

May 2010

# 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

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## A MESSAGE FROM OUR EXECUTIVE OFFICER

**Prof. Jean Graham-Jones**

This has been a busy, busy year. Last fall's *Green Room* focused on that semester's events, which concluded with a wonderful celebration of Professor Marvin Carlson on the occasion of the publication of an essay collection in his honor. I will therefore take this opportunity to highlight the Theatre Program's many spring activities.

The newly formed Professionalization Committee provided our program with a wealth of opportunities for students at all levels of study. In addition to organizing the program's standard handbook sessions, workshops, and lectures, the committee put into motion several professional development activities for students nearing the end of their preparation. In February eight students (and their observers) participated in a daylong marathon of twenty-minute mock job interviews with Professors Judith Milhous, David Savran, and James Wilson and me. Invited alumna Assistant Professor Nadine Pederson returned to campus to lead the program in a discussion of postdoctoral fellowship applications. The program also held a forum on the job market, during which we discussed the current employment scene and state of the profession, inspired by Professor Savran's attendance at a fall meeting of representatives from the country's major theatre and performance doctoral studies programs. I want to thank Professors Milhous and Wilson, and especially graduate student Julia Goldstein, for their exemplary contributions to the new committee's success.

This spring I appointed Professor Daniel Gerould and students Joe Heissan and Eero Laine to an ad hoc committee chaired by Professor James Wilson. Charged to review current alumni relations and make recommendations, the committee came up with a long list of ideas, some of which we have already put into action and others the program will be seeking to implement in the near future. This semester we have explored ways of bringing current students into contact with program alumni. Thus, in addition to Professor Pederson's postdoctoral session, this year's workshop on academic publishing featured four alumni speaking about their experiences in publishing their first book. Drs. Michael Cramer, Marcia Ferguson, Mary Fleischer, and Katherine Liepe-Levinson provided a wealth of candid advice about that daunting but nearly always obligatory process.

Other ongoing program committees have been likewise engaged in keeping everything running smoothly, and I thank all the faculty members and students who have served this year on the Admissions, Curriculum, and Executive Committees. This year saw changes to the program handbook (so be sure to consult the online edition). We also added an en-route Masters of Arts degree, designed for students finding themselves in extraordinary circumstances and unable to pursue a doctoral degree. Finally, in response to student requests, the program has added a final examination requirement to the three level-one core courses as part of a year-long process of reviewing the first exam and ways to prepare for it. Thanks to the work of the Admissions Committee (and student volunteers, among whom I want to

acknowledge in particular graduate representative Hillary Miller for her enormous recruitment efforts), we have an incoming class of ten sharp, enthusiastic students who will certainly lend their vitality to our thriving program.

Our doctoral students have kept themselves extremely occupied this year. Barely a week ago they organized and hosted a one-day graduate student conference that not only coincided with the annual Booth Award but whose theme was inspired by the plays of this year's recipient, Charles L. Mee, Jr. The DTSA organized a book sale as well as completed a fundraising campaign earlier in the year. And, as always, the DTSA has been instrumental to the life of our program. I thank the DTSA board members, especially President Boris Daussà-Pastor, for all their hard work and contributions.

Next year I will be on research leave, but I am sure that Professor David Savran will more than fill the role as he occupies the EO's office for the 2010-11 year. I thank all of you—colleagues, students, and our invaluable APO, Lynette Gibson—for your support of the program and for our many shared successes.

Have a wonderful summer!



### 2010 EDWIN BOOTH AWARD

#### Frank Episale

On Monday, May 3rd, our 28th (!) annual Edwin Booth Award was presented to Charles L. Mee in the Martin E. Segal Center, by the Doctoral Theatre Students Association of the City University of New York. The evening was structured as an intimate celebration of Chuck's work by his fans, friends, colleagues, and students. Speakers included Professor Jean Graham-Jones, as well as students Steve Luber, Kenn Watt, and myself. Several people who could not be present at the award submitted video tributes to Chuck: two Columbia MFA candidates in Playwriting (Clarence Coo and Jeffrey James Keys), actor Satya Bhabha, Founding Artistic Director of Signature Theatre Company James Houghton, and Chuck's granddaughter, Leila. I interpolated images and videos of productions of Chuck's plays—many of which were generously made available to me by the Signature, by Kim Weild, and by others—into the videos (giving myself a crash course in editing along the way). At the reception afterwards, Chuck seemed genuinely moved and appreciative. Thanks are due to the Segal Center, to all who helped out (including Boris Daussà-Pastor, Eero Laine, Joe Heissan, and Melissa WS Wong), to all who contributed time, money, and energy to the DTSA this year, and to the faculty who graciously attended and supported the event: Marvin Carlson, Daniel Gerould, and Judith Milhous. Thanks also to Christopher Swift for his kind words on the Segal Center's new blog. I have long admired Chuck as a playwright and as a member of New York's theatrical and intellectual communities, and I feel fortunate to have had the opportunity to organize the Award, which I will not soon forget. As I mentioned to Chuck in a follow-up email, I'm grateful to be a part of a community that includes people like him. Thanks, all, for trusting me to take this on.



C. Mee, E. Mee, K. Watt, K. Weild, D. Savran

## GRADUATE STUDENT CONFERENCE

Kelly Aliano, Rayya El Zein & Bethany Holmstrom

Our 2<sup>nd</sup> graduate student conference—*(Re)making (Re)presentation*—was a great success! The proceedings on Monday, May 3<sup>rd</sup> abounded with insightful, interdisciplinary dialogue amongst over forty panelists from other universities, as well as other departments at the Graduate Center. The plenary panel, moderated by Prof. David Savran with Chuck Mee, Erin Mee, Kim Weild and Kenn Watt participating, engaged with Chuck Mee's work on a variety of levels (both theoretical and practical). The conversation, the connections, and the food (special thanks

to Emily Clark) made the day a truly remarkable event. Thank you so much to all the students, faculty, and staff that contributed—as moderators, as co-organizers, as presenters/panelists, as audience members, and as general support: the conference couldn't have happened without your help!



Panel moderated by Prof. Judith Milhous



Lunch in the Green Room

## IN MEMORIAM: VERA MOWRY ROBERTS 1913-2010

Prof. David Savran

Vera Mowry Roberts helped put American theatre on the map. A tireless writer and editor, she was a champion of women artists and scholars and a master teacher who trained two generations of theatre scholars. Believing in the inextricable connection between theory and practice, she began her career by directing in educational, community, and professional theatres while teaching theatre history and dramatic literature. In 1950 she and five others co-founded Washington's Arena Stage, one of the first and most influential regional theatres in the United States. Perhaps her most important mission, however, for those of us who teaching theatre studies, was her tireless work to legitimize U.S. theatre as an object of academic study.

Vera joined what was then called the Department of Speech and Dramatic Arts at Hunter College of the City University of New York in 1955 where she taught for fifty years. In 1968, she was one of the faculty members who established the Ph.D. Program in Theatre at CUNY's Graduate Center. Her publications include dozens of articles and three books, *On Stage, A History of the Theatre* (1962), *The Nature of Theatre* (1972), and *Notable Women in American Theatre* (1989), which she co-authored with Milly S. Baranger and Alice M. Robinson.

When Vera began her career after World War II, American drama was widely regarded as second- or third-rate in relation to the European canon and hardly worth taking seriously as a subject of scholarship. Along with many others, she had to fight to establish its legitimacy during a period when playwrights like Tennessee Williams and Arthur Miller, directors like Elia Kazan and José Quintero, and a new generation of actors trained at the Actors Studio were revolutionizing American theatre practice. By later founding and editing the *Journal of American Drama and Theatre*, she became instrumental in advancing the study of the theatre to which she was so passionately devoted.

Many things stand out in Vera's scholarship: her rigorous attention to history, her reluctance to accept critical clichés, and her attention to plays and players often ignored by more conventional historians. But above all, I am struck by her passion for live theatre and her belief that it provides the richest way of knowing the world. For Vera, theatre "takes the student into many areas of human knowledge—literature, art, music, politics, economics, philosophy, science, [and] invention." Among all the arts, it is the "most rewarding field of study for those insatiable people who desire to know 'all about everything.'" Vera will be missed by her many, many students and colleagues but I am confident that her dedication and generosity will continue to inspire new generations of theatre scholars.



## SPRING PROFESSIONALIZATION ACTIVI-TEAS

**Julia Goldstein**

Our Green Room has been brimming with professionalization activities this semester, with a busy schedule of "demystifying the handbook" sessions, workshops lead by Prof. Jim Wilson, and a variety of special events. Students learned and shared knowledge about attending conferences at a lively session with Prof. Judy Milhous. The April 8th publishing panel included four program alumni, Dr. Michael Cramer, Dr. Marcia Ferguson, Dr. Mary Fleischer and Dr. Katherine Liepe-Levinson, who spoke about the process of publishing one's first book. (Details can be found in an article below.) Not only did this event provide useful insight into the publishing process, but students also benefited from the opportunity to engage with program alumni. On April 15th Prof. David Savran presented the findings of a survey of doctoral Theatre programs, and engaged with students in a discussion about the job market and the state of the profession. At the spring semester dissertation colloquium, organized by Ana Martínez, level III students Garret Eisler, Naomi Stubbs, and Meg Araneo gave presentations about their dissertation topics and the paths that have led them to these projects. Toward the end of the semester we had the opportunity to learn the ins and outs of the post-doc application process from program alumna Nadine Pederson ('04), who is currently Associate Coordinator of Graduate Studies in the Theatre Program at Central Washington University.

These are only a sampling of the many professionalization activities that have been held this semester. Thank you to everyone who has participated, and to the Professionalization Committee for organizing such a varied line-up.



K, Liepe-Levinson, M. Fleischer, M. Ferguson, M. Cramer

## PUBLISH AND FLOURISH

Prof. James Wilson

Program Placement Officer

On April 8<sup>th</sup> the Professionalization Committee presented a panel discussion on the ins and outs of academic publishing. The panel consisted of four theatre program alumni, all of whom revised their dissertations for publication. The lively discussion among the panelists and audience included tips on publishing an array of academic texts, such as

books based on dissertations, college textbooks, and articles for peer-reviewed and non peer-reviewed journals. The information and advice offered at the event was useful for students at all stages of graduate work, from those nearing the end of their dissertation writing to those who are years away from defending a proposal.

The first speaker, Dr. Michael Cramer ('05), is the author of *Medieval Fantasy as Performance: The Society for Creative Anachronism and the Current Middle Ages* (Scarecrow Press/Rowman and Littlefield). Dr. Cramer explained the process of turning his dissertation, "Tourney Wars and Dancing Men: Recreation as Performance in the Society for Creative Anachronism," into a book. "Writing is easy," he informed the audience. "Publishing is hard." Dr. Cramer said that academic presses often solicit manuscripts, but it is also important to know about the academic presses and their series when considering where to send a manuscript.

Next, Dr. Marcia Ferguson ('01), described her own process for turning her dissertation into a book. *Blanka and Jiri Zizka at the Wilma Theatre, 1979-2000: From the Underground to the Avenue* was published in 2009 by VDM Verlag, and Dr. Ferguson explained the importance of revising extensively before mailing off for review. Sometimes recent grads send out an unrevised dissertation, and it is summarily dismissed by editors and the anonymous readers. Another publication route students might consider is writing a textbook. Dr. Ferguson's *A Short Guide to Writing About Theatre* was published by Longman in 2007, and the book idea emerged after she had noticed the difficulty Ivy League University students exhibited in writing about theatre. She cautioned, however, that textbooks undergo a rigorous review and trial period, so writers need to be resolute and persistent.

The author of *Embodied Texts: Symbolist Playwright-Dancer Collaborations* (Rodopi, 2007), Dr. Mary Fleischer ('98), discussed the importance of the publication query letter that helps the writer "know her or his dissertation in a different way." Dr. Fleischer said that it is not unusual for a writer to receive "double-digit rejections" when sending out materials for consideration. She encouraged students to break down dissertation chapters into articles for peer-reviewed journals. This will provide valuable feedback for the writer and will offer evidence to potential book editors that the scholarship has been vetted and is considered worthy of publication.

Finally, Dr. Katherine Liepe-Levinson ('93) demonstrated visually the difference between a dissertation and book. She held up her dissertation, a several pound, several inch-thick tome, against her lightweight (in heft only), one inch-thick book titled *Strip Show: Performances of Gender and Desire* that was published by Routledge in 2002. Dr. Liepe-Levinson said that the structure and order of the chapters may change considerably when revising a dissertation for publication. She said that writers should "risk

simplicity,” not in the complexity of the ideas in the book, but in the clarity of language that will make the book more accessible for both specialized and general readers.

The discussion with the assembled audience raised a number of important issues, including a question about the amount of time involved in the process. Dr. Fleischer said that ten years is not uncommon. While some of the panelists said that this time is important for reflection and getting a different perspective on the material, Dr. Jean Graham-Jones reminded the students of the ticking tenure-clock and the need to publish early in one’s academic career.

Another issue had to do with “marketability” of one’s dissertation and whether or not a graduate student should choose a topic that would be attractive to potential book editors. All of the panelists agreed that marketability should not be a prime concern when choosing a topic. The important thing is that the student writes a superior dissertation that will make a meaningful contribution to the field. That is the surest course to publication.

For additional information on turning a dissertation into a book, check out William Germano’s *From Dissertation to Book* (The University of Chicago Press, 2005); Germano’s *Getting It Published: A Guide for Scholars and (Anyone Else) Serious about Serious Books* (The University of Chicago Press, 2001); and Beth Luey’s (editor) *Revising Your Dissertation: Advice from Leading Editors* (University of California Press, 2008).



## PEARLS OF WISDOM: RESEARCH INTERVIEWS

**Joe Heissan**

Earlier this semester, my dissertation committee members and I talked about how best to conduct interviews as part of my research. I thought that it might be helpful to pass on some of their advice.

- Before you start making any plans for an interview, be sure that you have things settled with the IRB office.
- The better prepared you are for an interview, the better it will be.
- Read earlier interviews with your subject; you may need/want to refer back to them. Don’t waste time going over material that someone else has already covered.
- Have a clear idea of what you want to learn and get out of the interview. Know why you want to interview this specific person. Have a sense of the questions you want to ask, and the order in which you want to ask them.
- Your subject will have an agenda, so be careful of getting sidetracked.
- Be careful of subjects going into “interview” mode. Talk about their work; let them know you understand it. Say things that will require them to really get into a topic more deeply. Get specific.
- Ease into the interview a bit; don’t just jump right in. Establish some kind of rapport.
- Flatter. Charm. Amuse, if necessary.
- Try to get a sense of what it is that interests the interviewee.
- You are at the mercy of time, so if you have multiple people to interview, start with peripheral interviews first, and then work your way toward those who are most important to your work. You may need multiple interviews with those who are most important, so ask if they’d be willing to do that.
- Some interviewees may want to vet everything you quote, so don’t raise the issue if you can. It will only make things more difficult. Don’t volunteer a transcript if you can help it.

- Start the interview with more neutral material (nuts & bolts, history) and work your way toward more sensitive or personal subjects.
- Meet the interviewee in a place and at a time that s/he wants, if at all possible. Try not to meet in a place that is too noisy.
- Get a GOOD portable recorder, ideally with a directional microphone. It might even be desirable to get a microphone that you can clip on the interviewee.
- You don't want to be writing down notes during the interview.
- Test your recorder several times before the interview. Really know how it works.
- If possible, use rechargeable batteries that you know are fully charged. You want to be sure that there is no way your batteries will run out in the middle of the interview.
- Be sure that you know how to get to the interview location. Bring directions/a map. Think about alternate ways to get to your interview. (For example, if your subway line shuts down, or a bus breaks down, what would you do?)
- If possible, visit the location of the interview in advance.
- Get to the interview a little bit early.
- Be sure that you have a contact phone number for the interviewee, just in case you get delayed or lost.
- You will need at least 30 minutes for the interview, but try for more. An interview that lasts 60 minutes would be much better, but most will not go longer than 90 minutes. Be sure to prepare your interviewee for how much time you plan to talk.
- Always ask, "Who else should I be talking with?"
- Try to help the interviewee tie things together in the end. This will require concentration and intense listening on your part.
- Be careful of turning the recorder off too early; some of the best comments might come when you are packing up and getting ready to say good-bye.
- Be sure to send a follow-up note or email thanking the interviewee for meeting with you.



## SPRING THEATRE OUTINGS

**Joe Heissan**

Our 2010 Spring Theatre Outings brought us to The Public Theater to see *The Book of Grace* by Suzan-Lori Parks, and *Bloody, Bloody Andrew Jackson* by Alex Timbers and Michael Friedman. We also saw Red Bull Theatre's production of *The Duchess of Malfi* by John Webster.

Dan Venning will be organizing these outings next year. So start thinking about what you'd like to see and be on the lookout for his email asking for suggestions.



## DTSA ELECTIONS

**Boris Daussà-Pastor**

Congratulations to the DTSA 2010-2011 Board:

President, Christopher Silsby; First Vice-President, Dan Venning; Second Vice-President, Emily Clark; Secretary, Nicole Boyar; Treasurer, Kayla Yuh; Admissions and Awards Rep., Julia Goldstein; Curriculum and Exams Rep., Rayya El-Zein; Professionalization Rep., Kelly Aliano; Graduate Council Rep., Debra Hilborn; DSC Theatre Rep, Eero Laine



## FACULTY UPDATES: SPRING 2010

**Marvin Carlson:** I am attended the annual Theatertreffen in Berlin in May. I presented the keynote address in Cairo in March on the current Western interest in Arab theatre. In April I participated in the outstanding program of new Arab theatre brought to the Graduate Center from the Royal Court in London by the Segal Center. Following the Theatertreffen, I will give a keynote address at a conference in Tangier, Morocco, on site-specific theatre in the Arab world. My major publishing project at the moment is a book on the theatre in North Africa co-authored with Khalid Amine, a Moroccan scholar.

**Daniel Gerould:** Since I missed the fall issue, I'm now covering both semesters. In September 2009, I participated in the International Witkiewicz Festival and Conference held in London at the Regent Street Campus of the University of Westminster, historic home of the Royal Polytechnic Institution, founded in 1838. As part of the festival there was a performance of *The Madman and the Nun* in the university theatre built with a grand balcony in 1848, known in the Victorian period for magic lantern shows and later as the site of the first public screening by the Lumière Brothers in England for a paying audience. At the conference I gave the keynote address, "Genesis of a Playwright: *Maciej Korbowa and Belletrix*, 1918," and later talked about "Witkiewicz and Popular Culture," playing examples of texts set to music by Polish cabaret and jazz composers. At the same time Witkiewicz's first play, *Maciej Korbowa and Belletrix*, which I translated and introduced, was published by InkerMen Press in their Axis series. In April 2010, at the Kosciuszko Foundation in Washington, D.C. I'm participating in another Witkiewicz conference, Witkacy: 21<sup>st</sup> Century Perspectives, this time delivering a keynote address, "Witkacy and Conspiracy Theory," and also speaking on the panel devoted to translation. We've had a busy fall and spring season at the Segal Center. I've participated as a panelist and/or moderator at the Keen Company/On Thornton Wilder in October, the Polish Futurist Evening, and Playwrights Before the Fall in November, and New Russian Theatre: The Dmitry Krymov Laboratory in March. *Playwrights Before the Fall* resulted in a book that I edited, containing five Eastern European plays from the 1980s.

**Jean Graham-Jones:** In March I traveled to Ireland, where I gave lectures at Queen's University (Belfast) and Trinity College (Dublin). The European connection continues as I prepare program notes on Argentinean theatre artist Daniel Veronese for this month's Brighton Festival, which will feature Veronese's radical version of *Uncle Vanya* and Jay Scheib's staging of *Women Dreamt Horses*, in Veronese's original Spanish. In July, I will travel to Germany, with luck getting to Essen and the Theatre of the World Festival in time to catch Romeo Castellucci's latest production, as well as Beatriz Catani's seven-hour *Insomnio*, before traveling to Munich and the IFTR conference. A version of last year's IFTR

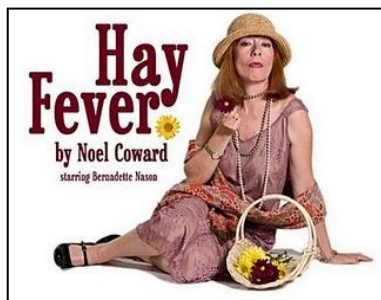
keynote address has recently been accepted for publication in *Theatre Research International*. I'll also attend PSI in Toronto before embarking on my year-long sabbatical leave.

**Stuart Liebman:** I have not been much in evidence at the Graduate Center these past two years because I won a Fellowship to UConn's Humanities Institute for the 2008-09 academic year, and this year (2009-10) I am on sabbatical leave. I am working on a book about the representation of the Holocaust in world cinema during the first decade after World War II. It is a kind of follow-up to my edited book, *Claude Lanzmann's Shoah: Key Essays*, which was published by Oxford in 2007. I have been very busy lecturing and writing. I have recently lectured at Yale University, the Mémorial de la Shoah in Paris, the University of Lodz in Poland, Northwestern University, and Rutgers. Recent publications include: "Leszek Mądzik's *Bruzda* [Furrow] at Majdanek" in *Studies in East European Performance*, Vol. 29, No. 3; "*Drancy Avenir* (by Arnaud des Pallières)" *Cineaste* Vol. XXXV, No. 1. Forthcoming publications include "*Private Century*" by Jan Siki in *Cineaste*, Vol. XXXV, No. 3 and "Novelty and Poiesis in the Early Theory of Jean Epstein" in *The Films and Film Theory of Jean Epstein* (Amsterdam University Press).

**Judy Milhous:** I am looking forward to a summer of gardening and eighteenth-century English theatre finances in State College. This year Rob Hume and I published an overview of the sources for the finances book in the memorial issue of *Script & Print: Bulletin of the Bibliographical Society of Australia and New Zealand*, for the late Harold Love, and an article on labor relations, "Theatrical Custom Versus Rights: The Performers' Dispute with the Proprietors of Covent Garden in 1800," in the new issue of *Theatre Notebook*. The latter is a curious case, displaying almost unbelievable ignorance on the part of leading actors of the way the business worked and had worked for decades. Spoiled children are what they behaved like, but the misunderstandings seem to have been genuine, not feigned. The moral is that we all need to be aware of the legal/financial bases of the entities that employ us.

**David Savran:** I was invited to the 2010 William Inge Theatre Festival in Independence, KS which honored Paula Vogel. I delivered a keynote address, "Who's Afraid of Paula Vogel," and conducted the official interview with her. I also participated in a panel discussion, "Out of the Closet, Onto the Page," at the 2010 Tennessee Williams Scholars Conference in New Orleans. My review of Kurt Weill's *One Touch of Venus* at the Anhaltisches Theater Dessau, Germany, March 2010, is forthcoming in the *Kurt Weill Newsletter*. A group-written article, "'Let Our Freak Flags Fly': *Shrek the Musical* and the Branding of Diversity," by my students Jessica Brater, Jessica Del Vecchio, Andrew Friedman, Bethany Holmstrom, Eero Laine, Donald Levit, Hillary Miller, Carly Griffin Smith, Kenn Watt, Catherine Young, and Peter Zazzali and me will be published in the May 2010 *Theatre Journal*.

**James Wilson:** My book, *Bulldaggers, Pansies, and Chocolate Babies: Race, Performance, and Sexuality* (University of Michigan Press), will be released in late June. Earlier this spring I spent a week in Lisbon, and a highlight was seeing a Portuguese production of *La Cage aux Folles*. I have never seen so many feathers and bugle beads on one stage in my life.



#### STUDENT UPDATES: SPRING 2010

**Meg Araneo (Level III):** I've been enjoying the dissertation writing process and the new perspective I'm finding as I move through this final phase of what has been a long and challenging process. This summer the plan is to write regularly and to take a couple of trips to some archives, which I am able to do because of a Doctoral Student Research Grant. Without rushing the summer, I am excited about the

2010-2011 academic year. I was lucky enough to receive a CUNY Sponsored Dissertation Fellowship for next year, which will allow me to focus on my writing and research. All in all, I'm very excited about the year ahead and very grateful for the opportunities I've been given.

**Jessica Brater (Level II):** I have spent the spring reading for my second exam and directing *A Thousand Thousand Slimy Things*, a play about the changing ocean environment that was the first full theatrical production to take place at the Waterfront Museum & Showboat Barge in Red Hook, Brooklyn.

**Kevin Byrne (Level III):** This semester, I have been working in the Communication Studies department at Baruch College, and am furiously trying to finish my dissertation. Wish me luck... [UPDATE: Kevin successfully defended in April.]

**Graça Corrêa (Level III):** I have finished writing my dissertation and will be defending it this semester. [UPDATE: Graça successfully defended in April.] In July I'll travel to Germany to present a paper on "modernisms" at the IFTR-International Federation for Theatre Research conference in Munich. Sometime in June, I expect to finally relax and have a swim in the beautiful sea of Algarve.

**Boris Daussà-Pastor (Level II):** During the Study Abroad in Kerala (India) that I organized with Prof. Claudia Orenstein for the last Winter intersession, I co-organized an international theatre conference in Thrissur, which lasted two days and had more than 50 presenters from different countries. It was an intense and rewarding experience. This semester I finished my coursework and I already started my readings for the second exam. My duties as DTSA President will soon end, but I hope to remain active in the Program. Working with the DTSA Board has been a pleasure. I am now getting ready for some conferences; I will give papers at conferences in Hawaii ("Brecht in/and Asia Conference" International Brecht Society), Munich (IFTR, Asian Theatre Working Group), and Los Angeles (AAP-ATHE). I am acting this summer, performing a one-man/one-musician show in a Festival in France.

**Frank Episale (Level II):** I've been busily preparing for the Booth Award, (finally) passing my language exam, and teaching Theatre History and Intro to Theatre at Brooklyn College. At the end of May, I'll be traveling to Honolulu to present a paper titled "Brecht (Not) in Asia: On the Mis-Application of Brechtian Ideas to Ta'ziyeh and other 'Traditional' Theatres" at the International Brecht Society's Symposium on "Brecht in/and Asia." The summer will be spent preparing for the 2nd exam.

**Donatella Galella (Level I):** Last January, I visited friends in Washington, D.C. and the Bay Area, where I got to catch up on some regional theatre. At a performance/performativity conference at UMass-Amherst, I presented a paper on the superhero body in musicals, and I got to visit my alma mater, Amherst College.

**Gad Guterman (Level III):** I am smack in the middle of the writing process, working steadily on my dissertation. Thanks to an American Theatre Research Fund award, I will be traveling to Los Angeles in a few months to continue my investigations. I am happy to continue teaching at Wagner College, where I most recently designed a new course in educational theatre, and working at the Vineyard Theatre, where the educational programming that I helm shows signs of sustained growth.

**Joe Heissan (Level III):** I'm still working on the proposal for my dissertation, which will focus on Theatre de Complicite. (I'm looking forward to the company's visit to Lincoln Center this July.) I used my Doctoral Student Research Grant to travel to London and Paris this winter. I visited the archives at the British Library, the National Theatre, and the Victoria & Albert Museum and also interviewed more than fifteen current or former associates of Complicite. In May, I had a great time riding in the Five Boro Bike Tour. (It is a 42-mile tour, not a race.) My term as First Vice President of the DTSA is coming to an end. Next

year I will be organizing our dissertation colloquia. I will also be continuing my work as a Writing Fellow up at The City College of New York.

**Jake Hooker (Level II):** It somehow seems like years have gone by since I passed the first exam. That happened in January. In March, I very happily directed a one-act Tennessee Williams play called *The Day on Which a Man Dies* for Target Margin Theater's Unknown Williams Festival. I am now finishing my first semester teaching the History of Dance and Dance Criticism at Wagner College on Staten Island where I will return in the fall. I will spend this summer in Berlin, as I did last summer, making and presenting a new piece and helping to run a small performance venue. In July I will present a paper on Berlin's expatriate performance scene as part of the New Scholars panel at IFTR/FITR which takes place in Munich this year.

**Eero Laine (Level II):** I am enjoying my final six credits of coursework. In January, I was elected to the DSC Steering Committee. During the semester, I presented two papers at Graduate Center conferences, one on unperformed violence in Griselda Gambaro's work and the other on filmmaker Darren Aronofsky. In March, I traveled to Vancouver, Canada to attend the Sport and Society Conference at the University of British Columbia, where I presented my research on hardcore-style professional wrestling and fandom. I continue to teach at the College of Staten Island in the Film and Theatre Departments.

**Donny Levit (Level II):** I recently had two reviews published by *Ibsen News and Comment: The Journal of The Ibsen Society of America*. Both *A Doll House* and *Hedda Gabler* were adapted and directed by Argentinean director/playwright Daniel Veronese. The works were viewed in August 2009, at El Camarín de las Musas (The Muses' Dressing-Room) in Buenos Aires. I also served on a team of collaborators, including David Savran as well as ten other Theatre Program colleagues, who wrote an article entitled "Let Our Freak Flags Fly": *Shrek the Musical and the Branding of Diversity* that will be published in the upcoming issue of *Theatre Journal*. I am about to complete my three-year tenure as a Graduate Teaching Fellow at City College. I will miss my acquired CCNY family and thank them for their inspiration, intellect, and humor—both in the classroom, as well as the rehearsal room. With fingers crossed, my Achilles tendon will hold up and I'll be able to increase my running loops around Central Park this summer.

**Lindsay Adamson Livingston (Level III):** I have been busily drafting my dissertation proposal and traveling to historical tourist sites in the United States, and my article on space and performance at LDS tourist sites, "This is the Place: Performance and the Production of Space in Mormon Cultural Memory," will be published in the volume *Enacting History* next year. Most importantly, my husband Patrick and I adopted a baby girl in February; her name is Daisy.

**Ana Martínez (Level III):** I am writing the first chapter of my dissertation and just came back from a very productive research trip to the city archives in Mexico City, located in a wonderful baroque building in the historic downtown. I am also teaching History of Scene Design at NYU.

**Hillary Miller (Level II):** I've spent the semester reading for my Second Exam, teaching Introduction to Public Speaking at Baruch College, and chipping away at my take-home Italian translation exam. I was also busy fulfilling my responsibilities as the Admissions Committee Representative for the DTSA, and as a TA in the Theatre Department at Barnard College--both new and productive experiences. As a little cherry on top, I've continued writing occasional book reviews for the website The Faster Times, and recently penned an article for *The Brooklyn Rail* about an upcoming production directed by our colleague, Jessica Brater. I'm looking forward to a summer spent catching up on the movies I've missed this year.

**Ben Spatz (Level I):** This semester I created and performed a piece called *PLAY/WAR* with my partner in Urban Research Theater, Maximilian Balduzzi. (If you missed this short run, there will be additional

performances in the summer.) I am also working on a production of Derek Walcott's *Ti-Jean and His Brothers* at Brooklyn College. On the academic side, I presented a paper at the Villanova Theatre Research Symposium, and I am preparing my Second Exam reading lists.

**Naomi Stubbs (Level III):** This semester has been primarily focused on getting the dissertation-writing process started, punctuated by two related research trips (to Baltimore and Boston), with a third coming up soon (to Philadelphia), all of which were funded by the American Theatre Research Award. I'm still teaching "The Drama" at LaGuardia, still working as Managing Editor of the *Journal of American Drama and Theatre*, and still infinitely amused by the antics of my cat. I'll be at ATHE this year presenting on the economic ties between theatres and pleasure gardens in the early nineteenth century. See you there?

**Christopher Swift (Level III):** This spring I organized two panels on, and a concert of, the Cantigas de Santa Maria at the ICMS. I also presented a paper at Columbia entitled "Puppets, Props, and Sacred Presence: Articulating Statues in Late Medieval Europe." This summer I will be taking part in an NEH Institute at the Folger Library: "Ritual and Ceremony from Late Medieval Europe to Early America" with Claire Sponsler, Joe Roach, Bruce Holsinger and others. ...still waiting to hear back from Ol' Miss after my interview... anybody get word yet?

**Dan Venning (Level III):** I spent this semester working on my dissertation proposal, which will hopefully be done soon! That and my teaching at Hunter (World Theatre III and Intro to Theatre) have been my major work. I also presented a paper at the Mid-America Theatre Conference, where I will be a Graduate Student Representative for the next two years. I've been working on some book and performance reviews for journals (my review of two productions in London in September 2009 was published in *Western European Stages*). I presented a paper and chaired a panel at our own Graduate Student Conference in May, and I am especially looking forward to my Cohn-Lortel Award trip to Vienna in June. I'm also delighted to serve as First Vice President for the DTSA in this coming year.

**Kenn Watt (Level II):** I taught at City College and directed an original devised workshop with the students there. I continue on as Managing Editor of PAJ. At this moment I am waiting to hear whether my wife, Tanya Calamoneri, and I will be recipients of a Rockefeller MAP fund grant for 2010-11. I have also been to Bangladesh twice this past semester to do theatre for education work with teenage survivors of sexual and labor trafficking under the auspices of the NGO Winrock International. It was amazing. I also landed an agent in NY, CESD, for commercial television work to pay for the privilege of doing the aforementioned activities.

**Kalle Westerling (visiting scholar):** I am a Ph.D. Student enrolled in the Graduate School for Aesthetics at Stockholm University, Sweden, with my concentration in Performance Studies. Currently, I am a visiting scholar at the Theatre Program at CUNY Graduate Center and will be around until the end of spring 2011. Earlier, I have worked as a research assistant in a project about the diva cult surrounding Swedish actress and singer Zarah Leander, who was working in Germany prior to and during World War II. After I finished my MA thesis about Swedish drag troupe After Dark, a publishing house offered to publish my ideas. The result was the book *La Dolce Vita* (2006) in which I presented their aesthetics from a queer perspective. I currently focus on the Swedish drag queens' aesthetic strategies to resist and transform heteronormative power structures. My theoretical analysis is built on the working ground of scholars such as Judith Butler and Jacques Rancière. I visited the CUNY Graduate Center for the first time in the fall 2008. I returned to New York this last fall to continue to pursue my research. This spring, I attended Elizabeth Wollman's class on The Development of the American Musical after the 1960's. My main purpose of spending time in New York, though, is not musicals (though I love them) but the drag queens of the city. Grants have been enabling me to write an ethnographic study of the drag queens of New York, in a comparative analysis with the extensive drag culture of Stockholm. I recently received yet

another grant which makes it possible for me to stay in New York at the Graduate Center for another year. So you will see me around, and I'll try to post updates to my research project here in *The Green Room*.

**Melissa Wansin Wong (Level II):** I presented a paper on the artistic and social performances of the Tibetan Protest movement in NYC at the Association of Asian American Studies conference this spring in Austin, Texas. I am happy to be working on my booklist for the second exam and am looking forward to be reading in the areas of 'The Performance of Human Rights in the age of Globalization,' 'Political Theatre and Performance in the Pacific-Rim post 1960s,' and 'Theories of Embodiment, Affect and Subjectivity.' I am currently revising a paper about how globalization, postcolonialism and class issues are being reflected in selected theatre productions in Singapore. Originally written in David Savran's class, it will be presented as part of the adjudicated emerging scholars panel of the Association of Asian Performance at ATHE this summer with the possibility of publication. Speaking of which, I am also looking forward to my long-awaited modest first publication, a review of Vesturport Theatre's *Woyzeck* that will be out in the up-coming issue of *Theatre Journal*. In the mean time, I am also enjoying teaching my students at Baruch College, as well as my on-going committee work as member-at-large at the Performance Studies Focus Group at ATHE, and as co-Chair of the Graduate Students' Committee at PSi.

**Catherine Young (Level II):** I am very pleased to report that I have put my second language requirement to bed. I am looking forward to the group-written *Shrek* article appearing in the May issue of *Theatre Journal*. I am also looking forward to being allowed to move back into my apartment.



#### ALUMNI UPDATES: SPRING 2010

**Jana O'Keefe Bazzoni, '83:** I continue as co-President of the Pirandello Society of America (with Mimi Gisolfi D'Aponte) and Editor of the Society journal, PSA, with Susan Tenneriello as my excellent Associate Editor and now Editor elect. As the Society's MLA liaison, I coordinated the organization of two panels at MLA '09 in Philadelphia; Janice Capuana and I chaired the panels on "The Sicilian Pirandello in Narrative and Theater" and "Theatrical Perspectives: Pirandello, *Il grottesco*, and Beyond," respectively. This spring, I've organized two panels for the 2011 MLA in Los Angeles. I'm also in my fourth year as Chair of Communication Studies at Baruch College and enjoy weekly sightings of the several Theatre Program doctoral students who are teaching Speech Communication in our Department. In my role as 'stage mother,' I am an occasional—but always enthusiastic 'mosh pit' onlooker during a recent club date of my sons' band, Vessel.

**Marla Carlson, '02:** Palgrave Macmillan is scheduled to have my book, *Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists*, on the shelves in August. I will present the final installment of my current furry research at PSi16 in Toronto under the title "Furry Self-Fashioning along the Cognitive Styles Rhizome" and then head to the SITM colloquium in Giessen, Germany, with "*Le Mystère de St. Sebastien's Villain: 'No Cuckoo is a Sparrowhawk'.*" I had a wonderful time this semester directing Tomson Highway's *The Rez Sisters* for UGA's University Theatre, not only returning to my choreographic and physical theatre roots for this stripped-down production but also working with percussionist Louis Romanos, who composed found-object percussion for my dancing-acting-drumming ensemble. I've loved that play since reading it in Mimi D'Aponte's Native American Theatre seminar at CUNY!

**Michael Cramer, '05:** My book *Medieval Fantasy as Performance: The Society for Creative Anachronism and the Current Middle Ages* was published this spring by Scarecrow Press and much of my energy has been directed toward marketing. I also optioned a screenplay titled "Kegger of Blood" to C Squared Pictures. I am presenting a paper and moderating a panel at this year's International Congress of Medieval Studies in Kalamazoo Michigan and my review of *Sir Francis Drake: The Construction of a Hero* is in the upcoming issue of *The Sixteenth Century Journal*. Last year I had a short play called *D Girl* produced as part of the TSI Playtime, and I am just now finishing editing the film version. I am adjuncting at CCNY and BMCC and working other jobs as they come along. Also writing poetry, short stories, blogs, and whatever else distracts me.

**Andy Erdman, '01:** I wanted to report that my book, tentatively titled, *One Woman Show: Eva Tanguay, Vaudeville, and the Transformation of American Entertainment*, has been accepted for publication by Cornell University Press. Also, I have been collaborating with songwriter and composer Mary Brett Lorson in workshopping her musical about Eva's life, based partly on my manuscript.

**Elinor Fuchs, '95:** I started this academic year offering a presentation last September at a conference in Belgrade devoted to Hans-Thies Lehmann's *Postdramatic Theatre*, scheduled in conjunction with the BITEF Festival. I will end it giving three talks in May in the UK (Winchester and Glasgow) that come out of my "Small Planet" how-to-read-a-play essay (*Theater*, 2004). In November Joe Roach's anthology of essays in honor of Marvin Carlson was published. I felt truly honored to have my own essay on theater in Berlin included in the volume.

**Ajay Gehlawat, '07:** I presented a paper on Bollywood and the *Slumdog* phenomenon this spring at the Society for Cinema and Media Studies' annual conference in L.A. I also completed work on my book on Bollywood, due out this summer.

**Holly Hill, '77:** I co-edited and wrote the introductory essay for *Salaam. Peace: an Anthology of Middle Eastern American Drama*, published in December by Theatre Communications Group. The anthology is the first of its kind and features plays by Americans of Egyptian, Iranian-Armenian, Iraqi, Israeli, Lebanese and Palestinian heritage. I gave the keynote address at the ReOrient conference of Golden Thread Theatre (the first Middle-Eastern American resident theatre, founded in 1999) in San Francisco, and the event was featured in a February article in *American Theatre* magazine.

**Jill Stevenson, '06:** I am an Assistant Professor at Marymount Manhattan College. My first book *Performance, Cognitive Theory, and Devotional Culture: Sensual Piety in Late Medieval York* will be released by Palgrave this May as part of the new "Cognitive Studies in Literature and Performance" series. I recently received a Sokol Award from Marymount Manhattan College and a Research Fellowship from the American Society for Theatre Research to fund her next project on medievalism and evangelical performative culture. She has several articles and reviews forthcoming, and will present a paper at the Medieval Congress in Kalamazoo this May. She is the 2010 conference planner for ATHE's Religion and Theatre Focus group. Thanks to all of the faculty at the Grad Center for their ongoing support.

**Scott Walters, '98:** I have been doing presentations around the country on geographic diversity and the need for theatre curriculum change as part of my recent NEA grant. I am head of the Center for Rural Arts Development and Leadership Education (<http://www.cradlearts.org>) and you can read about the curriculum project at <http://www.theatretact.org>. I'll be doing a presentation at ATHE in August.

**Jeannie Woods, '89:** I've directed three productions in the last six months -- a commedia dell'arte *The Miser* for Western Illinois University Theatre and *Vincent* (a play about Van Gogh) and *Last Train to*

*Nibroc* for my nonprofit theatre, the Starry Night Repertory Theatre. I have a performance review in the December 2009 issue of *Theatre Journal* comparing two productions of *Of Mice and Men*. I was inducted into the WIU chapter of the Phi Beta Delta International Honor Society, and I was selected for membership in the Phi Kappa Phi Honor Society. For ATHE I am on a task force working on the ATHE guidelines for tenure and promotion. My husband (Dan) and I continue to enjoy the good life in the tiny metropolis of Macomb, Illinois and hope all our CUNY friends are also well and happy.

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