Greetings from the construction site that is currently Aidekman Arts Center! As the new music building slowly rises outside my office windows, I feel like the protagonist of Strindberg's *Dream Play*, his life measured by the gradual and oneiric erection of a castle. If only the unending noise and disruption were a dream!... These newsletters seem always to begin by announcing how busy the past year has been, and this one was no exception. Three dissertations came to fruition, and several of our alumni found new positions in academe. Our new associate professor, Claire Conceison, offered a seminar in Asian-American theatre and film, and I team-taught a new seminar on Theatre Iconography with Judith Wechsler of the Art History Department. Assistant professor Don Weingust had a junior faculty leave to work on his book on the First Folio. The Graduate Symposium in the spring was made up of our own students, who spoke about the interdisciplinarity of their current research. As you will see, many of them are making appearances at academic conferences across the country. This coming Fall our program will be heavily represented at ASTR, for I shall be giving a plenary paper, Barbara Grossman, Downing Cless and Don Weingust will all be chairing seminars, and our students and alumni will be populating seminars and research groups. Teaching stipends continue to be augmented, and new awards and incentives have been instituted. The Collins fund allows our graduate students ever more support for their research and travel. Our incoming class of six is a diverse group with varied interests. I trust, as was said of the acts in Nicolet's variety theatre in 18th-century Paris, that we go *de mieux en mieux*.

Laurence Senelick
Director of Graduate Studies

**Ph.D. DISSERTATIONS COMPLETED**

Brian Cronin. "With Seven Sinnys Sadde Beset: The Iconography of the Deadly Sins and he Medieval Stage".

Valerie Smith. "From Text to Performance: The Lydia Thompson Burlesque Company on the Nineteenth-century British and American Stage".

Olivia Turnbull. "Bringing Down the House: The Inevitable Crisis in England's Regional Theatres, 1974-1997".

**PUBLICATIONS**

Professor Laurence Senelick
- Edited and translated the Norton Critical Edition of Anton Chekhov's *Selected Plays*
(W. W. Norton, 2005).

- "Театр Чехова в США (1960-1980)," in Чехов в мировой литературе.


- "Who Are You Calling Monster?", Balch Arena Prologue for Monster, (Feb. 2004).
- "Professor's Row/Laurence Senelick," Tufts Magazine (Spring 2005) [interview].

Associate Professor Barbara Wallace Grossman

- Signed contract for A Spectacle of Suffering: Clara Morris on the American Stage (Southern Illinois University Press).

Associate Professor Claire Conceison


Assistant Professor Don Weingust


Adjunct Professor Tom Connolly

- "Get the guests -- Coward style," Balch Arena Prologue (Spring 2005).

Virginia Anderson


Natka Bianchini

**Emma Dassori**
- "Marsha Norman" and "'night Mother," *Encyclopedia of Modern Drama* (Grolier/Scholastic Librtry, 2005).

**Stephen Kuehler**

**Meron Langsner**
- "Tony Kushner's *Angels in America*: a world in need of salvation," All about Jewish Theater.com, Academic Resources section (repr. from Brandeis *Graduate Journal*)
- "Racing the Clock" at the Boston Film Festival, Waltham *Daily News-Tribune* and Wayland *Town Crier*.
- "Stage combat in Monster," *Grad Grind Newsletter*, Tufts

**Adrienne Macki**

**Karolina Wróbel**

**PAPERS DELIVERED, PANELS AND CONFERENCES ATTENDED**

**Professor Laurence Senelick**
- "On translating Chekhov," Dept of Russian, Trinity College, Dublin (Mar. 2005); Dept of Theatre, University of Seattle (Apr. 2005).
- Program committee, American Society for Theatre Research conference in Las Vegas (Nov. 2004).

**Associate Professor Barbara Wallace Grossman**

- "Something appealing, something appalling, something for everyone: changing tastes in American musical theatre," Seminar co-chair, ASTR annual meeting, Las Vegas (Nov. 2004).
- "American, the arts and the future: supporting a vital culture," Opera Boston Innovation Gala, Cutler Majestic Theatre (Sept. 2005).

**Assistant Professor Claire Conkison**

- Panelist, "The Global and the Territorial: the disciplining of performance studies and Asian theatre studies" and "Zones of discomfort: (co-)opting the academy in urban Asian theatre," Psi (Apr. 2005).
- Panel co-organizer and participant, "Performing imperialism and cultural otherness in modern East Asia," American Comparative Literature Association.
- "Occidentalism and staging the American in China," Hawaii International Conference on Arts and Humanities (Jan. 2005).
- Attended International Convention of Asia Scholars, Shanghai (Aug. 2005) and IFTR, University of Maryland (June 2005).
- "Drama and the city," Community-based theatre workshop, Asia Contemporary Theatre Festival, Shanghai Dramatic Arts Centre (Sept. 2005).
- "Dignity and Student Wife: woman at center stage in China's new nationalism," Davidson College (Feb. 2005).
- "Taming the foreign and staging cultural difference in China," University of Hawaii (Jan. 2005).

**Assistant Professor Don Weingust**

- Attended the Shakespeare Association of American conference in Bermuda (Spring 2005).
- Attended the Association for Theatre in Higher Education conference in San Francisco (Summer 2005), where he was proud to hear the excellent contributions by Tufts graduate students.

**Adjunct Professor Tom Connolly**
- "Cosmopolitan nationalist: Alexander Moissi the actor without a country," IFTR conference, University of Maryland (July 2005).
- Moderated discussion with playwright Israel Horovitz for The Alarm Clock Theatre, Boston Center for the Arts (Dec. 2004).

Virginia Anderson
- "You hip to Buffalo? The hidden heritage of African American theatre in Western New York," Theatre History Focus Group debut panel, ATHE, San Francisco.

Kristin Baker

Natka Bianchini

Brian Cronin

Emma Dassori

Sean Edgecomb
- "'It was simply human': gender subversion in children's performance," Queer and Gender Studies Conference, Sonoma State University, Sonoma, Cal. (June 2005).

Kyna Hamill

**Meron Langsner**

• "Ritual, spontaneity, violence and morality: A performance theory analysis of the practice of Kata in Karate-Do," Tufts Graduate Student Research Symposium.

• "Interdisciplinary research in portrayals of onstage violence," Drama Dept Graduate Colloquium.

• Leader, breakout session at the First Annual Theater Without Borders Conference on alternative theatre company organization.

• "Martial arts, media and mythology," guest lecture for Asian American Literature and Film, Tufts Summer School.

**Adrienne Macki**


• "Eulalie Spence: fusing folk art and political drama," African American Literature and Culture Society, American Literature Association (May 2005)


• "19th-century American woman playwrights: dramatic representations of the 'New Woman',' Midwest American Cultural Association (Oct. 2004).

**Rachel Mansfield**

• "Men of genius have no visible fathers: fathers and sons in You Never Can Tell and Major Barbara," International Shaw Symposium, Niagara-on-the-Lake, Canada (July 2005).

**Jacqueline L. Romeo**


**Chris Scully**

• "Baker's Pilgrims: society and the individual at the Plymouth Tercentenary Pageant," MidWest Theatre Conference, Kansas City.

• "Peter Quince's Parcell Players: Actor's Roles in A Midsummer Night's Dream," Wooden O Conference, Cedar City, Utah, part of the Utah Shakespeare Festival.
Karolina Wróbel
- "The sexually idealized front: constructing the body in online dating," 12th Annual Humanities Graduate Conference, University of California at Riverside (Apr. 2005).

**HONORS RECEIVED**

Professor Laurence Senelick
- Cited by sophomores and graduating seniors as contributing to their intellectual and personal development.
- Received 3-year annual research stipend from Dean of Arts, Sciences and Engineering.

Associate Professor Downing Cless
- Received two "significant impact" nominations in Senior Surveys and was identified by three sophomores as a faculty member who "contributed significantly to their intellectual and/or personal development."

Associate Professor Barbara Wallace Grossman
- Appointed to the Committee on Conscience for a three-year term (2005-8), United States Holocaust Memorial Museum, Washington D.C.
- Received Opera Boston's 2005 Innovation award for being a "cultural visionary" (Sept. 2005).

Associate Professor Claire Conceison
- Granted a FRAC Summer Faculty Fellowship to do research in China.

Assistant Professor Don Weingust
- Named Chair of the Tufts Faculty committee on computing, the Computer Facilities and Usage Committee.
- Awarded a grant from the Tufts Critical Thinking program for facilitating revisions to the introductory Comedy and Tragedy course (Drama 1).

Virginia Anderson
- Elected Graduate Student Representative for ATHE's Theatre History Focus Group.
- Received a grant from Tufts Provost's office to conduct research in China about the theatre's response to the AIDS epidemic; findings to be presented at the ASTR conference in Toronto.

Kristin Baker
- Her theatre company Rough & Tumble was awarded a "Best of Boston 2005" citation in the Boston Phoenix and received a grant from the Haymarket People's Fund.

Natka Bianchini
- Won the Kalman A. Burnim Prize for Scholarly Excellence in Drama.
Emma Dassori
  • Tufts University Graduate Student research award (Oct. 2004).

Meron Langsner
  • Grants to attend Last Frontier Theater Conference, Alaska, from Jewish Center for
    Culture and Creativity, Tufts Graduate School, Tufts Hillel and the conference itself.

Helen Lewis
  • Received a fellowship to the Teaching Institute, Tufts (Summer 2005).

Adrienne Macki
  • Received a research grant-in-aid from the Graduate School for hr project "African-
    American Women Playwrights of the Harlem Renaissance."
  • Thomas F. Marshall grant, American Society for Theatre Research (Spring 2005).
  • Ronald Byrdon scholarship, International Shaw Society (Spring 2005).

Dassia Posner
  • Received a CLIR/Mellon fellowship, 11 months of funding, to carry on research in
    Hoffmann on the Silver Age Russian stage, her dissertation topic.

Jacqueline L. Romeo.
  • Appointed Secretary/Treasurer, Affiliated Faculty of Emerson College.

Christopher Scully
  • Obtained a Tufts Graduate School grant to conduct research trips to Shakespeare and
    Company, Lenox, Mass.; the Utah Shakespeare Festival, Cedar City, Utah; and the Globe of the
    Great Southwest, Odessa, Texas.
  • Secured a grant from the Massachusetts Cultural Council to further Industrial
    Theatre's community and educational program.

Karolina Wróbel
  • Introduction to Acting section selected by graduating senior as an exceptional college
    course, "fun, enjoyable, good student-teacher relationship built"

  PERFORMANCES AND OTHER CREATIVE WORK

Professor Laurence Senelick
  • Directed Monster by Neal Bell at the Balch Arena Theatre (Feb. 2005).
  • Translation of Three Sisters by Anton Chekhov performed at Bates College, Lewiston,
    Me (Mar. 2005).
  • Reading of I. B. Singer's "Gimpel the Fool" and "By the Light of Memorial Candles,"
    Tisch Library, Tufts University (Oct. 2004).

Associate Professor Barbara Wallace Grossman
• Served as advisor to and appeared in *Only Faster*, Joan Micklin's film on Jewish comediennes (Sept. 2004).
• Directed *Parade*, Balch Arena Theatre (Fall 2004).
• Sang with the Tufts Chorale (Spring 2005).

Associate Professor **Claire Conceison**
• Translated *Behind the Lie* (*Huangyan beihou*) by Yu Rongjun, commissioned by Asian Cultural Council; public reading staged at Tufts (Nov. 2004).
• Brought 8 guest artists to Tufts campus 2004-05.

**Kristin Baker**
• Directed *The Conference Room* for Industrial Theater's Soap Box Derby.
• Wrote and directed play for Magic Circle (Summer 2005).

**Emma Dassori**
• Directed *Homestead*, an adaptation of the novel by Rosina Lippi (Boston University Summer Theatre Institute, Summer 2005).
• Acted the role of Lucy in the film *Linus* (GoPicture Productions, June 2005).

**Sean Edgecomb**
• Premiere of his original play *Tales from a Blessed Moon*, performed by Ashland Players, Ashland, Mass. (Apr. 2005).

**Kyna Hamill**

**Meron Langsner**
• Plays performed:
  *Bystander 9/11* (Brandeis U.; Tufts U.);
  *Whining for Godot* (Devanaugh Festival, Boston; Last Frontier Festival, Alaska);
  B'Shalom (4th Place Winner, ATHE Playworks Contest); Last Frontier Theatre Conference Playlab, Valdez, Alaska, where it was voted audience favorite; restaged there);
  *Jimmy Jim Jim & The M.F.M.* (Independent Submarine Festival of Solo Performance, Cambridge, Mass.; Last Frontier Fringe Festival, Valdez, Alaska);
  *They're Playing Your Song* (Brown Couch Theatre Co., Chicago Actor's Theatre; Gone in 60 Seconds, Brooklyn College, NYC);
  *The Name of the Horse* and *The Case Against Vampirism* (Gone in 60 Seconds).
  *Waiters for Godot, Road Rage* and *Pet Tricks*; (Harrogate Theatre, England).
• Fight director, *Parade, Monster, Newsies, Pillowman* (Tufts Arena Theatre)
• "Fire Trinity" segment of Circles of Light 5, internationally distributed pyrotechnic performance DVD.
- Shakespeare Now!‘s Sonnet-thon.
- Performed in 3 plays at the Last Frontier Theatre Conference Playlab and 4 at their Fringe Festival, and at the Independent Submarine 1x1 Festival of Solo Performance.
- Teaching Associate, Movement/Armed Stage Combat, Boston U. Opera Institute.

Helen Lewis
- Directed Bystander 9/11 by Meron Langsner for Bare Bodkin, Tufts Univ.
- Original piece accepted by the Independent Submarine 1x1 Solo Performance Festival, Cambridge, Mass. (May 2005).

Adrienne Macki
- Played "The Angry Vagina," The Vagina Monologues by Eve Ensler (Tufts Univ.).
- Played Athena, Fight or Flight by Susan Corso (Boston Playwrights' Theatre, Aug. 2005).
- Dramaturg, Parade (Balch Arena Theatre).

Jacqueline L. Romeo
- Barong and Kecak, Caliban Remembers: A Balinese Tempest. La Mama, New York (Fall 2004).
- Performer, Theory: Echoland by Eugene Tan, Berwick Research Institute, Boston (Mar. 2005).
- Director of multi-media production, Game of Patience by Abla Farhoud, Actor's Workshop, Boston, Fall 2004.

Chris Scully
- Directed Industrial Theatre's tenth-anniversary production of Twelfth Night, which toured to Taunton, Easton, Cambridge, Cotuit and North Truro.
- Designed lights for UMass Boston's winter and spring dance concerts.

NON-TUFTS AFFILIATIONS AND OTHER ACADEMIC AND PROFESSIONAL ACTIVITIES

Professor Laurence Senelick
- Executive Committee, American Society for Theatre Research.
- Member, Distinguished Scholar Committee; and Graduate Program Evaluation Committee, ASTR.
Associate Professor **Downing Cless**
- Continues to serve on the Board of Directors of Underground Railway Theatre.

Associate Professor **Barbara Wallace Grossman**
- Presidential appointee, U.S. Holocaust Memorial Museum Committee on Conscience.
- Co-chair, Tenth Anniversary Commemoration, New England Holocaust Memorial
- Statewide Steering Committee member, Campaign for Cultural Facilities
- Member, Board of MassEquality, a coalition of organizations defending Massachusetts' equal marriage rights for same-sex couples.
- Member, Advisory Board, American Repertory Theatre.
- Member, Board of *StageSource*
- Kahan Prize Committee Chair, American Society for Theatre Research.
- Trustee, Klezmer Conservatory Foundation.
- Adjudicator, Theatre History Debut Panel, ASTR
- Moderated discussion with guest artist Anna Deavere Smith, Lincoln Filene Center (Feb. 2005).

Associate Professor **Claire Conceison**
- Referee for MSS. and grants for MacArthur Foundation, Palgrave/Macmillan, HK
- Summer scholar mentor for contemporary Korean theatre, 2005.
- Accompanied Virginia Anderson on China research trip, interpreting, providing contacts and access to archives.

Assistant Professor **Don Weingust**
- Spent Fall semester 2004 on research leave turning his study of acting from Shakespeare's First Folio into a book, and developing his ongoing research agenda in the areas of Shakespearean text and performance.

Adjunct Professor **Tom Connolly**
- Tenured as Associate Professor, English Dept., Suffolk University. Featured professor in its Freshman View book and on the university homepage.
- Consultant on George Jean Nathan and Tennessee Williams for *The New Yorker* magazine (May 2005).
- Consultant for the Annapolis Symphony Orchestra in search for new music director 2004-05.

**Virginia Anderson**
- Member of ASTR, ATHE, IFTR, ADS, National Identity/National Culture research group of ASTR, Political Theatre working group of IFTR.
- Founded Tufts Graduate Organization for Arts and Theatre (GOAT) to encourage and facilitate theatre scholarship and production within the Tufts graduate student community.
- Captain of the Tufts Drama and Dance Team for the 2004 AIDS walk, raising over $1500 for AIDS services, education and research in the Boston area.
• Completed Tufts Summer Institute on College Teaching, co-teaching "Aristophanes in Athens" with Prof. Peter Reid.

Natka Bianchini
• Started teaching as adjunct professor at Boston College.
• Conducted doctoral research at the Mandeville Special Collections Archive at University of California at San Diego, on Alan Schneider's directing Samuel Beckett's plays in the US.

Brian Cronin
• Taught Literary Foundations and Masterpieces of French Narrative, Poetry and Drama, Emerson College (2004-5)
  • Taught Introduction to Theatre and Modern Drama, Boston College (2004-5).

Emma Dassori
• Taught beginning acting, introduction to the theatre and theatre for children, Pine Manor College (2004-5).
• Member of Northeast Popular Culture/American Culture Association, Association for Theatre in Higher Education, and American Society for Theatre Research.

Kyna Hamill
• Archival research on Edward R. Murrow for the film Good Night and Good Luck (Apr. 2005).
• Photo editor, A Corner of the Clubhouse by Sol Gittleman (Summer 2005).

Adrienne Macki

Rachel Mansfield
• Member of Theatre Library Association, National Notary Association, International Shaw Society, ACTR, ASTR, ATHE.

Jacqueline L. Romeo
• Taught courses in world drama and popular entertainment, along with directed study, at Emerson College.
• Trained in Digital Storytelling Workshop, Emerson College (July 2005).
• Trained in Clowning workshop, Cirque du Soleil, Montreal (June 2005).

Chris Scully
• Taught stage lighting at the University of Massachusetts, Boston.
• Coordinated Taunton High School's Shakespeare Competition, held as part of the English-Speaking Union's National Competition.
JANE BALDWIN, Ph.D., continues to teach at the Boston Conservatory. She presented a paper, "Bridging the divide: Jean Gascon's Othello at the Stratford Festival" at the ATHE 2004 conference; and received the Heather McCallum grant from the Association for Canadian Theatre Research in support of her book on the Québecois director Jean Gascon.

NOREEN C. BARNES, Ph.D., was awarded a research leave for the fall 2005 semester from the School of the Arts of Virginia Commonwealth, where she is Director of Graduate Studies in the Theatre Dept. She will be completing research on the life and career of Robert Craig, a nineteenth-century American performer, playwright and painter. During 2004-5, she was asked to join the Board of the Richmond Triangle Players, the gay and lesbian theatre company in Richmond, Va. She presented a paper, "Eros in the Archives," as part of the Performance Studies division of the National Communication Association conference, chaired a panel on queer activism at the LGBT pre-conference at ATHE, served as dramaturg for A Note on Sal Mineo by Merciee Jenkins and Two Gentlemen of Verona. She also gave guest lectures at Sacramento State and the University of New Hampshire, and published a performance review "Sexuality in the City," which accompanied the publication of Menopause and Desire, a solo script by Jenkins, in Text and Performance Quarterly (July 2005).

TSAI CHIN, M.A., is playing the wicked "stepmother" in an indie film The Year of the Fish, a new dark version of Cinderella; Sandra Ho's frivolous mother in the new hit TV series Grey's Anatomy; and the crippled Auntie in the film of Memoir of a Geisha.

MARK COSDON, Ph.D., is now in his fourth year as Assistant Professor of Theatre and Performance Studies at Allegheny College, where he directed The Shape of Things by Neal LaBute (Apr. 2005). He composed the bibliography for The Great Parade: Portrait of the Artist as Clown. An Exhibition Organized by the National Gallery of Canada and the Grand Palais of Paris, ed. Jean Clair (Paris: Gallimard; New Haven: Yale University Press, 2004), He also contributed entries on Herb Gardner, William Mastrosimone, Larry Shue and The Foreigner to The Facts on File Companion to American Drama, and a book review of From Travelling Show to Vaudeville by Robert M. Lewis to Theatre History Studies. He organized and served as co-chair of the Theatre History Symposium, Mid-American Theatre Conference, Kansas City, Mo. (Mar. 2005), and presented two papers: "Train smash-ups made comic: the Hanlon Brothers' Le Voyage en Suisse" (ATHE, San Francisco, July 2005) and "Farting for money: the Flying Karamazov Brothers' Le Petomane" (ASTR, Las Vegas, Nov. 2004).

IRIS FANGER, Ph.D., held a visiting lecturer appointment in the Music and Drama Dept at M.I.T. (Spring 2005) to teach a course on 20th-century dance history. In May 2005, the Dance Alliance of Boston presented her with its Dance Champion Award, the citation reading "For being a key member of the greater Boston dance and arts community for 40 years." She continues to write about dance and theater for the Boston Phoenix, Christian Science Monitor, Dance Magazine, Dancing Times (London), and the Patriot Ledger.

ROBERT LEE HOTZ, M.A., was presented the Sigma Delta Chi award for excellence in journalism of the Society of Professional Journalists (2004), singling out his coverage of the space shuttle Columbia accident. He covers science and technology for the Los Angeles Times and was honored for a six-part series "Butterfly on a bullet," which detailed the investigation into the accident. He was also a finalist for the 2004 Pulitzer Prize in feature writing.

LUKE JORGENSEN, Ph.D., won the Outstanding Service Award of the Graduate Alumni Awards of the Tufts Graduate School.


DAPHNE LEI, Ph.D., is currently Assistant Professor in the Drama Department of the University of California, Irvine. Recent activities include organizing "Beyond Authenticity: Asian Theatre as Bridge," a round table at ATHE. She also presented two papers at ATHE: "Flirting with Americans: bridging the Asian and Asian-American communities in Chinese opera" and "Writing, carving and performing the Asian skin." Her book Operatic China: Staging Chinese Identity across the Pacific will be published next year by Palgrave Macmillan.

HEATHER NATHANS, Ph.D., is the Associate Chair and Director of Graduate Studies in the Department of Theatre at the University of Maryland. She is also director of the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, and recently completed a chapter on slavery and theatre for a forthcoming collection of essays on abolition in antebellum Pennsylvania. She served as guest associate editor for the upcoming issue of NETJ's "Spotlight on the Diaspora," while in the process of completing Lifting the Veil of Black: Studies in Sentiment and Slavery on the American Stage 1787-1861, which has just been accepted for publication by Cambridge University Press. Heather is in her second year as Conference Planner for the American Theatre and Drama Society, to be succeeded next year by fellow Tuftsonian Mark Cosdon. She is also co-chair of the "Diasporic Imagination" research group at ASTR. She is directing Measure for Measure this fall.

Daina Robins, Ph.D., continues to serve as chair of the Theatre Department at Hope College. She also completed her second years as a commission member of the National Association of Schools of Theatre (NAST). She directed Donna Spector's Golden Ladder and
Brecht's *The Good Person of Setzuan* for the academic program, *The Drawer Boy* for the Hope Summer Repertory Theatre, and *The Goat* for Actor's Theatre of Grand Rapids. As a founding member of Double Edge Theatre, she was excited to attend its New York debut at La Mama in November.

**JENNIFER STILES,** Ph.D., as lecturer at Boston College, taught 3 sections of "Introduction to Theatre." She also co-conceived and co-developed a demonstration module for a multimedia CD-ROM tentatively titled "Astonishing the Senses: An Interactive Mediabook on Theatrical Styles," with Associate Prof. Crystal Tiala. The Flash-based navigational framework and demonstration module was created with funding and staff support from Boston College's Academic Technology Services under their eLearning initiative. The mediabook is now in the research and writing phase. Jennifer also wrote "Immigration and Immigrants: Ireland and the Irish in America," for *The Encyclopedia of the New American Nation*, ed. Paul Finkelman (Charles Scribner's Sons). And she married Lynda Warwick, her partner of over 15 years, on 28 June 2005, in a ceremony attended by Prof. Laurence Senelick and alumna Heather Nathans.

**OLIVIA TURNBULL,** Ph.D., was offered a lectureship at Bath Spa University College in England, where she can design courses in her own fields of interest.

**GWENDOLYN WALTZ,** Ph.D., published "Confounding! Sense Deception and 'Film to Life' Effects' in *i cinque sensi dell'cinema/the five senses of the cinema*, ed. Alice Autelitano, Veronica Innocenti and Valentina Re (Udine: Forum, 2005). With David Mayer, she delivered "Latching-on to the affirmative? The historian's response to theatrical parody," at the historiography working group of the International Federation for Theatre Research conference at the University of Maryland (June 2005). *Outside/Inside*, her video about autism, created with Nick Pentzell was shown at disability film festivals in Brooklyn, Manhattan, Syracuse, San Francisco, Calgary, Moscow, Melbourne, Rio de Janeiro and Istanbul, and has won 4 awards. She a member of the Board of Directors of ALAW (Autism Living and Working).

**TIMOTHY WUTRICH,** Ph.D., is teaching at the Université Catholique de Lyon. He published "Narrative and allegory in Giambologna's *Rape of a Sabine,*" *Word & Image* 20, 4 (Oct.-Dec. 2004).

**MICHAEL ZAMPELLI,** S.J., Ph.D., is director of the Santa Clara University Center of the Performing Arts, where he teaches Performance and Culture, Medieval Theatre and Gender and Sexuality in Performance. He published a review of *Teatri di formazione: Actio, parola e immagine nella scene gesuitica del Sei-Settecento a Milano* by Giovanna Zanlonghi in Catholic Historical Review (2004). He spoke on "Creativity in education: the arts as a way of engaging the world" at the Johns Hopkins University Center for Talented Youth Odyssey Series (Apr. 2005) and served on the Author Meets Critics Panel: Andrew Sofer's *The Stage Life of Props* at the Comparative Drama Conference (Apr. 2005). He directed Marc-Antoine Charpentier's *Mors Säulis et Jonatha*; Boston College (Oct. 2004).