Greetings! This has been a checkered academic year, with patches of sunshine and shadow. We have seen to completion a goodly number of dissertations and theses and several of our students won awards from the Graduate School. Within two weeks, we lost Prof. Jerry Collins, one of our oldest faculty members, and Marc Gordon, one of our more recent doctoral graduates. Other losses include Downing Cless's mother and Julie Thompson Ince, wife of Tommy Thompson, whom older inhabitants will remember as an acting and directing teacher in the early 1970s.

The new President and Provost are eager to raise Tufts to the rank of "research university", and to that end have devoted increased attention and resources to the Graduate programs. Teaching stipends have been augmented, and new awards and incentives have been instituted. We are now conducting a search for a new professor of Asian theatre. The Collins fund has been increased, allowing our graduate students even more support for their research travel. As the following will show, both current students and alumni are conspicuous in our field.

**Ph.D. DISSERTATIONS COMPLETED**

Sherry Ann Darling, *A Critical Introduction to The Stone Wall: An Autobiography*

Stanley R. Richardson, *American Radio Drama 1941-1945: War, Propaganda and Dramatic Method*

Jennifer Louise Stiles, *Nationalism, Patriotism and the Stage Irish on the Early Nineteenth-century Dublin Stage*

Wanda M. Strukus, *Unidentified Performing Objects: Perception, Phenomenology and the Object as Actor*

**M.A. THESES COMPLETED**

Emma Dassori, "A Very New Woman": The Role of Suffrage Drama from the Middle to the End of the Nineteenth Century in America

Dassia Posner, *Little Wooden Actors: Puppet Theatre in Russia during the Silver Age, 1905-1920*

Christopher Scully, *George Pierce Baker and American Scene Design*
PUBLICATIONS

Professor Laurence Senelick

- "The lakeshore of Bohemia: symbolism vs naturalism in *The Seagull*," program note, Chichester Festival, West Sussex (Summer 2003).
- Editor, Theatre Iconography issue of *Theatre Survey* (Nov. 2002).

Associate Professor Barbara Wallace Grossman


Assistant Professor Don Weingust


Adjunct Professor Tom Connolly


Adjunct Professor Virginia Scott
• The Misanthrope by Molière, translated by Constance Congdon with Virginia Scott (Broadway Play Publishing).
• Editor, ASTR Newsletter which comes out twice a year.

Lucas Dennis
• "As easy as one, two, three: Sondheim's waltz musical," Balch Arena Theatre Prologue (Feb. 2003).

Kyna Hamill
• Editor, They Fight: Classical to Contemporary Stage Fight Scenes (Smith and Kraus, Apr. 2003).

Chris Scully

Valerie Smith

PAPERS DELIVERED, PANELS AND CONFERENCES ATTENDED

Professor Laurence Senelick
• "Consuming passions: eating on stage at the fin-de-siècle," plenary paper, American Society for Theatre Research Conference, Philadelphia (Nov. 2002).
• "Translating Chekhov," Department of Theatre, Amherst College (Apr. 2003).
• "'Richard's himself again' or the fall and rise and fall of the penis as a device of dramatic climax," Flesh Made Text conference, Aristotle University, Thessaloniki, Greece; Theaterinstitut, Universität Mainz (May 2003).
• "Eroticism in early theatre photography," Theaterinstitut, Universität Mainz; Theaterinstitut, Freie Universität, Berlin (May-June 2003).
• "Master Wood's profession: Oscar Wilde and the subculture of homosexual blackmail," Theaterinstitut, Universität Mainz (May 2003).
• Opening lecture, exhibition on cross-dressing in the theatre, Harvard Theatre Collection (June 2003).
• Gender and Scholarship, Dean's meeting, Tufts University (Jan. 2003).

Associate Professor Barbara Wallace Grossman
• Panel on "Musical Theatre Pedagogy", ATHE, New York City (July-Aug. 2002).
• Co-chair and speaker, StageSource Annual Theatre Town Meeting (Mar. 2003).
• Attended the ASTR annual meeting, Philadelphia (Nov. 2002).

Adjunct Professor Tom Connolly
• Panelist on "Scandal on the Stage: The History of Theatre Banned in Boston," Old South Meetinghouse forum (1 May 2003), videotaped by WGBH-TV.
• Series of lectures on Emerson, Thoreau and American transcendentalism at the University of Ostrava, Czech Republic.

Lucas Dennis

Kyna Hamill
• "Wielding her weapons: the power of the sword on and off the Jacobean stage," presenter, 1603: The Historical and Cultural Consequence of the Accession of James I, University of Hull, Hull UK (June 2003).
• "Stage combat for physical comedians," guest teacher for Only Fooling, a Boston-based intergenerational women's physical comedy troupe (July 2003).
• "Martin McDonagh and The Beauty Queen of Leenane," guest lecture, Drama 4, Tufts University (Spring 2003).
• Attended American Society for Theatre Research Conference, Philadelphia (Nov. 2002).

Danielle Herget
• Attended the ASTR meeting in Philadelphia (Nov. 2002).

Jacqueline Romeo
• "Reception and Production of George Hazelton's and Harry Benrimo's The Yellow Jacket and Mei Lanfang's American Tour," 27th Comparative Drama Conference, Ohio State University, Columbus, O. (26 Apr. 2003).
Chris Scully  
• "Filming Shakespeare Writing," MMLA Conference, Minneapolis (Fall 2002).

Valerie Smith  
• Launched a cross-cultural studies course on theatre and politics since 1969 in Czechoslovakia and the Czech Republic, taking her students from Messiah College to Prague for the 10th Prague Quadrennial of Stage Design and Theatre Architecture. There they attended performances at the Fringe Festival, the International Puppet Festival, etc., master classes at Archa Theatre and the Academy of the Performing Art, and exhibitions (one on Tadeusz Kantor).  
• "Acting with the inner partner," with Prof. Ivan Vysockil, Divadelní Fakulta, Akademie Műzických Umění, Prague (June 2003).

Susan Thompson  

Olivia Turnbull  

**HONORS RECEIVED**

Professor Laurence Senelick  
• American Society for Theatre Research research grant.  
• Honorable mention, Martin Duberman Prize, CLAGS, CUNY.  
• Recipient of senior scholar research semester, Tufts 2003/4.

Associate Professor Barbara Wallace Grossman  
• Named a Trustee of the Boston Cultural Fund.  
• Appointed to the Boston Foundation's Cultural Task Force.  
• Appointed to the New England Council's Creative Economy Initiative.  
• Recognized (with Steve Grossman) as "Individual Philanthropists of 2002" by the Association of Fundraising Professionals/Massachusetts Chapter

Adjunct Professor Tom Connolly  
• Awarded a grant from the Suskind Foundation to give series of lectures of history of drama criticism for the Critics Circle program administered by the Wang Center for the Performing Arts.

Adjunct Professor Virginia Scott
• Fellow of the Camargo Foundation, Cassis, France (Jan.-May 2003); fellowship awarded for a book on *Women on The Stage in Early Modern France.*
• Awarded an ASTR research grant for the same project.

Lucas Dennis
• Appointed Reference Specialist, Harvard Theatre Collection, Houghton Library (May 2003).

Kyna Hamill
• Appointed Director of Research, International Order of the Sword and the Pen.

PERFORMANCES AND OTHER CREATIVE WORK

Professor Laurence Senelick
• Director, *Broadway* by George Abbott and Philip Dunning, Balch Arena Theatre (Oct. 2002).
• Leader of men's chorus, *Lysistrata* anti-war project, Boston Center for the Arts (Jan. 2003).
• Translation of *Anything to Declare?* by Hennequin and Veber performed Allegheny College (Feb. 2003).

Associate Professor Barbara Wallace Grossman
• Played Hecuba in Euripides' *Trojan Women,* directed by Virginia B. Johnson (Balch Arena Theatre, Apr. 2003).
• Auditioned Massachusetts applicants to the British-American Drama Academy's summer programs in London and Oxford.

Assistant Professor Don Weingust
• Director, *Twelfth Night, or What You Will* (Balch Arena Theatre, Apr. 2003).

Theresa Cedrone
• Played Jan in the Chatham Drama Guild's production of Alan Ayckbourn's *Bedroom Farce* (Jan./Feb. 2003) and Titania in *A Midsummer Night's Dream* in a production co-sponsored by the Cape Cod Community College and the Payomet Performing Arts Center in Truro (July 2003).
• Cast in a featured role in *Crossingways,* an independent film produced by the "Christian Film Brotherhood" and shot on location in Cape Code (filming to take place after comps) (July 2003).

Emma Dassori
• Directed students in adapting three short stories by Middle Eastern women writers for the final production at Boston U. Summer Theatre Institute for high school students (Summer 2003, where she also directed a presentation of scenes from Restoration comedy.

Lucas Dennis
• Produced and directed a documentary film, *The House of Quality*, included in the Lost Theatres of Somerville exhibition at the Somerville Museum (May 2003).
• Directed *7 & 7*, Industrial Theatre (Jan. 2003).
• Directed *Summer Shorts*, Hovey Players (July 2003).

Kyna Hamill
• Member of chorus, *Lysistrata* Project, directed by Kim Mancuso, Boston Center for the Arts (Mar. 2003).
• Fight choreographer, *Dangerous Liaisons*, Pen Paint & Pretzels, Balch Arena Theatre (Nov. 2002).

Jacqueline Romeo
• Director and playwright, *Scandal on the Stage: Banned Theatre in Boston*, Old South Meeting House, Boston (Spring 2003), a documentary-burlesque tracing the history of Boston's stage censorship.
• Asst Director and dramaturg, *Dante at the Gardner*, Isabella Stewart Gardner Museum, Boston (Spring 2003), an intercultural event using Cambodian, Balinese and Turkish performers in five cantos from Dante's *Inferno*.

Chris Scully
• Designed and installed a new repertory lighting plot for the McCormack Theatre, University of Massachusetts at Boston.
• Named Artistic Director of the Industrial Theatre, for which he staged *The Winter's Tale*, Industrial Theatre, seen at Taunton, the Borderland State Park, Easton, and the Harvard Summer School.

Valerie Smith
• Directed *As You Like It*, Climenhaga Fine Arts Center, Messiah College, Grantham, Pa. (Apr. 2003).
Susan Thompson
- Directed *Lysistrata*, Boston Center for the Arts Cyclorama bulding, to protest the US intervention in Iraq.
- Directed *Ten Minute Dad*, Boston Theatre Marathon 2003
- Directed *Life is a Dream* and *The Skin of Our Teeth*, Commonwealth School.
- Performed *This Shining Earth: Esta Tierra Relucienta* at numerous Massachusetts schools.
- Performed sections of Molière's *L'Avare* at Bedford Public Schools.

Laurence Tocci
- Had a staged reading of his play *The Ghostlight* at the Company of Angels Theatre in Los Angeles, which is currently mounting a full production of the play.

Olivia Turnbull

NON-TUFTS AFFILIATIONS AND OTHER ACADEMIC AND PROFESSIONAL ACTIVITIES

Professor Laurence Senelick
- Evaluator of projects for the National Endowment for the Humanities, Fulbright Scholarships and John Simon Guggenheim Foundation.
- Executive Committee, American Society for Theatre Research
- Consultant, search for new Theatre Chair, Brandeis University
- Member, President's Graduate Education Council
- Advisor on promotion and tenure for School of Slavic Studies, University of London; Stanford University; Columbia University; University of New South Wales.

Associate Professor Barbara Wallace Grossman
- Attended the Summer Institute for Teaching and Learning with Technology, Tufts University (May 2003).
- Attended "Teaching the Holocaust, Facing History and Ourselves" Summer Institute (July 2003).
- Vetted MS. for the University of Michigan Press.
- Affiliated with the American Repertory Theatre Advisory Board, Chair, Nominating Committee; Association for Theatre in High Education Advocacy Committee;
Commonwealth Shakespeare Company Board; Klezmer Conservatory Foundation Board; New England Theatre Journal Editorial Advisory Board; StageSource Board
• U.S. Holocaust Memorial Council Presidential Appointee; member of the Academic Committee and Collections and Acquisitions Committee.

Assistant Professor Don Weingust
• Serves as a member of the Tufts Computer Facilities and Usage Committee; chairs the World Wide Web Committee; is Departmental Library Liaison; tutors other department members in PowerPoint.
• Is preparing for a second marathon, the New York City Marathon on Nov. 2.
• Coaches a girls' travel soccer team in Winchester, Mass.

Adjunct Professor Tom Connolly
• Completed cataloguing the John Mason Brown papers at the Harvard Theatre Collection.
• Continued as managing editor of The Eugene O'Neill Review.
• Researched the Hofschau spieler and medals struck for theatre artists at the Vienna Theatre Museum.

Emma Dassori
• Lectured on 19th-century American women's suffrage drama for an undergraduate women's studies seminar at Pine Manor College (Oct. 2002), and a graduate theatre seminar at Emerson College (Apr. 2003).
• Taught acting at Boston U. Summer Theatre Institut for high schools students (Summer 2003).

Danielle Herget
• Taught a Dramatic History and Literature class, and a speech class at Emmanuel College, Boston; and acting and speech classes at Fisher College, while serving as faculty advisor for the drama club at Fisher.

Jacqueline Romeo
• Instructor, World Drama in Its Context, and directed graduate study, Modern World Drama, Emerson College, Boston, Mass. (Fall 2002/Spring 2003).
• Faculty Adviser, Team Players, Youth Theatre (ongoing).

Valerie Smith
• Sider Institute for Peace Studies Task Force, 2002-present.
• American Federation of Television and Radio Artists (AFTRA)
• Association for Higher Education; American Society for Theatre Research; International Federation for Theatre Research

Susan Thompson
• Lecturer in Theatre Studies, Boston College.
• Taught acting Commonwealth School, Boston, and Fortson Studio.
• Led theatre and games workshop, C.A.S.E., Michoacan, Mexico.

Laurence Tocci
• Taught a course "The Making of Machismo: Constructing the Masculine Idneity in American Popular Culture," at the Tufts Experimental College (Spring 2003).
• Visited the Luther Luckett Corretional Complex in LaGrange, Ky, the Missouri Eastern Correctional Center in Pacific, Miss., and various other locations in New York and elsewhere for research on his dissertation on theatre programs in American prisons.

Olivia Turnbull
• Taught courses in World Drama and Women in Theatre at Emerson College, and Acting Styles at Pine Manor.

ALUMNI NEWS

DICK ARNOLD
Starred in the film Art and Della, shot in Boise, Idaho (2001) and an award-winning short It Just Is playing God. He also played the title role in Rupert, one of five segment in The Family Hayes, and the grandfather in Living Life. He is now directing for the stage.

JANE BALDWIN

JOEL BARAD
Is executive director of global new business for Wunderman, a division of Young & Rubicam, one of the oldest and largest direct-marketing communications firms in the world. He enjoys raising money for charities, subscribes to the Metropolitan Opera, and, with his wife, spends one week each summer at the Stratford Festival in Ontario. He encourages friends to call him at 212 210-4381.

TSAI CHIN
Played the mad grandmother in Garcia Lorca's House of Bernarda Alba at the Mark Taper Theatre, Los Angeles, with Chita Rivera (Sept. 2002). She then appeared in a Movie of the Week called The Diary of Ellen Rimbauer, produced by Stephen King. In September 2003, she performed at the Hollywood Bowl in front of 18,000 people, reciting the poetry of Li Po, Li Qinzhaor, and Amy Tan to music by Ravel, Puccini, Mahler and Tan Dun played by a 120-piece orchestra.

DENISE COLE

KALMAN BURNIM
Is preparing the third in a series of catalogues for the Garrick Club. This one, entitled Brief Lives, includes biographies of artists and subjects in the Garrick Club collection of paintings and sculptures. He also serves as a consultant to the Garrick database project at the Folger Shakespeare Library.

ANTHONY CORNISH
Has been directing at Wittenberg University in Springfield, Ohio, where he staged his fifth Midsummer Night's Dream, as well as The Good Person of Szechuan and Philaster, or Love Lies Bleeding. He expects to be back at the Pearl Theatre in New York in Spring 2004 to do a sequence of medieval Mystery plays.

SHERRY DARLING
Received an Outstanding Academic Performance Award from Tufts in 2002, before finishing her dissertation. Afterwards, she has worked as research assistant at the Mary Baker Eddy Library for the Betterment of Humanity, answering external and internal queries on historical and contemporary topics, for The Magazine of the Mary Baker Eddy Library, among others, providing expertise in nineteenth-century women's history and gender construction, and assisting on-site scholars in the Research Room. She presented "The Beau Ideal: Cross-dressing women on the late nineteenth-century stage" at the Women's History Month Banquet, University of Maine-Farmington.

ALBERT J. DeGIACOMO
Was promoted to Associate Professor of English and Theatre at Berea College in May 2003. His book T. C. Murray, Dramatist: Voice of Rural Ireland was published by Syracuse University Press (Jan. 2003), and he is currently researching the Irish dramatist Frank J. Hugh O'Donnell. He received a Berea College Creative Research Project grant, and presented some of his findings at the American Conference for Irish Studies (Feb. 2003) in Chattanooga and at the June national ACIS meeting in Minneapolis. He received the first certificate in Teaching English as a Foreign Language by the Irish Dept of Education (July 2003). In Oct. 2002, he played the role of Sir Charles Marlowe in She Stoops to Conquer (Berea College Theatre Laboratory) and in November directed a staged reading of Flight by Arthur Giron.

ANNE-MARIE DITTMANN
Was appointed Audience Enrichment Manager for the Arena Stage in Washington, D.C.,
in July 2002, to administer and develop a wide range of adult education programs relating to the theatre's artistic mission. These include post-show discussions, a Meet the Artist series, a round-table discussion series, a speaker's bureau, a lecture series presenting a psychoanalytic perspective of select productions, and an annual symposium. In March 2003 David Krasner appeared as a panelist on the symposium *Ain't Misbehavin': Cultural Capital and the Dynamics of African-American Performance*. She has also contributed to the dramaturgical articles published in the Arena Stage programs and performance journals; and is a member of Literary Managers and Dramaturgs of the Americas, ASTR and ATHE.

**DAVID ELIET**

Spent September through November 2002 in Kirovohrad, Ukraine, directing his play *Ismene* at the Little Globe Theatre and teaching acting at the Kirovohrad Pedagogical Academy, which awarded him an honorary doctorate. A Ukrainian translation of the play was published in the journal *Vsevit*. Of his other plays, *The Gifts of Obadiah Oak* was published by Anchorage Press and produced at the Merry-Go-Round Playhouse, *The Coyote Stories* was produced at Circle in the Square's Suitcase Theatre, and *The Spirit of Life* and *Three Japanese Ghost Stories* at various schools. He won the Whip City Radio Drama Contest of Westfield State College, and was a finalist in three other drama competitions.

**GARY GENARD**

Conducted several workshops on public speaking, executive media and communication skills for women for the U.S. State Department, Washington D.C. (June-July 2003), Boston Women Communicators (Mar. 2003) and Institute of Electrical and Electronics Engineers, Waltham, Mass. He published a number of articles on public speaking in *Campaigns & Elections, Harvard Management Communication, Court Call* and *Reflector* (Nov.-July 2003). He also taught public speaking and communication at Tufts and Simmons College.

**MARC GORDON**

Died suddenly on July 13, 2003. He had been an Assistant Professor at Saginaw State University, Michigan, where he directed many plays including *The Laramie Project* (2003). His publications include "Salvaging Strasberg at the fin de siècle" in *Method Acting Reconsidered: Theory, Practice, Future* (St Martin's, 2000) and book reviews in *Theatre Survey* (May 2000) and *New England Theatre Journal* (2002). He leaves a wife and three children.

**STACY KLEIN**

Continues at the Artistic Director of Double Edge Theatre. She was responsible for the scenario, conception and direction of *Relentless*, which toured as the featured performance of the Confrontations Festival in Lublin, Poland; the Arhus Theatre in Budapest (Oct. 2002); the Charlestown Working Theatre, Boston (Nov. 2003); and Trinity College's Austin Art Center, Hartford, Conn. (Mar. 2003); and of *UnPossessed*, Part One, based on Don Quixote, at the Farm, as part of their training project Ex-CHANGE, with guest artists and students from Hungry, Poland, Argentina, Chile, Norway and the U.S. The latter show received awards from the NEH award and the Trust for Mutual Understanding, the former received a touring award from the New England Foundation for the Arts. She also served as a participant on East-West Theatre
Exchange, at the Confrontations Festival in Poland (Oct. 2002).

JEFFREY MARTIN
Is, after fifteen years at Roger Williams University, in his words, "spending the year on the dark side as an administrator," serving as interim Associate Provost. He maintains his hold on reality by continuing to teach acting and Asian drama in the Theatre Department, and most recently directing Art, Servant of Two Masters, and O'Neill. He continues to run their London Theatre Program, which was patterned after the original Tufts-in-London program.

HEATHER NATHAN
Continues as Director of Graduate Studies in Theatre at the University of Maryland, College Park, and is currently a Non-resident Fellow at the W. E. B. Du Bois Institute for Afro-American Research at Harvard University. She has just published Early American Theatre from the Revolution to Thomas Jefferson. Into the Hands of the People (Cambridge University Press, 2003).

TONEN (formerly SARA) O'CONNOR
Has been a full-time Zen priest in Milwaukee for the past six years.

SAŠA PERUGINI
Will have a collection of autobiographical short stories, Intimo Abecedario, published by Prospettiva Editrice in Rome in March 2004. She has also written and recorded a song with the Italian artist Fabrizio Modesti, and has attended a communications course at the University of Siena. She recently purchased a house in Arezzo.

KATHLEEN SILLS
Is Assistant Professor at Merrimack College, where she acted in Richard Lowell's Augustine, and directed staged readings for New York by David Rimmer and The Racing Life by Steven Totland (Nov.-Sept. 2003). She introduced a new course on Women in Theatre, and attended a workshop on "Creating Theatre from Documentary Sources" at the Ko Theatre Festival, Amherst College (July-Aug. 2003). She serves on several committees at Merrimack, as well as on the Board of Directors of Life Story Theatre, Walpole, Mass. and adjudicated the finals of the English Speaking Union's Shakespeare Competition in Boston (Feb. 2003). She also appeared as panel moderator for "The Artist Responds," Merrimack College ARTMARCH.

JENNIFER STILES
Served as director/coordinator for a staged reading of Lysistrata for The Lysistrata Project, East Bridgewater, Mass. (Mar. 2003). She delivered the paper "From servant to citizen: making a 'man' of the stage Irishman in the early Republic" at the Society of Early Americanists Biennial Meeting, Providence, R.I. (Apr. 2003), and served as chair for "Struggling with stereotypes: women of the Irish Renaissance Theatre," at the ATHE Annual Meeting, N.Y.C. (July 2003). At Boston College, she took a workshop on WebCT on-line course design workshops, Academic Technology Week (May 2003); was invited to participant in the Benjamin Elijah Mays Institute Mentoring Workshop for the African-American, Hispanic and Native
American Student programs (Aug. 2003); and was a faculty fellow at Medeiros Townhouse A. At the ASTR conference annual meeting, she was co-coordinator of the Junior/Senior Scholars Brown Bag Luncheon.

**NANCY TAYLOR**

Is now chair of the English and Theatre Department at MacMurray College, where she just directed *Romeo and Juliet*. She gave a paper "An act of courage: a movement for theatre's class final project on September 11". Her book *Women Direct Shakespeare on the 1990s American Stage* is about to be published by Fairleigh Dickinson University Press.

**GWENDOLYN WALTZ**

Presented a paper entitled "2-D? 3-D? The technology and aesthetics of dimension in early cinema and turn-of-the-century stage performance" at the 7th International Congress of Domitor, Cinémathèque québécoise, Montreal; it was published in *Cinema & Cie* (Summer 2003). She has created two videos: the first, with her stepson Nick Pentzell is being used in diversity and special education classes at colleges and universities in several states, disability agencies in Pennsylvania and by autism living and working as part of state-wide autism workshops and in advocacy of Pennsylvania's autism legislation for an autism waiver. So is the other about Pennsylvania's autism pilot program. She attended the ASTR meeting in Philadelphia (Nov. 2002).

**KATHY WEINSTEIN**

Presented a public lecture, "Boston's historic theatres: A turbulent past and promising future," at the Waltham Public Library, Waltham, Mass. (Nov. 2002). She also delivered a paper, "Drama/Theatre/Performance at the Scene of Modernism(s)" at the Modernist Studies Association Fourth Annual Conference, University of Wisconsin, Madison (Oct. 2002).

**TIMOTHY WUTRICH**

Is living in Savoie, France, with his wife Annie, and teaching French and English literature at the Université Catholique de Lyon. He is currently applying for positions at French state universities as a *maître de conférence*. Meanwhile, he’s attending performances of Molière in French and Schiller in German (in Switzerland) and enjoying easy access to historical buildings, great museums and concert halls.

**MICHAEL ZAMPELLI**

Published "Trent revisited: a reappraisal of early modern Catholicism’s relationship with the *commedia italiana*" in the *Journal of Religion and Theatre* (Fall 2002) and presented the paper "Contending with *Corpus Christi*: securing the rights to stage spirituality" at the ASTR meeting in Philadelphia (Nov. 2002). He continues to teach courses on performance and culture, gender and sexuality, and the *commedia dell’arte* at Santa Clara University, where he was appointed Director of the Medieval-Renaissance Studies Program. He also serves on the leadership team for the Loyola Residential Learning Community and the LGBT Staff and Faculty Alliance. He directed *Patientis Christi Memoria* by Johannes Staudt (1965), the first modern revival of this Viennese Jesuit opera at Boston College (Nov. 2002), and Gozzi's *King
Stag at Santa Clara.