

EDUCATION

Ph.D., Theatre, The Graduate Center, City University of New York
B.A., Speech and Drama, Stanford University

PUBLICATIONS

Books

House, Jane, and Jack D. Street, eds. *The Governess by Vitaliano Brancati: A Post-Pirandello Sicilian Dramatist. A Translation from Italian into English.* Translated by Jane House. Mellen Collection of Contemporary Italian Drama. Lewiston, NY: Edwin Mellen Press, 2015.

_____. *Grief Enchained, The Top Hat, Two Plays by Eduardo De Filippo. One Can Die of Love by Giuseppe Patroni Griffi: The Neapolitan Tradition and Beyond. A Translation from Italian into English.* Mellen Collection of Contemporary Italian Drama. Lewiston, NY: Edwin Mellen Press, 2015.

_____. *Home Alone, The Windows, The Prompters: Three Plays by Dino Buzzati; Wild Boars at the Forest's Edge by Giuliano Scabia: From Magical Realism to the Fantastical. A Translation from Italian into English.* Mellen Collection of Contemporary Italian Drama. Lewiston, NY: Edwin Mellen Press, 2015.

_____. *Opera Guffaw by Dario Fo; The Heroine by Franca Rame: The Brechtian Connection: Fo and Rame. A Translation from Italian into English.* Mellen Collection of Contemporary Italian Drama. Lewiston, NY: Edwin Mellen Press, 2015.

_____. *I Married you for Happiness by Natalia Ginzburg; Two Women from the Provinces by Dacia Maraini: Two Women Playwrights. A Translation from Italian into English.* Mellen Collection of Contemporary Italian Drama. Lewiston, NY: Edwin Mellen Press, 2015.

_____. *Ferdinando by Annibale Ruccello; Beautiful Maria by Roberto Cavosi: Voices from the Postwar Generation. A Translation from Italian into English.* Mellen Collection of Contemporary Italian Drama. Lewiston, NY: Edwin Mellen Press, 2015.

House, Jane, and Attisani, Antonio, eds. *20th-Century Italian Drama: The First Fifty Years. An Anthology.* NY: Columbia University Press, 1995. 622 pp. Includes introductions to the plays by J. House and A. Attisani.

_____, ed. *Political Theatre Today.* NY: Columbia University, Institute on Western Europe and C.U.N.Y. Center for Advanced Study in Theatre Arts, June 1988.

Gerould, Daniel, Knapp, Bettina, eds. & House, Jane, ass't ed. *Sacred Theatre.* 1989. Pp. 144.

Articles/Reviews/ Encyclopedic Entries

- “Moscow Art Theatre School at Baryshnikov Arts Center: A Report,” *SEEP* (May 2008).
- Pirandello’s Youthful Passion: Writing for the Theatre*, PSA XVI (Journal of the Pirandello Society) (Spring 2003).
- 32 entries on Italian playwrights, actors and designers for *Oxford Encyclopedia of Theatre and Performance*. Oxford University Press, 2003.
- 31 entries in *Companion to 20th Century Theatre*. London: Continuum International, 2002.
- Introduction. Manlio Santanelli, *Emergency Exit*. Xenos Books, 2000. Pp. 1–7.
- “Three Sisters in New York,” *Soviet and East European Performance* (Spring 1997).
- “Pirandello in Germany 1924-30 and *Tonight We Improvise*,” *PSA: Pirandello Society of America* XI, (1995).
- “Clown Wanted by Matei Visniec,” *Soviet and East European Performance* 14:2 (Summer 94): 43–46.
- “Chekhov in Montreal,” *Soviet & East European Performance* 13:3 (Fall 1993): 54–57.
- “Report from England: Goldoni, Pirandello, Stoppard,” *Western European Stages* 5:2 (Fall 93): 57–60.
- “No Conductor and *In Shadow*,” *Slavic and East European Performance* 13:1 (Spring 1993), 50–52.
- “Duse,” “Bragaglia,” “Viviani.” In Frick, John W. and Valillo, Stephen M., eds. *Theatrical Directors: A Biographical Dictionary*. NY: Greenwood, 1994. Pp. 48–9, 116–7, 417–8.
- “Corruption in the Palace of Justice,” “The Mask and the Face.” In Hawkins-Dady, Mark, ed. *International Dictionary of Theatre. I: Plays* London: St. James Press, 1992. Pp. 154–5, 489.
- “Giacosa,” “Marinetti,” “Betti,” “Fabbri.” In Hawkins-Dady, Mark, ed. *Ibid.* Vol II. Playwrights. 1994. Pp. 98–100, 304–6, 375–7, 630–2.
- “Zoe Caldwell.” In Robinson, Roberts, & Barranger, eds. *Notable Women in the American Theatre*. NY: Greenwood, 1989. Pp. 107–111.
- “Interview: Dacia Maraini,” *Western European Stages* I:1 (Fall 1989): 39–43.
- “On Translating Contemporary Western European Drama,” *LMDA Review* I:2 (June 1988).

“The Theme of Exile and Displacement in French Theatre Since 1968.” In *Political Theatre Today. Op. cit.* Pp. 21–33.

Contributing Member of Editorial Board, *Western European Stages*, Center for Advanced Study in Theatre Arts, CUNY Graduate School, 1989–91.

Published Translations (mostly from Italian)

In Jane House and Jack D. Street, eds. The Mellen Collection of Contemporary Italian Drama 1950–2001. In six volumes (Mellen, 2015). *The Governess* by Vitaliano Brancati; *Home Alone*, a one act by Dino Buzzati; *Beautiful Maria* by Roberto Cavosi; *Grief Enchained* and *The Top Hat*, two one acts by Eduardo De Filippo; *I Married You for Happiness* by Natalia Ginzburg

“The Universal: The Simplest Place Possible, an interview with Romeo Castellucci,” *PAJ* 77 (May 2004): 16–25.

“Franciscan Performance: A Theatre Lost and Found Again,” by A. Attisani, *PAJ* 73 (Jan–Apr 2003): 48–60.

“Zola: On Sets, Props & Costumes.” Trans. (from French). In Gerould, Daniel, ed. *Theatre Theory Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. N.Y.: Applause Books, 2000.

Emergency Exit by Manlio Santanelli. Trans. with Anthony Molino. Xenos Books, 2000.

In Jane House and Antonio Attisani, eds., *20th-Century Italian Drama: The First Fifty Years*. Columbia University Press, 1995: *Puppets of Passion!* by Pier Maria Rosso Di San Secondo; *Connecting Vessels*, a sintese by Filippo Tommaso Marinetti; *Why?* a one-act by Luigi Pirandello; *Fortunello* a variety sketch by Ettore Petrolini; (with Mimi D'Aponte), *The Casting* by Federigo Tozzi

Unpublished translations (from Italian)

The Seducer by Diego Fabbri; *Regina Madre* by Manlio Santanelli

CONFERENCES/LECTURES/SPEAKING ENGAGEMENTS

“Raffaele Viviani: From Vaudeville to Musical Theatre,” American Association for Italian Studies Conference, Giardini-Naxos, Sicily, June 22–5, 2008

“Theatre Under Mussolini: 1922–36,” Martin E. Segal Theatre Center, The Graduate Center, CUNY, October 16, 2003

“Twentieth-Century Italian Drama: Some Highlights,” Italian Cultural Institute, New York, January 20, 2003.

“Pirandello’s Youthful Passion: Writing for the Theatre,” Italian Cultural Institute, January 2003, and MLA Conference, December 2002

Arsenic and Old Lace Public Forum panelist, Long Wharf Theatre, February 19, 1995.

“Pirandello and German Theatre in the 1920s,” MLA, December, 1994.

Speaker, Dramaturgy Panel on *Danton's Death*, East Central ATA Conference, New York, Spring 1994.

Guest Speaker, post-performance Humanities Discussion of Ugo Betti's *The Queen and the Rebels*. Center Stage, Baltimore, 3 November 1991

Chair, panel on “The Arts and the Creative Process in the Contemporary Theatre,” Literary Managers and Dramaturgs of America Conference, O'Neill Conference Center, 26–29 June 1988

Guest Lecturer, Barnard College, Italian Department: “Contemporary Italian Theatre” and “Eleonora Duse as Symbolist Artist,” 1987.

“Yankees of Yesteryear,” a presentation of scenes from early American theatre, at National Educational Theatre Association conference, New York, August 1986.

“Charles Dullin: French Director of 1920s and 1930s,” paper presented at American Theatrical Association regional conference, Baltimore, February 1986.

“Some Aspects of French Political Theatre: Reflections on the Theme of Exile Since 1968,” Conference on Political Theatre in Western Europe and the United States, Inst. on Western Europe, Columbia University, May 1985.

TEACHING

Graduate Advisor Fall 1994–Spring 1999: Graduate Advisor, Individualized Master of Arts Degree program, McGregor School of Antioch University, through The New Actors Workshop, a 2-year professional actor training program, New York City. The school's directors are George Morrison, Paul Sills, and Mike Nichols.

Adjunct Associate Professor: teaching courses in theatre and oral communication: Fall '95 Lehman College: Oral Communication

Adjunct Assistant Professor 1987–95: teaching courses in acting, theatre and oral communication: NYU–School for Cont. Ed.; NYU–Educational Theatre Program; Vassar College; Lehman, Baruch, and Queens Colleges, CUNY.

LITERARY MANAGEMENT

Hunter Playwrights: Literary Manager, Program Development; Producer of playwrights' Equity showcase of *Four One Acts*, 1985–86

Vice-President of Programming, Literary Managers and Dramaturgs of America, 1987–88.

The Open World Theatre, July 1985–87.

The New Theatre [TNT] of Brooklyn 1983–84.

EDITORIAL/ADMINISTRATIVE EXPERIENCE

Associate Director then Director of Publications, Office of Public Affairs and Publications, The Graduate Center, CUNY, Sept 2001–2013.

Director of Theatre Program, Institute on Western Europe, Columbia University, Fall 1984-Fall 1990. Political Theatre Conference and Festival of European Political Plays, Spring 1985. Festival of Contemporary Nordic Plays, Spring 1986. Italian Theatre Festival and Conference, Fall 1987, part of "Italy on Stage 1987," sponsored by the Italian government.

Graduate Fellowship A, Hunter College. Created brochure for Hunter Playwrights; produced series of play readings and an evening of one-act plays. Reported to Professor Edwin Wilson, Ph.D. Program in Theatre, CUNY Graduate School. Sept.1985–Aug.1986.

The Theatre in Prisons Project, CUNY Graduate School, Doctoral Program in Theatre. Research assistant and project development officer. Oct 1982–July 1983.

Grant Associate-Administration, Institute for Middle East Peace and Development, CUNY Graduate School: responsible for *all* phases of administration regarding a \$1 million research project in social psychology; also responsible for writing proposals in the area of the arts. Aug 1981–Oct 1982.

Center For European Studies, CUNY Graduate School. Assistant Director. Acting Director. Responsible for all phases of operation of the office, with active participation and research in the substantive aspects of the Center's activities. Jul 1974–Dec 1978.