Peppermint Dildo?" at the Society for Comparative Literature and the Arts annual conference in New Orleans in October 2015 and is currently conducting academic policy research. Memberships include the United Auto Workers, the Night Shift Barrel Society, the National Association of Fellowships Advisors, LearnedLeague, Boston Neo and Alt Burlesque Performers, and the Society for Comparative Literature and Art.

Jeffrey Martin currently chairs the Department of Performing Arts at Roger Williams University, where he is Professor of Theatre. This year he has taught courses in Asian Drama and Dance and Art of the Theatre before enjoying a spring sabbatical. Jeffrey also directed *The Tempest* and A.R. Gurney's *The Fourth Wall*. He is currently developing a project on Colonial Theatre in Newport, Rhode Island.

Paul Masters received his PhD in Theatre from Tufts' Department of Drama and Dance in May 2016 for his dissertation *Constructing the Sensorium: Neoliberalism and Aesthetic Practice in Immersive Theatre*. In the past year, he gave a paper at the American Comparative Literature Association (ACLA) entitled "A Return to Monsters: Presence and Absence in Medieval Drama and Postmodern Fantasy," and submitted a book chapter based on his dissertation to Common Ground Publishing for an upcoming book on immersive theatre.

Matthew McMahan graduated with his Ph.D. in Drama from Tufts in February 2016. He now teaches modern drama, directing, acting, and the history of comedy at Tufts University and Emerson College. Additionally, he was recently cast as a resident cast member at ImprovBoston where he performs bi-weekly. He has used his improv experience to develop interdisciplinary workshops that use theatre games as a tool to strengthen collaboration among lawyers, scientists, engineers, and psychologists. Through this initiative, he has led workshops for the Harvard Law School, the American Association of Law Librarians, and the Tufts Gordon Institute (visit www.matthewmcmahan.com for more information). Over the past year, he has written a number of books reviews for *Theatre Survey* and *TDR*; he published two encyclopedia entries on the work of Victor Hugo for *Literary Encyclopedia*; he has also continued his collaboration with the Boston-based company imaginary beasts, working as dramaturg for their production of the Manhattan Project's *Alice in Wonderland*.

Paul Mrozka chairs the Department of Music, Theatre and Dance for Plymouth State University where he is Professor of Theatre. He authored a new play, *Brilliant Being*, which received a Research Advisory Council Grant from Plymouth State University before its world premiere at the university. Also on campus he produced the sketch comedy show *We Think It's Funny* and staged *Sylvia*. Outside of Plymouth State, Paul directed another production of *Sylvia* in addition to *Good People* and *Leading Ladies*. He teaches courses in Sketch Comedy in Production, Script Analysis, and Directing and he coordinated the New Hampshire Educational Theatre Guild Conference, which hosted more than 300 high school theatre students for a day that included more than 60 workshops and an evening performance of *The Wedding Singer* at PSU.

Sasha Perugini continues teaching a course on International Education, which has grown in popularity, at Syracuse University in Florence, where she has been serving as Director since 2011. She also continues contributing as a blogger to the Italian edition of the *Huffington Post* on subjects ranging from language to gender. Over the past year she has presented papers at three international conferences: on language acquisition strategies at the Intercultural Horizons conference in Cagliari, Sardinia in September; on teaching STEM courses in study abroad programs at the CIEE conference in Berlin in November; and on comparing the US higher education system with non-US systems while studying abroad, at the AATI conference in Naples in June. This September Sasha began volunteering with the EAIE mentorship program to serve as a mentor for a student working on her PhD in higher education at the University of Leeds.

Nancy Taylor Porter is an Associate Professor of Theatre and Chair of the Department of Theatre at Illinois College. Last year, she participated in a Pathways to Peace seminar and traveled twice to Israel, where she interviewed three leaders of different theatre companies. She organized a panel at ATHE on Middle Eastern Theatre and presented some of her research. For Millikin University, she and another colleague evaluated their general education program and reported their findings. She also led a workshop on longform improvisation at the Region III KCACTF Festival. Nancy just received a grant from The Facing Project to interview Congolese immigrants with her first-year seminar and write and perform a play about their lives. For the Illinois School for the Deaf, she led a drama workshop for eight sessions throughout the year.

Dassia N. Posner is an assistant professor in the Department of Theatre at Northwestern University, where she directs the Interdisciplinary PhD in Theatre and Drama program and teaches MFA, PhD, and undergraduate classes on History of Directing, Dramaturgy, Russian Theatre, Text and Performance Analysis, and Puppetry. This year saw the release of her book *The Director's Prism: E.T.A. Hoffmann and the Russian Theatrical Avant-Garde*. The book's companion website (<http://northwestern.fulcrumscholar.org>), which features 142 archival production sources, will go live this fall. This past year she organized a variety of scholarly and artistic events, including the 2016 Summer Institute in Performance Studies at Northwestern (co-organized with Liz Son), an international Russian folk puppetry residency with Moscow's Vagrant Booth Theatre, and a symposium on Theatre and Social Change (co-organized with Harvey Young). She gave conference presentations at the American Society for Theatre Research and the International Federation for Theatre Research. She is on the Interdisciplinary PhD Executive, Study Abroad, and Graduate School Research Grant Committees at Northwestern, and, for ASTR, chaired the Cambridge University Press Prize committee. She is the recipient of a Northwestern Associated Student Government 2016-17 Honor Roll award for undergraduate teaching.

Luanne Aronen Rosenfeld saw the staging of her new musical *Divided* performed by Fingerlakes Musical Theatre Festival as part of Merry-Go-Round Theatre's "The Pitch" at Theatre Mack in Auburn, NY. The show with music by Kristen Rosenfeld will be presented in concert at Feinstein's/54 Below on November 20th. Additionally, her musical *Cardboard Castles* (book and lyrics by Luanne Aronen Rosenfeld - music by Kristen Rosenfeld) received a workshop production in September at SUNY-Cortland.

Cindy Rosenthal works at the Bread Loaf School of English in Vermont. In July 2016, she played Gertrude Staple in John Dos Passos' *USA*, directed by Brian McEleney. She also co-curated with Hofstra University's Cultural Center the "Issues in Judaism Series" in conjunction with her fall 2015 Hofstra production of *Fiddler on the Roof*. She is the author of "After Love" an essay in tribute to Judith Malina's life in the theatre, following her death in April 2015, published in *TDR*, and she published a book review of *Mabou Mines: Making Avant-Garde Theatre in the 1970s* by Iris Smith Fischer, in *Theatre History Studies*, as well as a book chapter: "Judith Malina and the Living Theatre: Storming the Barricades and Creating Collectively," in *Women, Collective Creation and Devised Theatre*, edited by Scott Proudfit and Kathryn Mederos Syssoyeva. Cindy presented as part of Hofstra's day-long Creativity Symposium, for the Creativity and Social Activism session, Hofstra Drama students' original performance "Tearing

Down Uncle Tom's Cabin" and "I'll Sleep When I'm Dead: Long View Conversations About Life in the Arts." She was an invited panelist for post-show conversation with The Living Theatre (following The Assembly's *I Will Look Forward to This Later*) at the New Ohio Theatre. She also taught at Hofstra, offering the courses To Life! Jewish Experience and Identities on Stage, Modern Drama I and II, Culture and Expression: Humanities for Honors College.

Danielle Rosvally successfully completed and defended her dissertation, "American Billing: Life, Liberty, and the Pursuit of Shakespeare," in April of 2016. She was a presenter at the 2015 Blackfriars conference at the American Shakespeare Center, where she gave a talk entitled "Before the Circus Came to Town: Big Data, Barnum, and the Bard." Her work as a fight director has received critical acclaim this year; the production of *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* she served as movement director for with Apollinaire Theatre Company was nominated for an Irne, and won the Elliot Norton Award for best play: Fringe. She teaches at the University of Massachusetts (Boston), and works as a project coordinator for the Folger Shakespeare Library where her current project, a digital humanities initiative called "BardMetrics," was the recipient of a Mellon Foundation grant. She continues to fight direct and serves as a theatre critic for the blog New England Theatre Geek.

Chris Scully directed playwright William Donnelly's ten-minute play *Visiting Hours* at the Boston Theatre Marathon. He also designed lights for productions at a number of area theatres, including the premiere of "Identity Crisis" at Suffolk University. In addition, Chris was named to the advisory board of the Minuteman Career and Technical High School's Technical Theatre program, and consulted on plans for their new performance space.

Max Shulman joined the faculty of the University of Colorado at Colorado Springs as an Assistant Professor of theatre history. His interview, "Everyday Astonishment and Crafting the Theatrical: Speaking with David Down on Undergraduate Acting Training," was published in *Theatre Topics*. He published book reviews in both *TDR: The Drama Review* and *Theatre Annual*.

Megan Stahl was awarded her Ph.D. in May after successfully defending her dissertation, "Arab and Muslim American Female Playwrights: Resistance and Revision Through Solo Performance." Earlier this year, her article entitled "Too big for Broadway?: The limits of historical and theatrical empathy in *Parade* and *The Scottsboro Boys*" was published in the peer-reviewed journal *Studies in Musical Theatre*. Megan just completed her term as the Graduate Student Representative for ATHE's Religion and Theatre Focus Group, and she coordinated and chaired several sessions at the recent ATHE conference in Chicago. She is currently a Lecturer in Theatre Studies at Boston College.

Arnold Wengrow is professor emeritus of drama at the University of North Carolina at Asheville. The United States Institute for Theatre Technology (USITT) will publish his *The Designs of Santo Loquasto*, in its annual monograph series on contemporary American designers in March 2017. He is an arts correspondent for the Asheville *Citizen-Times*

Timothy Wutrich is in his ninth year at Case Western Reserve University in the Department of Classics where I am Senior Instructor of Classics. As a full-time faculty member in Classics, he

taught three courses in the fall term: Greek Prose Authors (Plato), Latin Prose Authors (Caesar and Cicero – in Latin) and Beginning Latin. In the spring term, he taught three courses: Vergil (in Latin), Beginning Latin, and Roman Drama and Theater – a course much indebted to Peter Arnott and Jack Zarker, both for whom I was a teaching assistant at Tufts. At the beginning of summer term, Timothy was, for the second year in a row, part of a university-wide committee convened to assess the quality of undergraduate writing in SAGES, the university's general-education, writing-across-the-curriculum program. As a scholar, he chaired a panel on the Classical Tradition at the CAMWS annual meeting in Williamsburg, Virginia in March 2016. In April 2016, and organized the seventh-annual Vergil Week celebration at Case Western. In July 2016 Timothy gave a presentation to a local philosophy "Meetup" group on the history the concept of the *res publica* in Ancient Rome. In the 2015 – 2016 academic year, he held an internal fellowship as a member of the Case Western Reserve University Department of Philosophy's Ethics Fellows Table. The small group of fellows met for a week in the summer and then met once each month to discuss and develop research projects in ethical philosophy. In September he gave a presentation on Euripides's *Iphigenia in Aulis* and in May, for his final presentation to the group and to members of the community, staged scenes from *Iphigenia* and led a discussion of ethical issues raised in the play. This autumn (2016) Timothy is a member of the university's Learning Fellows 2.0, a group of faculty selected to meet weekly to read, write about, and discuss pedagogy. He continues to be a member of the Society for Classical Studies (formerly called the American Philological Association), the Modern Language Association, the Classical Association of the Middle West and South, the Vergilian Society, and the Ohio Classical Conference. In the SCS he is chair of the Committee on Ancient and Modern Performance (CAMP), a group that produces a staged reading of an ancient play most Januarys at our annual meeting and which sponsors an academic panel at the meeting. Timothy has also continued his membership in the Archaeological Institute of America in anticipation of another study tour in Transalpine Gaul, a.k.a., France, which he and his wife Annie Pécastaings (Tufts English alumna, M.A. '85, Ph.D. '99) hope to lead sometime in the near future. Annie and Timothy continue to enjoy living in Cleveland and visiting family and friends in France and Europe.

Michael Zampelli was reappointed the Paul L. Locatelli, SJ University Professor in the Department of Theatre and Dance at Santa Clara University. In 2015-16 he taught, "All the World's a Stage" (an introduction to performance studies) in the Cultures and Ideas sequence of the University core curriculum. He published a review of Nienke Tjoelker's *Andreas Friz's Letter on Tragedies (c. 1741-1744): An Eighteenth-Century Jesuit Contribution to Theatre Poetics* in Brill's *Journal of Jesuit Studies* 3 1 (2016): 154-156. He continued as a member of the Core Project Team for "The Self, Motivation and Virtue," a John Templeton Foundation Grant led by Nancy Snow of the University of Oklahoma and Darcia Narvaez of the University of Notre Dame. Michael served on the boards of Marquette University, Santa Clara University, and Loyola Marymount University and worked in pastoral ministry with LGBTQ Catholics as well as the incarcerated in Santa Clara County. He continued as a member of ASTR, ATHE and RSA (though one wouldn't necessarily know that by his conference attendance). Upon completing his six-year term as Rector of the Santa Clara Jesuit Community, he was invited to New York's Fordham University as visiting Loyola Chair in the Theatre Program at Lincoln Center.