

November 2009

THE GREEN ROOM

The Newsletter of the Doctoral Theatre Students Association

Ph.D. Program in Theatre of the CUNY Graduate Center •365 Fifth Avenue, New York, NY 10016

LOOKING BACK WITH OUR SIGHTS ON THE FUTURE

Boris Daussà-Pastor, DTSA President

With the fall semester soon coming to a close, it is time to look back at our goals—those accomplished and those still to be fulfilled—and reassess our plans for next semester. This DTSA Board began the semester with two main goals: to strengthen our community (not only our intellectual community, but also our sense of belonging to a shared project), and to make the information needed by students more easily available and transparent.

We are pleased with the accomplishments that the DTSA has achieved thus far. We launched the DTSA Website, a work-in-progress that keeps growing with information relevant to our needs as students and members of this Ph.D. Program. The site is also a tool that we hope will grow according to the desires of our community, so I invite you to contact me with suggestions or criticism that will help us make it more useful. This year's increase in the number and variety of Professionalization Activities attests to a fruitful joint effort with our faculty. Executive Officer, Professor Jean Graham-Jones, has created a stable time slot for such activities, and she has been a major force behind the shaping of this year's program of events. The formation of the Media Working Group is a sign of the emergence of new alliances between students in the Program, alliances that go beyond the formal classroom and may plant the seeds for conversations about future scholarship. The DTSA and the Theatre Program are working on strengthening alumni relationships. An ad hoc alumni relations committee has been formed, and there are initiatives underway to better integrate our alumni into the life of the Department. We see in the enthusiasm of a group of more than ten students planning a Graduate Theater Conference as a realization of our goal to strengthening our community.

Despite these successes, we are aware that there are many things yet to be done. The Website needs work, and there are many events and activities still to come. We need to find continuity to this work, and it will soon be time for students to consider serving as a member of next year's DTSA Board. In the meantime, the current Board will do its best to serve the students' needs and to carry on with the important projects scheduled for our 2010 spring semester.

I hope to see you at the end-of-the-semester party on December 7th at 5:30 PM!



2010 EDWIN BOOTH AWARD

Frank Episale

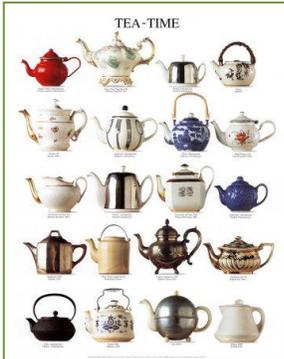
I'm excited to announce that the students of CUNY's Doctoral Theatre Student Association have voted to present our 2010 Edwin Booth Award to playwright Charles Mee. The event will take place on the evening of Monday, May 3rd in the Martin E. Segal Theatre Center; more details to follow in the coming weeks.



2010 DTSA CONFERENCE

Bethany Holmstrom

We're organizing a graduate conference--entitled "(Re)making (Re)presentation"--for the day of Monday, May 3rd. The theme of the conference draws its inspiration from the recipient of the 2010 DTSA Booth Award and the honoree of the evening, Charles Mee. Graduate students from all departments and all schools are encouraged to submit proposals. Please see the Call for Papers at the end of this issue of *The Green Room* for details.



PROFESSIONALIZATION ACTIVITIES

Julia Goldstein

Our Green Room has been bustling this fall with professionalization activities. Highlights of the semester included very well-attended workshops led by Prof. Jim Wilson, two student panels presenting on travel-grant research and dissertations, and an exciting talk by Prof. Liz Wollman, titled, "Maybe One Day, It Won't Be Such A Hard Thing To Say": Post-Stonewall Gay Musicals in New York City, 1970-75." Looking ahead to the spring semester, there will be many more opportunities for students to gather to learn about stages of the program, aspects of professionalization, and the research of our colleagues in the program. Planned events include "demystifying the handbook" sessions on

Second Exams (February 11) and participating in conferences (March 18), workshops lead by Prof. Jim Wilson on funding opportunities (March 4) and the process of publishing (April 8), a second dissertation colloquium facilitated by Ana Martínez (April 23), and a mock-interview marathon for level-three students (February 19). We will also hold a forum for a student and faculty discussion of the data from a survey of all Theatre Ph.D. programs in the U.S. on February 25th. The professionalization committee aims to meet the needs of students, so please continue to share with me your ideas for professionalization events.



PEARLS OF WISDOM: VISITING ARCHIVES

Kevin Byrne and Garrett Eisler participated in one of our professionalization panels earlier this semester. Part of their discussion touched on archival research. Both of them had practical advice to give those in attendance. We thought that it would be helpful to pass on their "pearls of wisdom" to students who were not able to attend. This information will also be uploaded to the DTSA Website for students to reference in the future.

Before You Go to the Archive

- Prepare as thoroughly as possible, so you can absolutely maximize your time with the materials.
- Find out as much as possible about the archive's collection IN ADVANCE. Check out the archive's Website.
- Study the archive's catalogue, but also study its RULES: when you can submit call slips, what you can bring in with you, etc. Archivists tend to be nice and helpful, but they understandably don't like having to explain the same rules over and over. The better you know the rules going in, the better use you'll make of your limited time.
- Contact the archivists well in advance of your visit and explain your project. They can be very helpful in locating or suggesting material.

- Know which days the archive is open and what the hours are. Some are open later on certain days, so if you are traveling it would be good to go then. Also, some have seasonal closings for holidays, inventory, etc. (You don't want to make all of these plans only to arrive at the archive and find out that it is closed for the next two weeks.)
- As soon as possible, make an appointment to visit the archive. Space is limited, especially if your visit will require the use of technology (DVD players, audio players, film projectors, computers, etc.).
- Know exactly what you want to look at before you arrive. If the archive doesn't have a complete online catalogue, see if the staff will mail you a hard copy. Or else, just call the archivist and ask him/her what the archive has that is related to your topic. You'd be surprised, but archivists actually want to talk to you!
- Gather together call numbers and titles of everything you want to look at in advance, and even have secondary tasks in mind. Sometimes material is not what you hoped it would be, so think ambitiously. At some archives, you can request materials ahead of time via the Internet so they are waiting for you when you arrive. Also, some items are kept off site, so the archive may need time (days or weeks) to locate them.
- Learn the archive's policy on photocopying or research fees. (Make sure to budget for this.) Some archives severely restrict photocopying, but more are allowing unlimited digital photography. So buy yourself a good digital camera, if you don't have one already. Bring small bills and pocket change for whatever photocopying is allowed. Prepare for all of this in advance so you'll have a sense of how much note-taking you'll need to do on site, as opposed to working at home from copies.
- Be aware that some archives even require a letter of introduction for examining material.
- See if you need to get a special ID before using the archives (e.g., the New York Public Library system or Library of Congress.)
- When working on papers for classes or conferences, list those archives, libraries, or research centers that have material pertinent to your subject.
- Be on the lookout for research grants that would allow you to travel and analyze documents or other materials. (There are several here at the GC, and many others outside the CUNY system.) Some archives even have research grants to bring you to their institutions.
- Research options for eating at or near the archive. You don't want to arrive without knowing how and where you will be able to find food. You don't want to waste time looking for a restaurant or market in the neighborhood.
- Make sure you have clear directions to the archive and various ways that you can get there. (If one form of public transportation breaks down, is there an alternative?)

During Your Visit to the Archive

- Bring valid identification.
- Wear comfortable clothes and shoes.
- Bring a sweater or sweatshirt. (These places can get very cold.)
- Bring pads of paper.
- Bring mechanical pencils. You will not be able to bring in ink pens.
- Bring handfuls of small bills and change.
- Bring your medicine: eye drops, lip balm, pain killers, etc.
- Bring a granola bar or something like that for a quick snack.
- Bring a watch.
- Bring lunch, if you can.
- If you have them, bring pre-printed return-address labels, because some archives require that you write out your name and address on EVERY call slip. This can save you time.
- Bring your existing research (other photocopies, notes, or papers you've written).
- Bring your laptop! Most archives allow them. And if you are outside the United States, you may need to bring an adapter plug. (FYI: Some archives won't let you bring in your own notebooks.)
- Bring a digital camera. This can be very helpful in several ways. Some archives are more lenient about photographing material rather than photocopying it. (This can be much less expensive if you are working on long documents.) Also, it can save you hours or even days if writing or typing. Instead of transcribing material on the spot, photograph it and transcribe it later.

- Chat up the archivists. If you build a friendly relationship with the staff and they realize that you are truly invested in your project, they sometimes offer advice or suggest other materials (or even archives) that you can review.
- Be patient. Things take time, and sometimes material is unavailable or missing.
- BE NICE. You want to build a relationship with your archivists, especially if you're there for more than one day. Learn their names, greet them cheerfully, and always ask for what you need politely. DON'T be a diva, no matter how important you believe you and your scholarship are to civilization. Remember...in that environment, the archivists hold the documents and, thus, they hold the power.

After You Visit the Archive

- Consider sending a nice thank-you note to the archivists. You may want to go back, and it never hurts to show your appreciation.



ASTR DIARY: PUERTO RICO

Catherine Young

Graduate Center faculty, students, and alumni stormed ASTR's "Theatre, Performance, and DestiNation" conference in Puerto Rico this year, which took place in a hotel that offered such delights as outdoor hammocks, a water slide, and slot machines that produced an ethereal glow in the evening twilight. The broad theme fostered the presentation of diverse subject matter, methodologies, and theoretical models with papers addressing everything from Lynn Nottage's *Ruined* to Czech pornography.

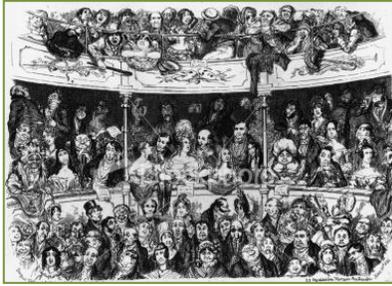
Thursday: Graduate Center folks (and one puppy) met up in Old San Juan at El Convento, a former Dominican convent that now serves \$18 tapas. The most contested topic of the night was whether to drink sangría or mojitos. This false binary was characterized by those who like to share drinks out of a pitcher versus the individualism celebrated in the perfectly mixed cocktail.

Friday: This day was filled with three plenaries, career sessions, and a working session. That evening champagne flowed freely at the ASTR reception until it ran out and the people who arrived late had to drink soda. I would like to remind certain people that champagne hoarding is why Communism failed.

Saturday: Today was affectionately referred to as "Marvin Fest '09." It began with the working session "Travel and Itinerary: Marvin Carlson and Theatre Studies 1959-2009" and ended with a toast to Marvin in the humid nighttime air. Someone even fainted, but Ben and Boris came to the rescue. In between there was an excellent plenary called "Bodies in Motion" and a luncheon of famous regional cuisine: stuffed turkey breast and crème brûlée. Saturday ended with a reception for emerging scholars at which some people mingled in the pool rather than beside it.

Sunday: Things began with a rather disheartening "State of the Profession" plenary. As if nature concurred with this ominous view, severe thunderstorms swept San Juan. The conference wrapped up Sunday afternoon, but those who stayed an extra day had the chance to see El Yunque National Rainforest and go kayaking in a bioluminescent bay. During this excursion one student who shall remain nameless was terrorized by a crayfish leaping into her kayak.

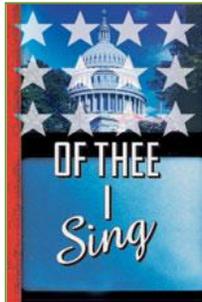
Next year the ASTR conference will be in Seattle, and I hope we have as strong a showing of GC folks as we did this year. So, remember to mark your calendars and save your brilliant seminar papers for when abstracts are due in the spring.



HAPPY HOURS & THEATRE OUTINGS

Joe Heissan

Our Happy Hours hosted by Eero Laine have been great occasions to socialize. Our 2009 Fall Theatre Outings brought us to the Brooklyn Academy of Music (*Lipsynch*), La Mama ETC (*The Women of Troy*), and The Public Theater (*Idiot Savant*). We will be scheduling two or three outings next semester. Please email suggestions to jheissan@gc.cuny.edu. The deadline is January 15, 2010.



2010 DTSA ELECTIONS

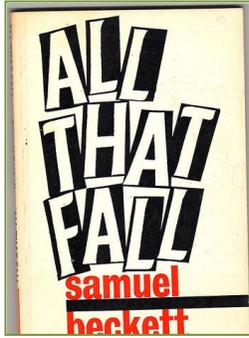
Boris Daussà-Pastor

Elections for the 2010-11 DTSA Board will be here soon. Please consider the possibility of serving next year. Check out the current descriptions of all DTSA Board positions at: <http://opencuny.org/dtsa/dtsa-board/dtsa-positions/>

Let me give a few tips on how the election process will work:

- **Mid to late-March: Opening of the Nominations Process**
Any student in the program can be nominated for any position. You can nominate yourself (and are encouraged to do so) for any position.
- **Early April: Confirmation of Nominations**
Nominees will be contacted by email and asked if they accept the nomination. (If someone is nominated for several positions, s/he will have to choose one).
- **Early to mid-April: Candidates' Information**
Candidates will be asked to provide within 3-5 days some information about themselves and their interest in the position (or any other information that may contribute to make them appealing candidates). This information will be sent by email and posted on the DTSA Website.
- **Mid to late-April: Election Process Opens**
We are trying to make voting absolutely anonymous. (Two possibilities so far include using "Survey Monkey" or the same program that the DSC uses for its voting process).
- **Early May: Election Process Closes**
The election will close (coinciding with the DSC elections, so that all DTSA Board members are elected at once).
- **Mid-May: Transition Between Boards**
The outgoing Board meets jointly with the incoming Board. Outgoing member of the Board will devote some time to review individually with their incoming replacements the specifics of the position. The incoming Board will take over officially during the end-of-the-academic-year party.

This is an exciting process, and I hope you will seriously consider contributing to our community with your work, your energy and your ideas. Being part of the DTSA Board is rewarding at many levels. We will hopefully keep contributing to our Theatre Ph.D. program with a renewed group of committed people for next year... will you be one of them?



FACULTY UPDATES: FALL 2009

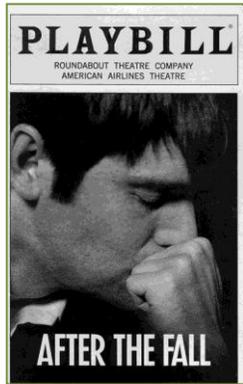
Marvin Carlson: The big news this fall was the publication of both my new book on contemporary German stage directors, *Theatre is More Beautiful than War* from Michigan, and my *Festschrift, Changing the Subject*, edited by Joe Roach and presenting essays by former students, from Iowa. A special reception for the latter was on the program of the ASTR in Puerto Rico and the organization offered the book at half price for those attending the conference. Another book party will be held here at the Graduate Center on December 17. In October, I traveled to Berlin to give the keynote address at a conference on theatre, politics, and space.

Jean Graham-Jones: This fall has found me settling into my new position as the program's Executive Officer. I traveled to the recent ASTR meeting in San Juan, where I participated in a working session on digital performance. In October, I spent eight beautiful spring days in Buenos Aires, where I attended the city's seventh international festival of theatre, music, and dance. My review of the festival will appear in an upcoming issue of *Theatre Journal*. In December, I will travel to the University of Massachusetts, Amherst, as the invited respondent for a "translation cabaret."

Stuart Liebman: In 2008-09, I was awarded a fellowship at the Humanities Institute at the University of Connecticut in Storrs, CT to work on my book on representations of the Holocaust in world cinema during the first decade after World War II. I remain on sabbatical leave during 2009-2010. In addition to seven book reviews, I published four essays or book chapters: 1) "Espacio, Velocidad, Revelacion y Tiempo. Las Primas Teorias de Jean Epstein." Trans. Sonia García López. In Daniel Pitarch and Angel Quintana, eds. [Special Issue devoted to Jean Epstein] *Archivos de la Filmoteca* No.63 [Valencia, Spain] (October 2009): 16-34; 2) "Réflexions sur les Polonais et les Juifs dans le cinéma polonais après la Seconde Guerre mondiale." In Jean-Charles Szurek and Annette Wiewiorka, eds. *Juifs et Polonais, 1939-2008* (Paris: Albin Michel, 2009), pp. 171-192; 3) "Two Films by Abel Gance." *Cineaste* Vol. XXXIV, No. 1 (Winter 2009): 67-70. [See also the exchange of letters with William Drew in *Cineaste* Vol. XXXIV, No.2 (Spring 2009) and at <http://www.cineaste.com/articles/letter-exchange-concerning-stuart-liebman-abel-gance-dvd-review>]; 4) "The New *Battleship Potemkin*." *Cineaste* Vol. XXXIII, No. 4 (Fall 2008): 61-2. Another essay on Jean Epstein's early poetics for an anthology of critical essays about his work is forthcoming from the University of Amsterdam Press, as is a short critical piece, "Leszek Mądzik's *Bruzda* [Furrow] at Majdanek," in the Winter, 2009 issue of *Studies In East European Performance*, and a critical review of "*Drancy Avenir* by Arnaud des Pallières." *Cineaste* Vol. XXXV (Winter 2010). In February, 2009, I was the keynote speaker at the "Ways of Seeing" conference at Rutgers University. I lectured at the Yom Ha-Shoa Memorial Day in April 2009 at the University of Connecticut. In June, 2009, I taught a seminar in Holocaust Cinema at the Holocaust Education Foundation's Summer Institute at Northwestern University. I was invited to give a lecture at the "Zobaczyc Gorgone" conference in Lodz, Poland in September, 2009, and I will be repeating my lecture, "Reflections on Early Holocaust Cinema: The Case of the Vanishing Jew" at the Minda de Gunzburg Center for European Studies at Harvard University on November 19, 2009.

Judy Milhous: I spent the summer in State College, Pennsylvania, surrounded by loving cats and family. I gardened most mornings when it didn't rain, and otherwise devoted much of the summer to number crunching for an article on what actors got paid in England in the eighteenth century. While the occasional star got disproportionate pay, you will not be astonished to learn that across the century women earned about a third less than men, and sometimes the proportion was larger than that. Salaries for both women and men at the lower end of the range were small but decent at the beginning of the century, but did not change, which means they were indecent by the end, especially when the highest paid performer, Sarah Siddons, was earning over 1000 pounds in some seasons, versus totals between 19 and 32 pounds. (Not that Siddons collected all of what she was owed: that was the big drawback of working for Richard Brinsley Thieving Sheridan.)

Maurya Wickstrom: I signed a contract with Palgrave MacMillan, in its Studies in International Performance Series, eds. Janelle Reinelt and Brian Singleton, for my next book, *Performance, Human Rights, Traveling Bodies: Neoliberal Speculating*.



STUDENT UPDATES: FALL 2009

Graça Corrêa (Level III): I'm currently writing my dissertation abroad, in my hometown of Lisboa, Portugal. This semester I am also working as dramaturg for the professional theatre company TEC. In late October, I had the pleasure of meeting Joshua Schmidt and Jason Loewitt, the composer and librettist of the musical *Adding Machine* which won 4 Obie Awards in NY 2008, and of coordinating a round-table discussion with them at the ESTC (College of Theatre and Cinema Studies in Lisbon).

Boris Daussà-Pastor (Level II): I recently had my Second Exam booklists approved, meaning you will soon see me carrying a book under my arm night and day... Apart from that, I am excited with meeting all the 21 CUNY students (3 of them from our Ph.D., yay!) who will be going to India with the Study Abroad Program I organized with Prof. Claudia Orenstein. My Indian foray this Winter Intersession also involves being the co-organizer of CPRACIS International conference in Thrissur, which makes the experience even more daunting and exciting. I participated in a Working Session in ASTR in Puerto Rico, contributing with my current work on contemporary Cuban Theatre. This semester I was invited to teach three guest lectures (Hunter College, Brooklyn College, and City College) on Kathakali and Indian theatre. My duties and initiatives as DTSA President keep me happy and entertained.

Rick DesRochers (Level II): I have an article being published in the *Mid-Atlantic Almanack* entitled "Bard Barkers Playing the Fool: Dario Fo, Tom Waits, and Eddie Izzard" this month (November 2009), and have been accepted to deliver a paper and chair a panel for the Northeast Modern Language Association at McGill University in April 2010, where I will present my current research entitled, "Who Are You Going to Believe? Me or Your Own Eyes?" The Marx Brothers, Dissensus, and an Anarchy of the Sensible." My daughter, Lucy Frances, who is now eighteen months old, made her debut in her first Halloween in a homemade costume as Max from *Where the Wild Things Are*. Lucy Frances can also read a New York City subway map, and especially enjoys identifying the G train and L trains with cries of "G!" and "L!" (also A, E, and F are in her repertoire).

Frank Episale (Level II): While preparing to jump through the language and 2nd Exam hoops, I've been keeping busy teaching Theatre in Asia and Intro to Theatre at Brooklyn College and continuing in my position as Assistant Editor of *Cinema Journal*, both of which have been rewarding (and time-consuming). I'll be participating in the International Brecht Society's annual symposium, this year being held in Hawai'i and titled "Brecht in/and Asia." My presentation will be titled, "Brecht (Not) in Asia: On the mis-application of Brechtian ideas to Ta'ziyeh and other 'traditional' theatres." A documentary about the NYC puppet scene that I was interviewed for last year is still in the editing phase, but I was excited to see that the director, David Soll, has released a trailer and that my voice can be heard for a few seconds. I've also re-launched my long-defunct blog (www.toofrank.com), though I haven't been updating very often so there's not much there just yet.

Donatella Galella (Level I): I've been spending my semester catching up on New York theatre and researching superhero musicals. I sense your skepticism, but there have been several, and Spider-Man is supposedly on his way. Last September, I also took a trip to San Antonio, Texas to visit a close friend.

Hillary Miller (Level II): I'm taking (and enjoying) some of my final courses this semester, as well as continuing to teach Introduction to Communication Studies at Baruch College, where I am also a Communications Fellow. In the beginning of the fall, I presented a paper about performance in Coney Island at a conference focusing on development issues in Brooklyn. I'll be spending a few upcoming weekend days at the special collections library of the University of Pennsylvania, where I'm reading the unpublished plays of Lewis Mumford, thanks to a GC Research grant. My current kitchen exploration focus is soup, so send any recommended recipes my way.

Lisa Reinke (Level II): I recently decided on my three 2nd Exam fields: History and Theories of the Virtual; Bodies in Performance; and Performing Objects and Video Games. Other than that, I am teaching at Brooklyn College and LaGuardia Community College.

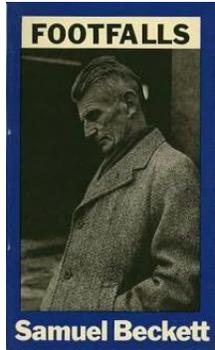
Carly Smith (Level II): This semester I have been reading for the Second Exam. In between books, I moved to Park Slope.

Ben Spatz (Level II): I am taking courses in the GC English department and at NYU Steinhardt while teaching Intro Acting at Brooklyn College and preparing my Second Exam fields. I am also developing a theatre piece with my company (<www.urbanresearchtheater.com>). This is a return to theatre for me, after several years of "pure" performance research. On top of all this, I traveled to ASTR in San Juan and some Year of Grotowski events in Los Angeles. If I seem to have disappeared, this is why I hope to see more of you again next semester, although it looks as though the spring will be equally intense...

Naomi Stubbs (Level III): I passed the Second Exam in September and have been working on my dissertation proposal this semester. Thanks to a Doctoral Student Research Grant, I undertook two research trips this year (one to Baltimore and the other to Charleston, SC), and anticipate working closer to home in the next semester (New York and Philadelphia). I am teaching "The Drama" at LaGuardia Community College, working on the *Journal of American Drama and Theatre*, serving on the Awards and Conference committees of the American Theatre and Drama Society, and spoiling my cat (Sidney) rotten.

Dan Venning (Level III): I spent the majority of the fall recovering from my Second Examination, sprucing up my new apartment, and brushing up on German. Although dissertation proposal work has been low, I have done a decent amount: a seminar on theatre talkbacks at ATHE in August, paper presentations at the British Shakespeare Association in London in September, at the American Shakespeare Center Blackfriars conference in Staunton, VA in October, and in the Shakespearean Performance Research Group at ASTR in Puerto Rico. I've also been working on several proposals for conferences next semester, book and performance reviews, and a few grants, too.

Ji Hyon (Kayla) Yuh (Level I): For some months, I have been feeling lost in the city and had a lot of self-doubts about being out here in New York, studying theatre in a different country and dealing with life in general. Honestly, it could have easily been the toughest several months of my life so far. So I was physically present, but mentally away for the most part since the end of last semester. However, I can share this now because I feel like I have come back with more focus and commitment, and I would like to thank everyone, both friends and professors, who have been so encouraging along the way. On the academic front, I have my very first publication! My article titled "The Great White Way Revived in Seoul: Korean Productions of *The Producers* (2006) and *Assassins* (2005)," is included in *Portrayals of Americans on the World Stage: Critical Essays* (McFarland), which is a collection of critical essays that was published about a month ago. Continuing with my interest in musical theatre and their transnational journeys, I am currently working on a paper that will look at the social and theoretical issues that emerged from the productions of the musical *Dreamgirls* in Korea and in the U.S.



ALUMNI UPDATES: FALL 2009

Marla Carlson, '02: My first book, *Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists* will be published by Palgrave Macmillan in 2010. In 2009, I presented preliminary portions of a new project, partially funded by a junior faculty research grant from UGA, at several conferences: at PSi in Zagreb and ATHE in New York, "Becoming-Furry: The Companion Species Rhizome," and at ASAP in Knoxville, "Technologies of the Monstrous: Stalking Cat and Orlan." I also contributed the position paper "Risking Self-Harm: A Reception Theory" to an ATHE Theory & Criticism Focus Group roundtable. I'm directing a production of Tomson Highway's *The Rez Sisters* for UGA's University Theatre in March 2010 and endlessly cleaning up the red Georgia clay that the puppy tracks into my house.

James M. Cherry, '05: I had an essay titled "In Edgewise: Examining Parodic Responses to David Mamet" published in *Crossings: David Mamet's Work in Different Genres and Media* (ed. Johan Callens, Cambridge Scholars), and a book review published in *TJ*. This past summer I gave four papers on various subjects--one in Spain, two at ATHE and another at Wabash. Recently, I developed a new class titled "Multicultural Theater in America," and directed successful productions of *The Importance of Being Earnest* and *The Bacchae*. I'm looking forward to some quality research time in NYC this summer for a new essay on capitalism and American Expressionist playwrights. But before then, I plan to spend winter break snorkeling, playing tennis and eating grouper in the Florida Keys.

Samuel Christian, '95: The only news of late to announce is my wedding plans. I will finally marry Dr. Joseph R. Korevec, after a 22-year loving relationship. The Reverend Maurena Rose Talbot who has produced my plays as a part of my theatre ministry will follow us up to Mystic, CT on May 8, 2010. Our official ceremony will be honored in New York State. It will be well worth the trip to a beautiful city.

J.K. Curry, '91: I am editing volume 18 of *Theatre Symposium* which will be available in 2010. The volume features selected papers from "The Prop's the Thing: Stage Properties Reconsidered," the *Theatre Symposium* event I organized in April 2009. I also recently started a term as Chair of the Department of Theatre and Dance at Wake Forest University.

Jen Danby, '04: I just finished a women's artist workshop with Olympia Dukakis and Joan MacIntosh, and we will be exploring early stages of a possible performance piece. With the HB Ensemble, where I am a company member, I am venturing now with Fornes and her WHAT OF THE NIGHT cycle of four plays as actress and director, and with Blanche Dubois with Austin Pendleton mentoring. I have a piece on Nat Lee, Charles Hart, and Michael Mohun that I was invited to submit. It is now in the review stages for an interdisciplinary collection forthcoming from Ashgate on 17th/18th-century performance.

Marcia Ferguson, '01: In September, I appeared in the Philadelphia Fringe Festival in an original performance piece, *Diving in Backwards*, with collaborators Lourdes Blansfield and Angie Arahood. My book *Blanka and Jiri Zizka at The Wilma Theater* was published by VDM Verlag in January 2009. I continue to teach full-time as a Senior Lecturer in the University of Pennsylvania's Theatre Arts Program. And in June, I enter a brave new world when my last chicken graduates from high school and flies from the nest.

Holly Hill, '77: In December 2009, the collection I co-edited (with Dina Amin) will be published by Theatre Communications Group: "Salaam.Peace: an Anthology of Middle Eastern American Drama". I wrote the Introduction about the history of Middle Eastern American theatre; the long and footnoted version of the Intro, with bios of MEA authors and an annotated list of their plays, will be on the Website for Inclusion in the Arts.

Jane House, '88: I was promoted to the position of director of publications in the Office of Public Affairs and Publications at the Graduate Center of the City University of New York in fall 2008. At the same time, I became managing editor/editor of the Graduate Center's newsletter *365 Fifth*, which has now been combined with another publication, *Folio*, and is called *Folio with 365 Fifth*. I continue my scholarly work

in Italian theatre. In May 2009, I organized, at the bequest of the Pirandello Society of America, and under Jane House Productions, an event celebrating the 50th Anniversary of the founding of the Pirandello Society of America by the Italian actress Marta Abba. For the event, there was a reading of my translation of Pirandello's one act *The Other Son* and a talk about Marta Abba by GC Professor Emeritus of Theatre, Benito Ortolani. My associate producer for the event was Janice Capuana, now a doctoral candidate in theatre at the GC. I've also been asked to write a foreword to the forthcoming (2010) *Italian Theater of the End of the Twentieth and Beginning of the Twenty-First Centuries: An Anthology*, translated and edited by Jack D. Street.

Barbara Horn '82: I am currently Assistant Chair of the Department of Rhetoric, Communication & Theatre at St. John's University.

Michal Kobialka, '87: During my 2008-09 sabbatical leave, I was the Belle van Zuylen Chair and Professor at the University of Utrecht, The Netherlands. In the summer, the Danish National Research Foundation: Centre for the Study of the Cultural Heritage of Medieval Rituals organized a meeting to recognize the impact my book, *This is My Body* (University of Michigan Press, 1999), had on medieval scholarship as well as theatre/performance historiography. My book-length study of Tadeusz Kantor's theatre practice, *Further on Nothing: Tadeusz Kantor's Theatre* (Minneapolis: University of Minnesota Press) was published in August 2009. I am starting to work on a new book project that will deal with representational practice in the XVIIIth century.

George Kovacs, '81: Since June of 2000 and 9 / economy has not been fine; but it is of no use to whine / when you have a colleague sublime / like Dr. K., who writes this line!

Henry Miller, '02: I was recently the 2009 Langston Hughes Chair: Visiting Professor of Theatre at the University of Kansas. I am the Co-Director of the Uptown Playwrights' Workshop (UPW) and I have been cited by the Council of the City of New York for my contribution this Harlem Arts group. This summer, inspired by my teaching and lecturing at KU, I wrote a new play, *Perfectly Black*. For the holidays, I will be visiting an old friend in California and the family of what I hope will be my son's bride to be.

Sarah Standing, '08: After a year as a Substitute Assistant Professor, I am now on the Tenure Track as an Assistant Professor in the Humanities Department at New York City College of Technology (CUNY).

Lydia Stryk, '92: I continue to live between Berlin and New York, writing and teaching. Currently, I am teaching at the Freie Universitaet. In April, my latest play, *An Accident*, which grew out of my own experience in a serious traffic accident seven years ago, will have its premiere at the Magic in San Francisco. www.lydiastryk.com

Elizabeth Swain, '84: My production of *Master Harold...and the Boys* opened at Cape May Stage on October 28th and runs until November 28th. I am a member of the Antaeus Company in LA where I ran six weekly sessions of text work on *Richard II* during the summer, leading to a staged reading. I am currently (first week of November) teaching a week's intensive Shakespeare workshop at the Michael Howard Studio in NYC and will teach a weekend Shakespeare intensive in LA in December for the Michael Chekhov Studio. I will be starting work on *The Tempest* in the New Year.

Jeannie Marlin Woods, '89: Over the summer of 2009, I was a participant in the DirectorsLab of Chicago. From Chicago I moved on to New York City where I served as a mentor for the Leadership Institute of the ATHE (Association for Theatre in Higher Education) and presented panels at the 2009 ATHE conference on the topics of Fulbrights in Theatre and the ATHE Tenure and Promotion Guidelines. Most recently I directed commedia dell'arte inspired Molière, *The Miser*, for Western Illinois University Theatre (where I am a tenured professor). I have founded a new non-profit, the Starry Night Repertory Theatre, and we will present our first production in January (*Vincent* by Leonard Nimoy). This month I am also being inducted in the international honor society, Phi Beta Delta. In between I am relishing being back to full time teaching here at WIU, in attending monthly dinner dances with my husband, Dan, and enjoying life in a small Midwestern town.



CALL FOR PAPERS

Graduate Student Conference: (Re)making (Re)presentation
May 3, 2010
CUNY Graduate Center, New York, NY

The Theatre Students of the Graduate Center of the City University of New York announce their second graduate student conference, in conjunction with the conferral of the 2010 Edwin Booth Award by the Doctoral Theatre Students Association.**

According to New York-based playwright Charles Mee, "there is no such thing as an original[.]"* His **(re)making project**, an endeavor that highlights his own method of creative production while encouraging borrowing and overlap by other playwrights and performers, resists the notion of an "original" in artistic creation. Mee suggests that the (re)makings of classics and (re)presentations of "originals" become the vehicles "through [which] the culture speaks, often without the speakers knowing it."* Practiced citationality, intertextuality, and ideas of "twice-behaved" properties have come to the fore in analysis of postmodern theatre, dance, and performance as well as in recent investigations of canonical literature and poetry. How might an analysis of how art (re)creates itself (re)make discussions of the author, the creative process, and the effect on audiences, readers, and participants?

Larger questions loom behind these considerations of artistic creation and originality: can any art be original, or truly called new? Are such claims ever feasible or useful? And when texts, stories, or performances are openly (re)made, what are the implications of such gestures? Do new forms emerge when we elaborate upon spectacle or add novel technology in (re)presentations? What happens when practitioners push the proverbial envelope, exposing the body or staging violence in innovative (and possibly problematic) ways? Finally, who can assert authorship/ownership over such (re)makings? Can representation ever project the politics of the avant-garde if it has always already been done?

We invite proposals for papers and panels exploring these and related questions. The one-day graduate student conference will take place at CUNY's Graduate Center and the Martin E. Segal Theatre Center on **May 3, 2010**. The conference will be followed by the 2010 Edwin Booth Award, which is being awarded by CUNY's Doctoral Theatre Students Association to Charles Mee. Papers and panels do not need to directly address Mee's work.

Proposals might consider themes such as, but not limited to:

- Issues of intertextuality and citation in literature and performance
- Questions of ownership, adaptation, and reappropriation of ideas
- The (re)making nature of the avant-garde
- Issues of copyright
- Use of technology and multimedia in performance
- Aspects of stage/performance spectacle
- (re)Presenting violence and brutality
- Ethics of (re)presentation
- Sex, nudity, and other representations of the body
- Adaptation: What happens to content when it moves across media?
- New paradigms in theatre economics
- Performing history

Please send proposals or abstracts of 100 to 300 words to Bethany Holmstrom, Rayya El Zein and Kelly Aliano at TSGCCUNYconference@gmail.com by **January 30, 2010**. Please include a cover letter stating name, affiliation, and A/V requirements. For more information, the CFP, and deadlines, check out the conference blog at <http://opencuny.org/tsgccuny/>.

* charlesmee.org/html/about.html

** For more information about the DTSA or Booth Award, see <http://opencuny.org/dtsa/activities/booth-award/>

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