A warm fall-semester welcome to all!

The Ph.D. Program in Theatre continues to bustle with activity. Professor Peter Eckersall joined us in January and has quickly become an indispensable member of the central faculty. This semester we are pleased to have Professors Amy Hughes and Sara Brady teaching for the first time in our program. On October 21st, we held our second annual open house for prospective students. The Professionalization Committee, together with our placement officer, Professor James Wilson, has created a full semester’s worth of opportunities for students at all levels of study. In addition to organizing the program’s standard handbook sessions and workshops, the committee has scheduled several professional development activities for students nearing the end of their preparation. One such example is our fifth annual “marathon” of twenty-minute mock job interviews. I encourage you to attend as many sessions as you can.

This fall also finds us fully engaged in a search for a faculty-replacement hire. The search has already generated much professional interest, and we are hopeful that a new faculty member will join our program next fall. I will continue to provide updates in separate e-mails to the program community.

Have a wonderful semester.

Faculty Updates:

**Marvin Carlson:** I had essays published in a variety of collections on Visual Communication, Georgian Theatre, Theatre and National Identity and theatre and ghosts. Did an intro to a new edition of Martin Esslin’s *Theatre of the Absurd*. Published a new book on Theatre in the Oxford VSI series. Gave a five lecture series at Masaryk University, Brno, Czech Republic, and papers in Tangiers, New York, Buffalo and London.

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Jean Graham-Jones: This summer I spent a month conducting research in Buenos Aires before traveling to Warwick for the International Federation for Theatre Research’s World Congress meeting, where I presented a paper, co-led a workshop on conference presentations, and chaired the New Scholars Forum. Recent publications include: an article on Argentine theatre artist Lola Arias’s Mi vida después and El año en que naci, published in Chilean journal Apuntes; an essay on Buenos Aires theatrical and social performance in the wake of Argentina’s socioeconomic crisis, appearing in Theatre Journal; an extended interview with Argentine director Daniel Veronese published in Theatre and Adaptation: Return, Rewrite, Repeat (Bloomsbury Methuen, 2014); and an article on translating the work of Argentine playwright Rafael Sprengelburd for Symposium’s special issue on translation. I have been working with director Samuel Buggeln on a production of my translation of Sprengelburd’s Spam, and at 3LD in late August we held two open rehearsals starring ERS’s Vin Knight. I’m currently collaborating with Arias on a commissioned book-length edition of performance scripts, interviews, and other texts surrounding her work. And to keep things interesting, I spent part of the summer translating the lyrics for Novela Gráfica, the latest CD by Argentine contemporary music group SIMA. Yes, the Evita book will finally appear this fall.

Peter Eckersall: In May Marvin and I delivered papers at the Alternative Dramaturgies of the New Millennium conference in Tangier/Tétouan, Morocco. It was a wonderful conference that included performance events and transnational perspectives on dramaturgy. CFP: “Alternative Dramaturgies of the New Millennium.” In July 2014, I attended the Performance Studies international (Psi) conference in Shanghai. This was the first time Psi had been to China and it was good intervention for the conference. I gave a paper on new media dramaturgy and chaired a fabulous session of protest and performance in Asia that included CUNY doctoral student Melissa Wong. Students and alumni might want to look at the fluid states events taking place over 2015 (http://www.fluidstates.org/) and propose panels or papers to select events. I was then part of a theory-practice workshop on the theme of new media dramaturgy in Sydney. The event featured guest artist Kris Verdonk who appeared with in two public conversations. We also held a two-day workshop looking at question of NMD with the participation of artists and performance theorists. Some documentation can be seen at: http://newmediadramaturgy.wordpress.com/workshops-2014/. Finally, in August, I co-convened the performing arts section of the European Association of Japanese Studies conference, held this year in Ljubljana, Slovenia. The section featured papers on Japanese performing arts and a roundtable on dramaturgy and Japanese performance.

David Savran: I have been on leave this year in Berlin, completing my fellowship at the International Research Center “Interweaving Performance Cultures” at the Freie Universität. I have been working intently on my book on transnational musical theatre, "Tell It to the World": The Broadway Musical Abroad which will be published by Oxford University Press. My article, "Trafficking in Transnational Brands: The New 'Broadway-Style' Musical," which represents a kind of sketch for the book, was published in the September 2014 Theatre Survey. The Oxford Handbook of Sondheim Studies has finally appeared, which contains my essay, “Anyone Can Whistle as Experimental Theatre.” I have also been preparing a plenary talk for the ASTR conference entitled "The Glass of Water," about theatricality and environmentalist activism, and going to the theatre almost every night in Berlin.
Meet the Faculty: Peter Eckersall

What first drew you into studying theatre? And, specifically, how did you get interested in Japanese theatre and performance?

I was drawn to theatre in high school. I don’t come from a theatrical family, although it was reported that a great uncle worked at the stage door at the Princess Theatre in early C20. In those days the theatres in Melbourne were a mix of provincial English rep and vaudeville. My high school took the arts a little more seriously than some schools in those days. I then went to a drama training program called Rusden. It was the late 1970s and the core curriculum was Artaud, Beckett and the experimental political theatre of the Pram Factory, a local variation of the contemporary theatre movement in the 1960s. Fast forward ten years and I was working with some other performers exploring the work of Suzuki Tadashi. I ended up going to Japan and enrolled in a MA in Asian Studies when I got back. It was a time of strong interest in Japan in Australia (and in the US).

Can you recall your first experience with Japanese performance? (Or the first time you fell in love with it.)

I think it might have been seeing Suzuki’s work, or maybe, drinking with some butoh dancers in Japan. In those days, the groups still had a sixties flavour and after the show people would stay on drinking and smoking.

What has made the move halfway across the world worthwhile?

I am enjoying the energy of the city and teaching at the Graduate Center is very good. The autumn is particularly nice.

What’s do you find to be the most surprising aspect of New York City living?

I enjoy the way that the city seems to be kept together by sheer willpower and human energy (but then I have been living in the East Village, I notice that when I go North the city is less chaotic). I am used to it now, but tipping is a bizarre thing that seems to let businesses outsource paying their employees.

What's your favorite play (or playwright)?

Beckett, who else is there?

What is a surprising fact about you that people wouldn't guess? (Or a moment for you to add anything you really think people should know about you!)

I was a pretty unsuccessful TV actor in the 1980s – but fortunately only on Australian TV and I think they wiped all the tapes.
Images

I’ve always been surprised that so many students in our program pay little attention to images when writing papers and dissertations, especially given the resources of the internet. Yes, we want to encourage brainwork, but it needn’t be so abstract as to be image-free. Pictures, like anything else, can be turned into a distraction by someone trying to put off the “real” work of a paper or dissertation, and goodness knows they can be problematic in several respects. However, I would encourage you to give some thought to images as you work on papers, even where they’re not the point. A well-chosen image can support and clarify your argument. Sometimes an image can even generate an argument.

But here’s where caution should enter: under the fair-use provision of copyright law, you can use anything off the web to illustrate a paper. However, for any distribution outside of classwork or an oral presentation at a conference, you need to know who, if anyone, owns the image and what he, she, or they want in exchange for its use. Some of you are aware of this on account of working with our journals or with faculty members to obtain images and permissions. Others seem entirely innocent on the subject. Louis Menand has a good piece on the tensions between different approaches to copyright in this country and in the European Union in the 20 October issue of the New Yorker, in his review essay on a recent book on the subject. It adds some perspective on contradictory policies from institutions in different places, but of course it doesn’t have any practical advice.

I want to complicate my urging the virtues of pictures by saying that I have on occasion written myself into a corner by focusing on a particular picture that I was later unable to obtain permission to use in a publication. That’s extremely annoying, but I fear it is more likely to happen to those of you working in the modern period than to me. One good thing about the advent of databases is that many institutions (but not all) have agreed not to bother with charging for the use of C18 pictures. For example, if the British Museum has such a picture on its website, they will make a high-resolution (i.e., publishable quality) image available via an automated system just for the information about where and how you want to publish it. A few restrictions apply: they’ve kept back some things; they still want to be paid for cover art; and, while images can be cropped, they don’t want the content interfered with (no collages; no selective editing out of unwanted material, whether for aesthetic or political reasons). Even when they have only a description, but not the picture, posted, you can commission new photography (which they will then post, for the benefit of future researchers). I commissioned four or five new pictures for the Panizzi Lectures book now in press, of actors too minor to have attracted attention before. The further forward you move in time, the less likely such sharing is to happen. Some things, like maps, can be redrawn, with or without computer help, so that the image is more nearly “yours.” But many things cannot: either you get permission—and often pay both for reproducible images and for permission to use them—or reputable publishers won’t publish the pictures you’ve copied off the web or from books, even fairly old books. Some of the redrawn pictures in Brockett are there to get around publication fees, which can be very steep for

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commercial work. Even for academic outlets (journals; university press books), some institutions still charge fees. Reputable presses take seriously the possibility that they could be sued for publishing images, especially modern images, without permission: so they put the burden of demonstrating that permission squarely on the author. But do not despair: many universities and some professional societies have small awards intended to defray publication costs for pictures.

Speaking both as an author and as a former editor of *Theatre Survey*, let me assure you that articles or book MSS that come with pictures are much more attractive than those that are unadorned. What catches your eye as you flip through a new issue of any journal? Not paragraphs of technical language: pictures. Think about that. You don’t need permissions before you get an acceptance, but you do need to know where to get the permissions promptly, once you have an acceptance. And the more expensive the pictures are, the more important it is for a single picture to serve multiple purposes in your text. Too often in Theatre Studies, there’s little reason beside decoration for the few pictures that get published. If you are thinking about pictures from early in your work on a topic, you’re likelier to integrate them into your argument, not just apply them like beauty spots on a Restoration fop. So use some of your subway travel time to think about how to use pictures in whatever you’re working on now, and keep careful records of where you got the best ones.

All the best,

Judy

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**Booth Award 2014 by Chloë Edmonson**

As the 2013-14 DTSA Second Vice President, it was my honor to coordinate our annual Booth Award ceremony last year. The Edwin Booth Award is presented each year to an outstanding individual or group who has “had a significant impact on theatre and performance in New York.” What really makes the Booth Award unique is that it is given by our student body. Every student in the Theatre Program is able to nominate candidates, and the winner is selected by a final round of voting. Past winners include Woodie King Jr., Split Britches, and Stephen Sondheim.

Our 2014 Booth Award went to Elevator Repair Service. The awards ceremony took place in the Segal Center on May 12, and we nearly filled the house with students, faculty, and ERS members. The evening’s program was an enchanting blend of tribute performances by the young experimental theatre group The Assembly, fantastic speeches by our students Dan Venning and Jessica Del Vechhio, and a presentation of rare ERS Archival footage. ERS’s Artistic Director, John Collins, received the award on behalf of the company. Afterwards, students mingled with members of the company over wine and small bites.

The event was a truly celebration of the admiration and respect that our students have for Elevator Repair Service. I personally felt that Dan and Jessica’s touching presentations reflected beautifully on our student body as a whole -- as eloquent scholars with a lot of heart. It was clear that students and artists alike heartily enjoyed the evening.

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Inaugural Trivia Night 2014
By Brooke Christensen & Bess Rowen

March 25th, 2014 saw the first of what we hope will be a recurring event of theatre pub trivia nights. The event took place at Slattery’s Pub and was Emceed by the–then President (yours truly) and 1st Vice-President (Brooke Christensen), masquerading as Didi and Gogo respectively. Teams were required to include a minimum of three separate cohorts and had to come up with a team name. The illustrious teams were as follows: GesamtkunstWORKIN IT!, Dammit Janet, Dr. Faustroll and the Pataphysics, They who say ‘yes’ / They who say ‘no’, Deus Ex Machina, and our team of professorial judges, known for the evening as “The Eumenides.” Over twenty current students attended the event, and it raised over $250 for DTSA programming.

The evening’s program followed a three-act structure, with three blocks of ten questions, and two “intermezzo” levels for extra points, a lip-synch and a lightening round of creative free-association, where the creativity factor was judged by the resident Eumenides. Miss out on the evening’s festivities, but still want to get a taste of the evening’s events? Here are three “big bad” questions:

1) In addition to his many performances on stage, how did the popular performing deer, Coco, regularly interact with audience members in Napoleonic Paris?

2) How many of the following have recorded a version of “Don’t Cry for Me, Argentina”? 1) ABBA 2) Joan Baez 3) Olivia Newton-John 4) the Carpenters 5) Patti LuPone 6) Elaine Page 7) Lisa Simpson 8) Sinead O’Connor 9) the cast of Glee.

3) Which Rodgers and Hart musical is about castration practices in ancient China?

Answers will be provided in the Spring Issue of The Green Room.

Conference Updates

American Society for Theatre Research 2013
By Stephanie Vella

Everything really is bigger in Texas, and the ASTR conference in Dallas was no exception, offering a jam-packed schedule of plenaries, panels, working groups, and performances. Also, the amount of Tex-Mex food one could acquire for $10 in that city was insane. I was particularly excited by a few of the plenary presentations that I saw. Marla Carlson’s analysis of performances in/of autism in contemporary theatre suggested a divide between performances that presented a stereotypical image of autism and those engaged in the affective labor
of autistic performance. Jennifer Parker-Starbuck’s presentation utilized Rancière’s idea of dissensus to theorize about what a dissenting animal might look like in the post-human milieu. Amma Y. Ghartey-Tagoe Kootin’s provocative historical reading of “Laughing Ben” was memorably punctuated by a performative demonstration of the contagious force of laughter. I also had the opportunity to participate in an energetic working group session convened by Will Daddario under the rubric of Performance Philosophy, where I shared some of my research on Antonin Artaud’s and Aby Warburg’s encounters with indigenous Americans, and their respective theorizations of gesture and the primitive body. The conference was greatly enhanced for me by requesting an ASTR mentor, and I would encourage other students to take advantage of this resource. Ginny Anderson, a junior faculty member at Connecticut College, provided me with a great deal of advice for navigating the often-overwhelming conference landscape and forging relationships with senior scholars. Another particular highlight of the conference was the annual Graduate Center meet up, where I enjoyed spending time with colleagues and professors and getting to meet alumni from the program. I was particularly excited to get to talk with Susan Tenneriello, whose dissertation I had recently read as part of the Advanced Research course. I confess that Dallas’s spread-out nature made it difficult for a graduate student without a car to navigate, but I was able to visit some museums on my final day and would recommend the Nasher Sculpture Center and their collection of large-scale outdoor work to anyone passing through the city. Please also allow me to reiterate that the Tex-Mex food was ridiculously plentiful and delicious.

International Federation for Theatre Research 2014
By Jennifer Thompson

IFTR this summer at the University of Warwick was busy, challenging, and thoroughly inspiring. We were welcomed to Coventry and the conference with a procession by Imagineer’s extremely tall Lady Godiva puppet (see image above) and a performance by the dance company Motionhouse. The 2014 conference’s theme, Theatre and Stratification, provoked varied and incisive keynotes, in particular by Janelle Reinelt and Bishnupriya Dutt. Reinelt discussed the legacy of Raymond Williams, focusing on the political stratifications of identity, and made the case for political theatre. Dutt gave an extremely powerful critique of Nirbhaya, a theatrical piece in response to the violence against women that has recently traumatized India. In addition to the keynotes, the conference was packed with working groups, general panels, New Scholars’ panels, book launches, and a number of social and cultural events. Students and alums from the Grad Center were represented well in each of these arenas, as well as at the pubs in the evenings – when they weren’t putting finishing touches on their papers, of course! The farewell dinner culminated in a transcendent dance party in which certain senior scholars (names upon request) busted out some incredible moves. Students from the Grad Center, as you might expect, held their own. Following the conference, some headed back to the states, others went on to do research or see theatre in London, and some to reenact the Battle of Hastings. (Continued on Next Page)
Associaiton for Theatre in Higher Education 2014
By Shane Breaux

Bethany Holmstrom, Andrew Kircher, Jane Barnette (University of Kansas), and I led a workshop at ATHE where we premiered our original Reacting to the Past game, which centers on the Delano Grape Strike and the founding of El Teatro Campesino in 1965. The game plays out the debate on unionization and contract negotiations between the farmworkers and the farm owners. The workshop in Phoenix was a culmination of a six-month online collaboration of creating characters, adapting El Teatro Campesino plays for performance at the union meetings, designing game logistics, and even a trial run of the game upstairs at Playwrights Tavern. When we finally got to play the full game at ATHE, we were thrilled when ATHE President Henry Bial joined us and played one of the farmworkers. We were even more thrilled at the post-game discussion, which covered the surprising intellectual and emotional engagement that playing the game inspires and the unique challenges and possibilities of teaching history through theatrical means. We also learned that even professors can get carried away in those liminal spaces between reality and performance, the past and the present, and the roles of teacher and student. For more information on Reacting, visit https://reacting.barnard.edu/

Current Student Updates

James Armstrong (Level II): In April, I presented my paper about Shaw and Antonelli "Visions of Immortality" at the Comparative Drama Conference in Baltimore. My article "Shelley's Unsung Muse" about the nineteenth-century actress Eliza O'Neill has been accepted for publication by Theatre Notebook and will appear soon. Also, my own play Meucci’s Message had a successful run this summer on Staten Island and received a lovely review in the Staten Island Advance. I continue to work on my theatrical adaptation of Moby-Dick, which had readings recently at both IATI and the Abingdon Theatre Company.

Shane Breaux (Level II): I presented on two panels at ATHE: first was a collaboration in creating and playing a new Reacting to the Past game on El Teatro Campesino and farm labor strikes, and second, I sat on the Digital Scholarship Panel to discuss the Harry Watkins Project (harrywatkinsdiary.org). I also got my first book review commission. I dramaturged a reading of Kia Corthron’s Megastasis (shortlisted for “The List” by The Kilroys) for New Works Brooklyn, and my company the New York Shakespeare Exchange was invited by Shakespeare’s Globe to be the only North American representative in their upcoming online digital project.

Brooke Christensen (Level II): Over the summer I taught a class at LaGuardia Community College and worked on my take home Portuguese language exam. And, this fall I worked with Bess Rowen to organize a theatre-centered working group for the 2014 Hemispheric Convergence.

Ryan Donovan (Level II): I attended the 9th annual Song, Stage, and Screen Conference at Sheridan College in Ontario, Canada in June, where I presented a paper entitled "Find Me a
Primitive Man: Cole Porter and the Art of Queer Communication." I am currently enjoying my last year of coursework and serving as the DTSA Curriculum and Exams Representative. I will be attending ASTR for the first time this fall as part of the working group “Performing the Boundaries Between Theatre Studies and Dance Studies,” where I will share my work on Louis XIV, Madonna, and spectacle.

**Donatella Galella (Level III):** Excerpts from two chapters of my dissertation on Arena Stage have been accepted for publication. My essay on Raisin, the musical version of A Raisin in the Sun, won the Best Graduate Paper Award from the Black Theatre Network; it will be published in Continuum, the online African diaspora theatre and performance journal. My article on Arena Stage’s recent multiracial production of Oklahoma! will appear in the May 2015 issue of Theatre Journal. In addition, I have been composing conference papers on yellowface, musicals, and dis/pleasure, and teaching at Eugene Lang College-The New School.

**Dan Poston (Level I):** Hi Green Room. I taught a graduate seminar last semester at the Technische Universität Berlin on “Philosophy and Performative Knowledge,” sketching a line of thinking from Plato to Performance Studies; the exchange with the students was great. In September, I participated in the congress of the Gesellschaft für Theaterwissenschaft, as part of a coordinated international graduate student conference. This was an amazing experience, full of good feelings about belonging to a new transnational generation. Our collaborative writing projects were very well received. In November, I will present a paper on Addison’s Cato for the GC Comp Lit “Abiding Cities” conference.

**Bess Rowen (Level II):** After receiving a Doctoral Student Research Grant, I participated in a working group at the International Federation for Theatre Research conference over the summer. In the fall I worked with Brooke Christensen and Peter Eckersall to co-convene a working group at the Hemispheric Institute for Performance & Politics’ Graduate Student Convergence while also studying for my second exam and serving as the DTSA 1st Vice President. This year I am also thrilled to be a Center for the Humanities Digital Fellow, which is part of a new initiative funded by an Andrew W. Mellon grant.

**Pamela Thielman (Level II):** Over summer I was fortunate to receive a Provost’s Summer Research Grant to travel to Italy where I researched a potential dissertation topic, scenic designer Baccio del Bianco. This semester I’ve been working at City Tech as a WAC Fellow, as well as studying for my Second Exam, and preparing to update the GC Theatre Project as part of my capstone project for the ITP certificate. In late November I’ll be presenting work on costumes as part of the Spanish Golden Age working group at ASTR. Last, but not least, I’m proud to be serving the program this year as DTSA president.

**Stephanie Vella (Level II):** Although I have been primarily occupied with reading for the second exams recently, I have had some productive professional opportunities as well. I participated in the Performance Philosophy working group at ASTR and in a round table sponsored by the Theory and Criticism Focus Group at ATHE. I also put the finishing touches on a book review of Mike Sell’s The Avant-Garde: Race, Religion, War to be published in the upcoming issue of Theatre Survey. I managed to make time for some relaxation following ATHE, and took a beautiful road trip through the Grand Canyon, Petrified Forest, and Painted Desert.
Dan Venning (Level III): He spent the summer working on his dissertation, excepting when he was crisscrossing the country on trips for four weddings and a bachelor party. It’s that time of life, I guess! This fall, he continues teaching Speech at Baruch College and in the Theatre department at NYU Tisch, where he’s currently teaching Intro to Theatre Studies and planning for his courses in the spring: Studies in Shakespeare and German Theatre of the eighteenth and nineteenth centuries.

Kenn Watt (Level III): I am teaching at Colgate University and preparing to defend my dissertation in November, 2014. I have recently published an article on contemporary participatory performance in Yale journal Theater and a review of Claire Bishop’s Artificial Hells in TDR. Stella and Jack turned two in September and I am in the midst of numerous projects, papers and proposals, as well as a growing number of job applications.

Kalle Westerling (Level II): He is a fourth-year student in the program. This past summer, he spent writing full-time outside of Stockholm, by the Baltic Sea. In September, he took a year off his GTF to take on a new exciting position with the Futures Initiative at the Graduate Center (futuresinitiative.org) where he, so far, has been part of organizing panels and talks on non-traditional dissertation formats. He is also co-directing the HASTAC Scholars program, a community of students working at the intersection of technology and the humanities, arts, social sciences, and sciences. See more of his updates on his website westerling.nu.

Alumni Updates

Michael Aman: Whereas I have no academic papers published yet this year, I do have two plays that have been produced. The Unbleached American, about famed comedian Ernest Hogan and his Irish American nurse premiered at The Stoneham Theatre in Massachusetts in April. My play POZ is opening the season for Island City Stage in Fort Lauderdale. POZ examines the American healthcare system via a young man with cancer who discovers that he can only get the chemo he needs to live if he becomes infected with HIV.

Michael A. Cramer: I was a guest expert on CUNY TV's "City Cinematheque" for their broadcast of H.G. Wells' Things to Come." in April. I have had many publications, most notably I edited a volume called Can These Bones Come To Life, Volume II: High in Protean Content. I also conceived, produced, and played, Hamlet at the Times Square Arts Center in July. This was a masked Hamlet, combining expressionistic elements with Renaissance masking and stock characters (Laertes as Braggart Warrior, Ophelia as Inamorata, Polonius as kind of a combination of Pantalone and Dotore--only Hamlet was unmasked). I am still an adjunct at BMCC in Speech and at City College in Media and Communication Arts.

Ajay Gehlawat: Ajay Gehlawat is currently Visiting Scholar at the Institute for South Asia Studies at UC Berkeley. This spring, he chaired a panel on cinemas of India at the annual Society for Cinema and Media Studies conference in Seattle, where he also presented a paper entitled "When Was Bollywood? Coming to Terms with a Dubious History." He is completing a forthcoming book on contemporary trends in Bollywood, due to be published next year. His most recent publication appears in CineAction 92 (2014).
(Alumni Updates Continued)

Alexis Greene: I recently edited Yvette Heyliger's new anthology of plays, "What a Piece of Work Is Man: Full-Length Plays for Leading Ladies." It is being published this fall by iUniverse.

Alvin Goldfarb: Alvin Goldfarb, President and Professor Emeritus of Western Illinois University, is a member of Chicago's Joseph Jefferson Awards Committee and serves as its Treasurer. He is currently completing the 9th edition of *Theatre: the Lively Art* coauthored with Professor Ed Wilson, which will also be available in a new digital version. He serves as a principal advisor to the online Holocaust Theatre Catalog, which is housed at the University of Miami.

Roxane Heinze-Bradshaw: She was reappointed as a Visiting Assistant Professor in the Department of Theatre at Northwestern University, and serves as a consultant to the Dramatic Publishing Company in Woodstock, IL. In other good news, she and her husband, playwright Thomas Bradshaw, recently welcomed another son into the world, Calder Julius, who, with big brother Drake, brings their total to two!

Alisa Roost: Alisa Roost had articles in *Academe*, "Supporting Veterans in the Classroom" and in *Modern Drama*: "'Remove Your Mask': Character Psychology in Introspective Musical Theatre—Sondheim’s *Follies*, LaChiusa’s *The Wild Party*, and Stew’s *Passing Strange*" this summer.

Jordan Schildcrout: Assistant Professor of Theatre and Performance at Purchase College-SUNY, has published his book *Murder Most Queer: The Homicidal Homosexual in the American Theater* with University of Michigan Press. For more information: [www.murdermostqueer.com](http://www.murdermostqueer.com). His recent work as a dramaturg includes productions of *And Baby Makes Seven* by Paula Vogel (New Ohio Theatre) and *Eurydice* by Sarah Ruhl (Purchase College). With the support of a Junior Faculty Development Grant, he spent the summer in Berlin and is currently working on his second book project.

Naomi Stubbs: I continue to teach composition, literature, and 19th century American popular entertainments at LaGuardia Community College, working primarily with Liberal Arts students. Along with fellow alumna Dr. Amy Hughes, I am creating a critical edition of the diary of nineteenth-century actor/manager/playwright Harry Watkins (see www.harrywatkinsdiary.org) in collaboration with GC student Shane Breaux, and students at LaGuardia Community College. My article on pleasure gardens was recently published in *Popular Entertainment Studies*, and I have presented on pleasure gardens, Harry Watkins, and student-faculty collaboration at conferences in the US and UK. I continue to co-edit the *Journal of American Drama and Theatre* with Dr. Jim Wilson (see www.jadtjournal.org).


*The Green Room* is a publication made possible by the Doctoral Theatre Students’ Association. Special thanks to Jean Graham-Jones, Lynette Gibson, Peter Eckersall, Judy Milhous, and everyone who contributed to this current issue.

**Edited and compiled by:**
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