

May 2011

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



A MESSAGE FROM OUR PRESIDENT

Christopher Silsby

This year has been a busy one for the DTSA. We started off with a small, but mighty, contingent at ATHE in Los Angeles, and a larger gathering at ASTR in Seattle. We crafted and ratified our first constitution, based on the assortment of documents that unofficially listed officer duties. With this constitution under our collective belt, the DSC recognized the DTSA as the official Program Student Association.

The last few weeks of this year didn't slow down. The first DTSA elections held under the rules of our new constitution had a great turnout. Thirty-nine students were nominated for the eleven offices on the DTSA board, and we had a sixty-per-cent voter-participation rate. All but one of the positions were contested. Some of the results were extremely close (and in one case exactly tied, so we had to go to the constitution to figure out how to break a tie. See §III.3.2, if you are interested in what that process is. The constitution is available online at: <http://opencuny.org/dtsa/files/2011/02/RatifiedDTSAConstitution.pdf>). Thank you to everyone who ran, this shows the depth of commitment to the DTSA. The 2011-2012 DTSA Board is: President Kelly Aliano, First Vice President María Cristina García, Second Vice President Brad Krumholz, Secretary Sissi Liu, Treasurer Kayla Yuh, Officer for Admissions and Awards Andrew Friedman, Officer for Curriculum and Exams Maria Mytilinaki, Officer for Professionalization Brooke Christensen, Representative to Doctoral Students Council Stefanie A. Jones, and Representative to Graduate Council Andrew Kircher.

Yet, the election was not all. After the actions CUNY Board of Trustees, as the elected representatives of the doctoral theatre students, we passed a resolution concerning academic freedom which was endorsed by the DSC. Thank you to the 2010-2011 DTSA Board for all of their hard work.

Christopher Silsby
DTSA President



FROM THE FIRST VICE PRESIDENT

Dan Venning

It has been an honor to serve on the DTSA Board in this past year, and I was really excited to get to know many students better through my editing of *The Green Room*, the DTSA Bios on our website, and through organizing the

theatre outings. I am consistently amazed when I read everyone's *Green Room* entries: there's so much unique and exciting work being done, while we're also teaching, studying for exams, or writing dissertations.

This has been an exciting year for the Program, particularly in the ways we have seen how graduate students can engage with politics. Students from our program were Tweeting, offering Facebook posts, and sending emails as the 2011-12 Arab Spring protests erupted in North Africa and the Middle East during this academic year. The temporary firing of Brooklyn College Kristofer Pertersen-Overton and the temporary decision of the CUNY Board of trustees to deny Tony Kushner an honorary degree led to petitions and more discussion amongst many of us.

Our theatre outings this semester were similarly exciting. On Thursday, March 8, we attended *Beautiful Burnout*, a Frantic Assembly production staged at St. Ann's Warehouse, and on Friday, May 6, we went to see *Peter and Wendy*, by Mabou Mines, at the New Victory. This outing was one of the largest DTSA theatre events I've ever attended, with almost thirty people. One outing still remains, after the end of the semester: on Sunday, May 29, several of us are attending *The Illusion* by Tony Kushner, as part of the Signature Theatre Company's Kushner season. I'm already looking forward to next year's season and outings!

On a final note, I'd like to thank everyone who has helped contribute to *The Green Room* this year: DTSA Board members who have written about what they're doing, volunteers who have crafted "pearls of wisdom," and everyone who submitted updates showing what a vibrant, exciting community we have in the Ph.D. Program in Theatre at the Graduate Center.

Dan Venning
DTSA First Vice President



PROFESSIONALIZATION ACTIVITIES

Kelly Aliano

Spring 2011 has been another great semester for Professionalization Events! We had many interesting workshops and demystifying the handbook events, as well as an interesting and informative Dissertation Colloquium. We were also fortunate enough to have guest lectures from two of our fabulous visiting scholars. A special treat this semester was the guest lecture from Kai Tuchmann, visiting us all the way from Germany. Thanks to all who spoke at, assisted with, or attended our numerous events this semester. Keep your eyes peeled for the calendar of Professionalization Events for the Fall. It promises to be another knock out semester! And finally, it has been my honor and pleasure to serve you all in this position. I hope you enjoyed the year's events. I'm always happy to hear your feedback!

Kelly Aliano
DTSA Professionalization Representative



MATC DIARY: MINNEAPOLIS

Stefanie A Jones

In early March I attended my first conference in the humanities: the Mid-America Theatre Conference in Minneapolis, Minnesota. Having spent a number of years in Minneapolis before my theatre days, my blood ran warm at the prospect of visiting one of my favorite cities. This was useful, as March is still full-blown winter in Minnesota. I'm rather fortunate MATC was my first professional conference

because it was exceedingly Midwestern: very polite, incredibly friendly, and overall, encouraging.

The conference atmosphere was immediately intimate. The folks volunteering at the desk were helpful and energetic; I didn't feel out of place although I only knew a few attendees. Those who attended were a mix of veterans and new folks, of playwrights and scholars. Overall the environment was quite welcoming to new scholars, although the material (at least in the Theatre History sessions I attended) remained rigorous. Even though I wasn't staying at the conference hotel, I ended up spending much of my time there, meeting and chatting with other conference attendees. I made a lot of useful connections for my work here in the city, and have also managed to connect several other Grad Center folks who were unable to attend with participants in the conference who were doing related work.

As part of the Emerging Scholars Panel I was honored to work with Dr. Christine Woodworth of the University of North Carolina, Greensboro, who provided me with helpful feedback before the conference and a familiar face during it. I got wonderful responses to my work at my panel, including some very important contacts within the production I was looking at. The overall response was much more supportive than critical, which makes this a great conference to attend if you haven't been to one yet. There seems to be a bit of a tradition of students from our program applying for the Emerging Scholars Panel; I hope this trend continues.

When I was in the city I also dropped in on a production of *Ma Rainey's Black Bottom* at the gorgeously remodeled Guthrie Theatre. If you take a trip out to the Twin Cities, stop by the Guthrie at least for a walk on the "Endless Bridge" (a space open to the public). The view encompasses the Mississippi River, the St. Anthony Falls, and north Minneapolis (looking out towards where I grew up!) and is simply breathtaking at dusk.

Stefanie A Jones



FROM THE DSC PROGRAM REPRESENTATIVE

Eero Laine

A reminder to visit the Doctoral Students' Council website: www.cunydisc.org. The website has important information about student services, funding opportunities, and the governance of the Graduate Center.

You can also join DSC chartered organizations on the DSC website. DSC chartered organizations are interdisciplinary and hold a wide variety of events. There are quite a few organizations that our colleagues in the Theatre Program either lead or are actively involved in:

- American Studies Area Group
- Cinema Studies Group (CSG)
- GC Composition and Rhetoric Community
- Middle Eastern Studies Organization (MESO)
- Mise en Scene
- Prison Studies Group
- Thought Club (Philosophy and Theory Group)

Also, The DSC is currently accepting applications for Fundraising and Alumni Commission Coordinator. The recently established Fundraising and Alumni Commission is tasked with actively seeking opportunities for outside funding for Graduate Center students and acting as a liaison between Graduate Center Alumni and the Graduate Center Student body. The new coordinator will serve from July 1, 2011 to June 30, 2012, with the possibility of reappointment, and be paid an annual stipend of approximately \$4,300, which is paid in monthly stipends during the year. In addition, the new coordinator will be provided with office space and a budget to pay consultants, buy supplies, and create fundraising and outreach initiatives. Applicants must be matriculated Graduate Center students with experience in fundraising and/or outreach. Students are strongly encouraged to apply if they meet these requirements. For more details, please contact the Co-Chair for Student Affairs, Eero Laine (eero.dsc@gmail.com).

After this semester Eero Laine will no longer be the Theatre Program Representative to the Doctoral Students' Council. Eero will be continuing with the DSC as an At-Large Representative. Questions, concerns, and suggestions related to the DSC should now be directed to Stefanie Jones (stefanie.a.jones@gmail.com), the Theatre Program Representative for the 2011-2012 school year.



FACULTY UPDATES: MAY 2011

Marvin Carlson: I served as one of two external search committee members (the other was Joe Roach) for Samuel Beckett Chair at Trinity College in Dublin. While there I gave a lecture on digital space in the theatre. In April gave a keynote address on the challenges of translating Arabic drama at a translation conference in Belfast, then after a few days theatre-going in London and Paris, gave another keynote at the ISTR conference in Pecs, Hungary. I will be leaving early in May to attend the annual Theatertreffen in Berlin, and during the summer will serve as a judge at the Prague Quadrennial and give keynotes in Lisbon and York. My essay on site-specific theatre in the Arab world appeared in a conference publication from Morocco, and I have an article on the current crisis in theatre studies in the current *Theatre Survey*.

Daniel Gerould: The high point of the semester for me was the celebration of the Segal Center publication of my book, *QUICK CHANGE: Theatre Essays and Translations*, 28 Theatre Essays and 4 Plays in Translation (previously uncollected) with a Foreword by Richard Schechner, which took place on Monday, March 14, 2011 at the Martin E. Segal Theatre Center. The evening featured a staging of one of the play translations in the volume: Andrzej Bursa's *Count Cagliostro's Animals* (1957), directed by Allison Troup-Jensen and presented by Counterpoint Theatre. This was the English-language premiere of

a ground-breaking play by one of post-war Poland's major poets. The evening, attended by many of my former students, friends, and colleagues, concluded with a lively conversation with Elinor Fuchs, professor at the Yale School of Drama. I am grateful to all who contributed to make this evening such a success.

Jean Graham-Jones: Greetings to all from Berlin, where I'm entering the second half of a four-month residency as a Fellow at the Freie Universität's International Research Center (Interweaving Cultures of Performance). In addition to participating in the IRC's activities and progressing on my book and other research projects, I've spent many evenings at the theatre. Taking advantage of the German repertory system to see multiple productions at the Schaubühne, Deutsches Theater, Berliner Ensemble, and Volksbühne, I've also been catching up on the "experimental" scene at venues like HAU and other performance spaces scattered around the city. I've traveled some, including trips to Bremen to attend an event with Argentinean theatre artist Lola Arias and to Belfast to participate in a conference on theatrical translation and dramaturgy at Queen's University. I return to the US at the end of June but almost immediately head off to conferences in Miami and Buenos Aires. Later this summer I will also attend IFTR's meeting in Osaka, delivering a paper and joining that organization's Executive Committee as a newly elected member. Shortly thereafter, you should see me around the GC.

Marion Peter Holt (Professor Emeritus): My translation of Guillem Clua's play *Marburg* is featured in the spring 2011 issue of *TheatreForum* (No.39), along with my article "Guillem Clua, *Marburg*, and Barcelona's TNC." My report on MESTC's fall 2010 "Spotlight Catalonia" presentations, "Spotlight Catalonia in New York," appears in the spring 2011 issue of *Estreno* (37:1). I'm presently working on a translation of Clua's new futuristic satire *Promised Land*.

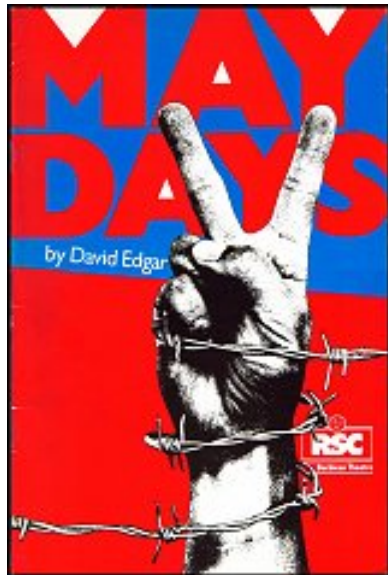
Judy Milhous has had a blissful spring teaching Restoration and Eighteenth-Century English Drama and Theatre to an enthusiastic class. She's been working on entries for the actors/acting encyclopedia Simon Williams is editing for Cambridge, and at odd moments she's getting ready for her upcoming sabbatical. All the best for the summer, everyone!

David Savran: I was a juror for the 2011 Pulitzer Prize in Drama and have been asked to re-join the Lucille Lortel Award Nominating Committee for 2011-12. I participated in four panels on Tennessee Williams since January in New York and New Orleans to celebrate his hundredth birthday and in April delivered a paper on branding as a cultural performance at a Musical Theatre Forum co-sponsored by Princeton and Harvard Universities. In June I will be delivering two keynote addresses, one at the Space Between conference at McGill University in Montreal (on middlebrow culture) and the other at the Tennessee Williams in Europe conference in Nancy, France.

David Willinger: This spring I directed *Under the Shadow of Wings* (*The Death of Tintagiles* by Maeterlinck and *Karna and Kunti* by Tagore) at the Ambassador Theatre in Washington D.C.. Then I directed *Twelfth Night* (The Zumba Version) with my students at City College. I now have a show running at Theater for the New City (through May 22), *Winter Wedding* by Hanoch Levin. The book I co-edited with Dan Gerould, *A Maeterlinck Reader*, came out in January. My movie, *Lunatics, Lovers, and Actors* was shown at the Garden State Film Festival, and will also be featured in the Swansea Film Festival in Wales in late May and the Heart of England Film Festival in Worcestershire in September.

James Wilson spent a semester away from the classroom but focused on administrative and research projects. In March I presented a paper, "Five Performances Only!: *Encores!*, Community, and Recovering the 'American' Musical," at the Mid-America Theatre Conference in Minneapolis. I participated on the "Revisiting the Harlem Renaissance" panel celebrating the work of James de Jongh and

sponsored by the Ph.D. in English Program at the Graduate Center, and I was on the “Writing the Queer Past” panel at the Rainbow Book Fair organized by the LGBT Community Center and CLAGS. Michigan University Press announced that my book *Bulldaggers, Pansies, and Chocolate Babies: Performance, Race, and Sexuality in the Harlem Renaissance* will be released in paperback this summer. Beginning in the fall I will be the Executive Director of CLAGS, which is both an exciting and overwhelming prospect.

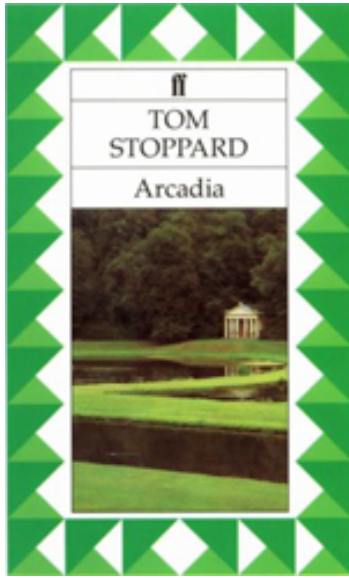


VISITING SCHOLAR UPDATES: MAY 2011

Ludmila Martanovschi: I feel privileged to be visiting the Graduate Center, City University of New York, as a Postdoctoral Fulbright Grantee (February 1st – July 31st, 2011) and I would like to thank all those who welcomed me here. My research project, coordinated by Prof. David Savran, focuses on the main directions in contemporary American drama, more specifically on plays by authors such as John Guare, Sam Shepard, Paula Vogel, Suzan-Lori Parks and Tony Kushner. I come from Ovidius University, Constanta, Romania, where I teach with the English Department of the Faculty of Letters and my objective is to prepare a series of lectures on American Drama for the students who major in American Studies and need an introductory course in this field. Besides doing research for my project, I have attended Prof. Melinda Powers’ most enlightening class, “Diversifying Greek Tragedy on the Contemporary Stage,” which has given me the chance to discover several adaptations of ancient plays and to witness a graduate class at work. Also, in March, I presented the paper “Many Voices, One Play: Performing Tribalography in *Indian Radio Days* by LeAnne Howe and Roxy Gordon” at the Native American Literature Symposium held in Albuquerque, New Mexico.

Višnja Rogošić (Visiting Scholar): I am a Visiting Fulbright Scholar from the University of Zagreb, Croatia. In January I spent most of my evenings at the Under the Radar festival about which I am now preparing a review for a Croatian Theatre magazine. I continued my research on devised theatre and the New York Off-Off-Broadway scene by conducting interviews of which the ones with Bonnie Marranta and Roger Babb will also be published. I wrote a number of entries on contemporary theatre for the Croatian Lexicographic Institute Theatre Lexicon, watched performances and spent a lot of time in the library reading books and working on the first few chapters of my dissertation.

Kalle Westerling (Visiting Scholar): I have been taking two classes this semester—Professor Edward D. Miller’s Mediatized Performances and Professor Victoria Pitts-Taylor’s Seminar in Gender and Sexuality (at the Sociology department). It has been an intense but very useful semester for me. I feel like I have been reorienting some of my ideas about my research interests. In April, I attended the Yale conference The Urban Catwalk on street fashion where I presented a paper on the drag queens’ high heels and the heels’ relationship to the public space. In August, I will be at ATHE presenting a paper on Joey Arias and Our Lady J. Most importantly, however; after spending a total of four semesters at CUNY GC, taking classes with the Theatre department as well as in Fashion, Film and Sociology, I was accepted into the Theatre Program this Fall.



STUDENT AND ALUMNI UPDATES: MAY 2011

Kelly Aliano (Level II): This has been another great semester! Kelly really enjoyed all of her classes as well as all of the DTSA Professionalization events. She also had a great time going to the SWTX PCA/ACA Conference to talk about Doctor Who. When she wasn't busy in the land of academia, Kelly happily reunited with GLaDOS in the virtual world of Portal 2. She cannot wait to begin her tenure as DTSA Board President for next year and continue serving our fabulous department!

Nicole Boyar (Level II): I spent most of this semester working on book lists and teaching Introduction to Theatre at Brooklyn College. I was also elected as Graduate Representative to the American Theatre and Drama Society. My term begins in the fall and I hope to get more students from our department involved in ATDS!

Jessica Brater (Level III): Jessica Brater will be spending her summer writing some of her dissertation on key characteristics in Ruth Maleczek's body of work, preparing for an August workshop production of Pixérécourt's *Alice, or the Scottish Gravediggers* (Dan Gerould's translation), and marrying Christopher.

Emily Clark (Level II) has had a very productive semester...reading, taking classes, attending conferences, and teaching. She is looking forward to a summer of reading and writing while preparing her book lists and attending the theatre. Huzzah! Next year she will also be serving as a Member at Large on the DSC (thank you!) and will be putting together a fantastic Booth Award event in the fall honoring Stephen Sondheim with some help. (If interested, please let her know!)

William Conte, '10: Last June I was hired as the instructor of theatre history and literature in the Department of Theatre and Dance at Casper College in Casper, Wyoming. I directed productions of *You Can't Take It With You* and *R.U.R.*, presented a paper on Egeria and the performative nature of pilgrimage at the college's 2011 Humanities Festival in February, and offered a new course on the history of 20th century avant garde performance. In addition to moderating Chess Club, I serve on the Humanities Festival Committee and have given talks in Casper on religion, spirituality, and the performing arts. This summer I will be performing in the role of J. Bruce Ismay in *Titanic* and teaching Intro to Theatre while continuing to translate Gabriel LeJay's 17th century Latin treatise on the history of dance and the justification of its use in Jesuit education. We just bought a house and are thoroughly enjoying our lives in the Wild West.

Boris Daussà-Pastor (Level II): I had a very busy Fall 2010 semester teaching two intense classes at Brooklyn College, getting started with my readings for the second exam, and giving papers in ASTR (Seattle) and ISTR (Hyderabad, India). I also published a book review in *ATJ (Asian Theatre Journal)*. This Spring 2011 semester I devoted most of my efforts to my readings for the second exam, which seem to be coming along quite well. I have a forthcoming article in the *Brecht Yearbook*, titled "Estrangement in *Kathakali*" (I am done with it! Proofs are already out). I am finishing my tenure as DSC Outreach Officer, which has been a wonderful experience in leadership. This summer I will study, study, and study again for my second exam.

Jessica Del Vecchio (Level II): This spring marks my last semester of coursework! I passed the Spanish Language Exam in April, and I am looking forward to diving into my Second Exam booklists this summer. I also very much enjoyed teaching Intro to Theatre and World Theatre II and III at Hunter College this year. My country camp band, Ménage à Twang, released our sophomore album, *We Don't Judge* in March, and we continue playing shows around town to support it. Finally, my first single-authored article, "The Most American Thing in New York City: The Historiography of the National Theater of the United States of America," was published in the winter issue of *TDR*.

Rayya El Zein (Level II): After passing the first exam in January I've channeled the extra time and energy since into a few projects away from the graduate center. In April I presented a paper at the South Eastern Theatre Conference held at Furman College in South Carolina, published a review (my first!) of Mona Mansour's new play in development at The Public on Jadaliyya.com, an ezine hosted by the Arab Studies Institute (link: <http://bit.ly/fbBDTO>), and co-curated the spring issue—on creative cultural production of Egypt's Revolution—of *Shahadat*, an online journal with the non-profit arts org ArteEast (that piece can be found online here: <http://bit.ly/jENa5y>). I also continued (albeit sporadically) to blog about theatre seen in NYC at <http://parfournatumblr.org>. Looking forward to the summer where I'll be working as social media strategist for ArteEast while continuing to work on German and Arabic language skills and preparing my lists for the second exam. Hope to see some of you at ATHE in August!

Andrew Friedman (Level I) spent the Spring semester taking courses at the GC and teaching Acting 1 and Speech at City College. In February he was invited to present a paper on audience participation in contemporary experimental theatre at Black Box Teater's annual festival of experimental performance in Oslo. His reviews of two of the festival's productions, Namik Mackic's *Salting the Tail* and Gisèle Vienne's *I Apologize*, will be included in the upcoming issue of *Western European Stages*. In April he presented a paper on Vegard Vinge and Ida Müller's cycle of Ibsen plays at the Puppetry and Postdramatic Theatre Conference. His essay on Rube Marquard, an early twentieth century baseball star-cum-vaudevillian, was accepted for publication in the forthcoming collection *Baseball and Class* (McFarland). He will spend the summer preparing for the first exam and looks forward to serving as the 2011-12 Officer for Admissions and Awards.

Zack Fuller (Level III): This spring I successfully defended my dissertation proposal "Body, Farming, Space: Tanaka Min's Experimental Practice." I also taught two sections of Introduction to Theatre at Baruch College, working to expand the cultural horizons of future financial wizards. In the summer I will be traveling to Japan to do archival research (and a bit of farming work) at Dance Resources on Earth in Yamanashi prefecture. Before leaving I will be dancing with my seven-year-old son Kai at Williamsburg Art and Historical Center in a benefit performance to support the victims of the earthquake and tsunami on the northeast coast of Japan.

Donatella Galella (Level I): I've been spending the semester seeing new musicals, getting to write about old ones, and studying opera for the first time. At the end of May, I will present on meta-theatricality in Bill Cain's *Equivocation* at the American Literature Association conference. Finally, I have a review of the Foundry Theatre's *The Provenance of Beauty: A South Bronx Travelogue* forthcoming in *PAJ* 99.

María Cristina García (Level I): It was a great first year at the Graduate Center! The highlight of the spring semester was passing the Spanish language exam. On to French? This summer will be spent with family and friends in Chicago celebrating graduations, engagements, babies, and finally, ATHE. I'll also be stage managing a production of *Hello, Dolly!* in the suburbs. Next year I'm looking forward to continuing as a mentor in CUNY's Pipeline Program and serving the DTSA as First Vice President.

Joe Heissan (Level III): I delivered papers on Theatre de Complicite at the 23rd Annual Stony Brook Graduate English Conference in March, and at the International Conference on Performing Objects in the 21st Century at University of Connecticut in April. I organized our department's dissertation colloquium this semester, and enjoyed serving as a Writing Fellow up at City College.

Debra Hilborn (Level II): It's been a really fun year of conference-going and collaboration. In November of last year I participated in a working group entitled "Contaminating Bodies: Women on Performative Display" at ASTR, led by alums Jill Stevenson and Jen-Scott Mobley. In April, the reading group that I am part of with fellow student Lisa Reinke and Hunter/GC faculty member Claudia Orenstein presented the fruits of our discussions at the Puppetry and Postdramatic Performance conference at the University of Connecticut; my paper was called "The Historical Object: Opening Spaces of Community, Devotion, and Performance." I also went to my first International Congress on Medieval Studies at Kalamazoo, MI with a paper on the "jointed subjectivity" of Elizabeth of Spalbeek and her prop. In the near future, I'm looking forward to finishing my Latin exam and to hitting those second-exam books in earnest. (In addition to abusing the books, I am also reading them.)

Jake Hooker (Level II): I'm spending my summer working on the German take-home exam while taking classes in French (oof -- a cautionary tale, this). I'll also be teaching writing at LaGuardia, and continuing a new fellowship with the GC's New Media Lab in collaboration with Kenn Watt. In addition, I'll be working on a new performance piece which, I believe, may have an unprintable title for this, the newsletter of record. That will have a short run at the venerable Bushwick Starr in September.

Stephen Huff (Level III): I'm finishing up a year as Visiting Assistant Professor at the University of Memphis, where I've been teaching Acting and Intro to Theatre. While here, I played Aegeon in the department's mainstage production of *The Comedy of Errors*, and acted in and directed several short productions in the "Lunchbox" series. Meanwhile, I continue to work on my dissertation, and I'm excited that I'll be able to see CUNY colleagues at ATHE this summer when I present some of my dissertation research in my paper, "Performing Race/Performing Space: The Urban Geography of Theatre in Memphis, 1890-1910," as part of the "Radical Urbanism and Performance" panel convened by Ana Martínez and Bertie Ferdman.

Stefanie A Jones (Level I): Spring 2011 has continued to be busy. I presented a paper on *The Lion King* at MATC. I recently discovered that my paper on *Topdog/Underdog* won first place in the Graduate Division of the 2011 S. Randolph Edmonds Young Scholars Competition of the Black Theatre Network; I'll present the paper at their conference in July. I've been seeing a lot of theatre, ranging from a number of Broadway productions (thank goodness for student rush!), to parts of the Iranian Theatre Festival, to personal favorite Young Jean Lee's *We're Gonna Die*. I've helped the Adjunct Project coordinate a number of interesting and informative events related to labor issues ranging from academic freedom to student health insurance. I look forward to beginning my first term as the official Theatre Program representative to the Doctoral Students' Council.

Sascha Just (Level II): Aside from engaging with Deleuze's perplexing thought processes through his Cinema books for a film theory seminar at NYU, I dedicated the Spring semester almost exclusively to my research on how Hurricane Katrina has affected the performance traditions of Mardi Gras Indians in New Orleans. I look forward to my next research trip to NOLA and to teaching Intro to Theatre this Summer at Hunter College.

Andrew Kircher (Level I): This has been a busy semester for outside work, especially with the Public: *Under the Radar*, *Timon of Athens* (video design), *Belarus Free Theatre*, and next week *The*

Human Scale in Tel Aviv! This summer I'll be directing children's theatre at the School of Performing Arts and Cultural Education in Northern California. I'm looking forward to teaching again at Brooklyn College (Theatre and PIMA departments) in the fall, serving with the DTSA and the Graduate Council, and taking the first exam.

Brad Krumholz (Level I): At the end of last semester, I had my first academic article published in the *Slavic and East European Performance* journal (SEEP), and I also had a great time attending the ASTR conference in Seattle. This semester I have been working at Hunter College as a Graduate Teaching Fellow and devoting almost all of my remaining time to coursework at the GC. I did, though, manage to organize an event through the DSC chartered organization, *Mise en Scene*, of which I am co-chair: A video-screening and discussion with current members of The Workcenter of Jerzy Grotowski and Thomas Richards. I am looking forward to serving as Second Vice President for the DTSA in the coming year.

Eero Laine (Level II) spent the semester preparing for the second exam, which he will be taking in August. At the College of Staten Island, Eero choreographed violence for professor Maurya Wickstrom's production of *Delirium* by Enda Walsh. Also at the College of Staten Island, he taught an acting course and a performance history class focused on the twentieth-century. He was recently reelected to the position of Co-Chair for Student Affairs on the Doctoral Students' Council.

Sissi Liu (Level I): Spring 2011 has been wonderful! I've been taking three great classes from our own Program and one lovely class (Teaching Music) from Music Program. I continue to enjoy teaching Public Speaking at Baruch College. In March I attended MATC at Minneapolis, and being there with some of our theatre folks made the experience even more rewarding! I look forward to my second AAP conference in Chicago this August, and my first APA conference in Philadelphia next January. I feel very lucky to have been elected Secretary of the DTSA board, and am thrilled to be serving on the board from Fall 2011 to Spring 2012! I am taking the First Exam this August. Wish everyone a fabulous summer vacation!

Ana Martínez (Level III): I continue working on my dissertation and am looking forward to my last research trip this summer to the Benson Library at the University of Texas, Austin. I had a productive and interesting spring semester: I taught my course of History of Scenography at Tisch, NYU; presented a paper on the bicentennial celebrations in Mexico City at the International Puppetry Conference, University of Connecticut; and co-authored with Eero Laine an article about *Lucha Libre* to be published in the *Arizona Journal of Hispanic Cultural Studies*. I am looking forward to chairing the panel "Radical Urbanism and Performance" at ATHE in Chicago this summer.

Hillary Miller (Level III): I had a productive spring in my role as a Communication Fellow at the Baruch College Communication Institute. Among other adventures in teaching and learning, I co-organized a successful faculty roundtable with Linell Ajello. We invited Dr. Ken Nielsen, a graduate of this program, to lead a faculty workshop, "Careful What You Ask For: Designing Efficient Writing Assignments for Communication-Intensive Courses." In terms of writing, I continued work on my dissertation proposal, focusing on the impacts of the 1970s fiscal crisis on performance in New York City; I finished one book review, for *Theatre Journal*, and began working on another, for *Theatre Survey*; and I returned to one of my playwriting projects, in the form of a new work that I began developing with a group of actors in March. And, continuing the grand tradition of wearing many hats, I am also still the assistant director of the new Summer Writers Lab on the Brooklyn campus of Long Island University. Go to <http://www.liu.edu/swl> for more information on how to immerse yourself in fiction-writing this June.

Shari Perkins (Level I): This spring has been both challenging and rewarding. In addition to my coursework, I presented papers at two conferences: "Culture as Narcotic: Vladimir Sorokin's *Dostoevsky-trip*" at the Mid-Atlantic Slavic Conference and "Playing at Hamlet: The Presnyakov Brothers' *Izobrazhaya Zhertvu*" at NeMLA. Both papers are chapters from my Hunter College MA thesis on adaptations and the chernukha aesthetic in contemporary Russian drama, which I am finishing this spring. In May, my first published book review will be coming out in *Theatre Journal* and in August, I will present "Edward Christopher Williams: Lost Playwright of the Washington Stage" at ATHE as part of the Black Theatre Association's debut panel. I have continued my work as managing editor of *Slavic and East European Performance* and look forward to beginning to teach in the fall. As soon as this semester ends, my husband and I will finally go on our honeymoon, returning to Budapest, Hungary, where we met almost four years ago.

Lisa Reinke (Level II): I'm going to IFTR this summer (Osaka). I am also teaching Oral Interpretation at Brooklyn College during Summer Session #1.

Christopher Silsby (Level II) remained fairly busy with the duties of the DTSA this semester. The ratified DTSA Constitution was approved by the DSC and went into effect. He organized the DTSA elections, which had great involvement from the students. Besides DTSA duties, Christopher taught Intro to Acting at Brooklyn College this semester and took an independent study seminar on Politics and Popular Culture, which has helped him to focus in on a potential dissertation project. Next year, he will be serving on the DSC as an At-Large representative.

Carly Smith (Level III) holds a BFA in Acting from Marymount Manhattan College, where she has also taught Theatre History. She taught Intro to Acting and Intro to Theatre at Brooklyn College and currently teaches Speech Communication at Baruch. Carly is in the final stages of preparing her dissertation proposal. She plans to conduct an institutional analysis of the Metropolitan Opera focusing on the company's current strategies of branding and marketing opera under the conditions of contemporary capitalism. At the 2011 ASTR conference, Carly, Eero Laine, and Peter Zazzali will be convening a working session entitled "Corporate Cultures: Contemporary Economies of Cultural Performance," the format of which will focus on the development of collaborative methodologies in the study of theatre and performance.

Christopher Swift (Level III) will have two articles published this May: "A Penitent Prepares: Affect, Contrition, and Tears" in a Routledge collection on crying in the Middle Ages and an entry for OUP Bibliographies entitled "Medieval Iberian Theatre and Performance." Christopher is defending his dissertation "Theatres of Absence: Seville, 1248-1550" this summer.

Dan Venning (Level III): Some of you may have noticed I've been on crutches throughout most of this semester. I seriously fractured my foot in February, which caused setbacks in dissertation research, and forced me to miss the Mid-America Theatre Conference, for which I am a Graduate Student Coordinator. Luckily, I am now almost fully recovered. I was still able to present a paper at the International Puppetry Conference in Storrs, CT in April and successfully defended my dissertation prospectus later that month. I am currently working on my dissertation and three assigned book reviews, and looking forward to traveling to Munich in July/August for research. I will also be presenting a paper at ATHE in August. On a serious note, I want to genuinely thank all of my friends, family, and colleagues for being so supportive in a period that has been very physically taxing for me. I really appreciate all that many of you have done for me.

Melissa Wansin Wong (Level II): I have been busy preparing for my second exams, and am enjoying my last semester as a graduate teaching fellow at Baruch College. I am also preparing for the Performance Studies international conference in late May to be held in Utrecht, Netherlands, where I will be presenting a paper titled, "‘This is my witness’—Negotiating Traumatic Memory and Human Rights: Case studies from Burma," as well as chairing a professionalization session on academic book publishing.

Jenn Worth, '11 successfully defended her dissertation ("Real American Entertainment: Performance and Nationalism in Branson, Missouri") in April and will be graduating at the end of May. This summer she'll be working on adapting a dissertation chapter into an article, attending Barnard's 11th Annual Reacting to the Past Conference, and planning a dramaturgy course to be deployed at Wagner College in the fall. And figuring out what other work she can get with a degree-in-hand, like dog-walking. Or street-walking. One woman, so many talents!

Catherine Young (Level III): I am thrilled to report I passed the Second Exam in January and have advanced to candidacy. If you are considering giving birth and then taking the Second Exam two months later, I advise against it. My three years as a Teaching Fellow at Baruch College are now complete and I am really going to miss the students and their reluctant enthusiasm for performing *Mother Courage* in class. Next semester I will begin my Writing Fellowship at Lehman College. My review of *The Tempest* from last season's Stratford Festival is in the May 2011 issue of *Theatre Journal*. I look forward to seeing a lot of you at ATHE where I will be participating in the panel "The Great Black Way: Explorations into the Past, Present, and Future of Black Musicals."

2010-11 DTSA OFFICERS

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