

**TUFTS UNIVERSITY
DEPARTMENT OF DRAMA AND DANCE**

ANNUAL NEWSLETTER OF THE GRADUATE PROGRAM

September 2011-September 2012

This has been, as usual, a packed year. We had on site a fully-staffed graduate faculty graced by Natalya Baldyga from Florida State and Noe Montez of Cleveland State University and the Cleveland Playhouse, respectively an eighteenth-century specialist and an expert in Latin-American theatre. We admitted ten new students, the largest entering class in some time, and are finding the seminar rooms a bit cramped for our numbers. For the first time, the Drama Department was asked to take part, as an equal partner, in the English Department's graduate student research conference, and four of our Ph.D. candidates made presentations. The Spring graduate symposium had translation as its theme, and its distinguished panel included Justin Keir of Harvard and Magda Romanska of Emerson College. Our alumni continue to be leaders in the field: Heather Nathans received the Tufts Graduate School Outstanding Career Achievement Award and was elected President of the American Society for Theatre Research; Mark Cosdon continued as President of the American Theatre and Drama Society; Full Professorships were bestowed on Anne Fletcher at the University of Southern Illinois and Daphne Lei at the University of California at Irvine. After long years of service, Downing Cless has decided to retire, and the university is permitting us to hire a senior faculty member as his replacement. So the coming year promises to be as event-filled and engrossing as the last.

Laurence Senelick,
Director of Graduate Studies in Drama

PH.D. DISSERTATIONS COMPLETED

Alyssa Brown Schmidt. *After History: Famine Plays of an Gorta Mor and the Holodomor*
(Adviser: Downing Cless)

Clayton Drinko. *Improvisation for the Mind: Theatrical Improvisation, Consciousness and Cognition* (Adviser: Downing Cless)

M.A. THESES COMPLETED

Michael Morris. *The Socialist Construction of the Moscow Theatre Festivals 1933-37*
(Adviser: Laurence Senelick)

Carl Wolff. *Turning a Cognitive Eye toward Cohan: Theater Scholarship at the Intersection of Cognitive Science* (Adviser: Downing Cless)

FACULTY

Holocaust studies, musical theater, and voice and speech are Professor **Barbara Wallace Grossman**'s primary interests. Much of her work in 2011-2012 was Holocaust-related. In February 2012 she directed Tadeusz Słobodzianek's *Our Class*, a controversial play loosely based on atrocities that took place in 1941 in Jedwabne, Poland. Prior to that, she participated in the Traumatic Structures Working Group at ASTR (November 2011) with a paper on "Trauma Drama: an Aesthetic of Traumatized Realism." In the spring 2012 semester, she taught *Imagining the Holocaust on Stage and Screen* at Tufts and spoke on Theater and the Holocaust in seminars at Harvard and Emerson. In addition to offering her popular course on the American musical again last year, she has introduced a new one on contemporary musical theater this fall. She spoke on *Car Talk: The Musical* at the Central Square Theater in Cambridge in June and served as the respondent on two musical theater panels at ATHE this summer. She also presented a paper at ATHE based on her experience as a member of the National Council on the Arts in the 1990s: "Culture Wars: Jane Alexander, an Embattled NEA, and the Theater of Politics." She is delighted to be teaching Voice & Speech: the Art of Confident Expression, for the second time this fall and to have used her own voice this summer as a member of the One City Choir performing with the Boston Landmarks Orchestra at the Hatch Shell. She continues to devote a great deal of time to service. Vice Chair of the Massachusetts Cultural Council, she is a member of its Executive, Advocacy and Grants committees. She represents the MCC throughout the year at site visits and special events across the state. She serves on the American Repertory Theater's Board of Advisors and the Newton Cultural Alliance's Board of Directors. At Tufts she continues as Ombudsperson of the Grievance Panel and Chair of the Academic Awards Committee. She also is a member of the Executive Committee of the Graduate School of Arts and Sciences, the Executive Committee of the Tisch College of Citizenship and Public Service, and the Academic Standing and Honors Committee. She holds faculty affiliations with the Judaic Studies program, as well as with CMS, ILVS and the Career Center. She also chaired ASTR's Marshall and Keller Grants Committee and completed three external promotion reviews.

Professor **Laurence Senelick**'s volume for the Library of America, *The American Stage: Writing on the Theatre from Washington Irving to Tony Kushner*, won the silver medal of ForeWord Magazine as the best anthology of 2010. He was also presented the Betty Jean Jones Award for Distinguished Teaching of Drama by the American Theatre and Drama Society at a ceremony in Washington, D.C., last summer. His documentary history of Soviet theatre is currently entering the publication process with Yale University Press, and his on-going translation of Stanislavsky's letters received a munificent subsidy from TranScript/The Mikhail Prokhorov Fund for Translation from the Russian. Broadway Play Publishing has issued his translation of *The Dragon* by Evgeny Shvarts. Prof. Senelick's recent articles "Money in Chekhov's Plays", in *To Have and Have Not. Essays on Commerce and Capital in Modernist Theatre*, ed. James Fisher (Macfarland); "Russian Enterprise, Bengali Theatre and the Machinations of the East India Company," *New Theatre Quarterly* (Feb. 2012); "Russian

Theatre” in *The Cambridge Guide to Modern Russian Culture*, second ed.; “On the Eve: Russian Theatre 1911-14,” in *Victory Over the Sun* (U. of Exeter Press); and “Jews in Fashion at the Moscow Art Theatre” in *Jews and Theatre in an Intercultural Context*, ed. Edna Nahshon (Brill). He also published book reviews in *Modern Drama* and *The Russian Review*. He gave a paper on “Dickens, Pædophilia and the Early American Musical” at the international conference on American Drama and Theatre in Seville (May 2012). At Tufts he delivered special lectures on “A Field Guide to Parisian Lesbians at the Fin de Siècle” for the Women’s Studies Research Colloquium and “Nothing is Sacred to a Sapper’: Café and Cabaret Songs of 19th-century Paris” for the Music Department’s Pierrot Project; as well as “Offenbach, Wagner, Nietzsche: The Politics of Polemic,” Opera Seminar, Mahindra Humanities Center, Harvard. His narration to Henry Purcell’s opera *King Arthur* was performed by the Kairos Concert, New York, and at Winchester College, England. He attended the annual conference of the American Society for Theatre Research in Montreal and the Tufts Barnum Awards Ceremony in New York and served as outside evaluator for the European Science Foundation and the Department of Theatre, Film and Television, UCLA. He has been appointed to the International Advisory Board of the Ionesco-Beckett Research Centre in Bucharest.

Associate Professor **Downing Cless** was invited to be this year’s author for the plenary session “Author Meets Critic” at the Comparative Drama Conference in April 2013, where the focus of the panel and audience responses will be on his book *Ecology and Environment in European Drama* (Routledge, 2010). In May his essay “Ecodirecting Canonical Plays” was published in the collection *Readings in Performance and Ecology* edited by Wendy Arons and Theresa J. May (Palgrave Macmillan, 2012), and also he was a panelist in the closing session of the Earth Matters on Stage symposium and festival at Carnegie Mellon University. Last October at the Balch Arena Theater, Cless directed *Oedipus & Antigone*, a reduction of Sophocles’ tragedies as translated by Peter D. Arnott. The production was in memory and tribute to Arnott, who for 20 years was a faculty member in Drama. In his second year as department chair, Cless oversaw three new faculty hires as well as undergraduate assessment mandated by the university, while carrying out all the routine duties and also continuing service as board member and treasurer for the Underground Railway Theater. He will retire in August 2013, and will be replaced by an advanced associate or full professor through a search currently being conducted.

Assistant Professor **Natalya Baldyga** is working with colleagues Wendy Arons, Michael Chemers, and Sara Figal to produce first complete and fully annotated English translation of G. E. Lessing’s seminal *Hamburg Dramaturgy*. In August 2011, her team received a “Scholarly Editions and Translations Grant” for \$290,000 from the National Endowment for the Humanities (NEH) to support the project, which will begin to appear serially online this fall with mediacommons.org. A print edition of the translation, with introductory essays placing the work in its historical and intellectual context, is under contract with Routledge with a target publication date of early 2016. In addition, Tufts has designated Natalya a Neubauer Faculty Fellow for 2012-2013. The Fellowship is sponsored by the Neubauer Fund for Faculty Excellence and is awarded to “exceptional scholars whose work will elevate the University’s academic stature and reputation.” This summer, her article “Tasteful Publics and Public Tastes:

Theatre Criticism and the Construction of Community in Eighteenth-Century London” was published in the anthology *Public Theatres and Theatre Publics*. In fall 2011, Natalya presented her paper “The Cost of Showing One’s Character: Celebrity Economy and the Hamburg Nationaltheater” in Montreal at the annual conference of the American Society for Theatre Research; in spring 2012, she presented her paper “Gendered Legitimacy: Professional Divides in the Eighteenth-Century German Theatre” at the Mid-America Theatre Conference and participated in the workshop “Teaching Restoration and Eighteenth-Century Drama” at the annual conference of the American Society for Eighteenth-Century Studies. In addition to teaching graduate and undergraduate courses this past academic year, Natalya has served on dissertation, comprehensive exam, and honors thesis committees and served as the directing advisor for the 3Ps spring production of *Hamletmachine*. Also in the spring, she served as panel judge for the Tufts Annual Graduate Student Symposium and was elected to the executive board of the Tufts chapter of Phi Beta Kappa. Natalya currently serves as the chair of the Nominating Committee for the American Society for Theatre Research.

Assistant Professor **Noe Montez** was recently appointed as a Neubauer Faculty Fellow for the 2012-2013 academic year. In the 2011-12 academic year Noe published the essay "Autobiographical Memory, Museums and Objectivity in Federico León's *Museo Miguel Ángel Boezzio*" in the edited collection *Public Theatres and Theatre Publics* (Cambridge Scholars Press) in addition to two short essays in the encyclopedia *Celebrating Latino Folklore* (Greenwood Press). He continues to make substantial progress with his manuscript about Post-dictatorial Argentine theatre, for which he was awarded a FRAC Grant for two months of research in Buenos Aires. Noe also presented three papers at this year's Association for Theatre in Higher Education conference in Washington, D.C., as well as a presentation at the American Society for Theatre Research conference in Montreal. On campus, he initiated a graduate seminar on Trauma, Memory and Performance in the Contemporary Latin American Theatre, as well as an undergraduate course on U.S. Latino theatre and film. Noe also actively serves on numerous university committees and has begun advising doctoral dissertations and master's theses.

From September 1, 2011 to September 1, 2012, Assistant Professor **Monica White Ndounou** signed a book contract with Rutgers University Press for her book tentatively titled, *Shaping the Future of African American Film: Color-coded Economics and the Story Behind the Numbers*. Content from her manuscript “From ‘Colored Girls’ to ‘Soldier Boys’ and *The Color Purple*: The Impact of Cinema on the Development of Black Theatre 1980s to the present” was well-received by the Association of Theatre in Higher Education (ATHE) and American Theatre and Drama Society (ATDS) in August 2012. She also delivered a presentation titled, “‘Drama for ‘Neglected People’: Recovering Anna Julia Cooper’s Dramatic Theory and Criticism from the Shadows of W.E.B. DuBois and Alain Locke” for the Committee on Degrees in Studies of Women, Gender and Sexuality at Harvard University in March 2012. She taught the following re-structured undergraduate courses: “Introduction to Film Studies” and “Performing America, Exploring Identity” in addition to “African American Theatre and Film” and a graduate seminar “Adaptation: The Cultural Politics of Storytelling”. The Tufts University Graduate School of Arts and Sciences recognized Professor Ndounou’s research and commitment to graduate

education by featuring her and her work in the GSAS brochure and case statement articulating its mission, accomplishments and vision for current and potential supporters. In addition, Professor Ndounou received a research stipend from the Schomburg Center for Research in Black Culture as well as nominations to represent Tufts for a National Endowment for the Arts (NEA) Artworks Grant and a National Endowment for the Humanities (NEH) Summer Stipend for her project focusing on Method acting and Black Americans' contributions to developing theories and practices of acting. She also wrote, directed, produced and co-edited a work sample film short as part of the larger, three-prong project, which is currently in development and will include a book-length study, documentary film and interactive website.

Adjunct Professor **Thomas Connolly**, Professor of English, Suffolk University, published "Neither Fallen Angel nor Risen Ape: Desentimentalizing Robert Smith," in *Eugene O'Neill's One-Act Plays: New Critical Perspectives*, edited by Michael Y. Bennett and Benjamin D. Carson (Palgrave Macmillan), and "Challenging Traditional Approaches to Eugene O'Neill" in the *Ostrava Journal of English Philology*, 4, 1 (2012). He delivered the paper "Updike Transfigures You and Me: Mediation and Cinematic Technique in In the Beauty of the Lilies," at The Second Biennial John Updike Society Conference. Boston (June 2012) and a lecture at the Boston Public Library for the Boston Lyric Opera, "Rossini on the Razor's Edge" or "Cutting it Close with the Barber of Seville" (February 2012). He continues as a Popular Culture commentator on "Boston Public Radio's" public affairs and culture program (WGBH FM 89.7). He served as a consultant on theatre history for "America, I Am: the African American Imprint," a four-year touring museum exhibition celebrating 400 years of African-American contributions to this country" and as a member of the School Committee of the Town of Marblehead.

CURRENT STUDENTS

Patrick Bradley was recently hired as an Adjunct Professor at Eastern Connecticut State University (Fall '12) where he will instruct courses on "World Theatre History: Ancient to 17th Century" and "Introduction to Theatre Arts." He published a book review of *Shakespeare Re-Dressed* with *New England Theatre Journal* (Nov. 2011) and served as a judge for the Massachusetts Educational Theatre Guild's High School Drama Festival (Mar. 2012). Once again Patrick attended the Comparative Drama Conference, at which he presented "'The Bombs Are Real': The Phenomena of Death in Joseph Heller's *We Bombed in New Haven*." He also presented at the Popular Culture Association Conference in Boston.

Ibby Cizmar spent the last year working with Huge Inc in Brooklyn, New York, as an Interactive Producer. She worked closely with Madison Square Garden in mobile development to enhance the spectator experience in primarily sports-related events. She also digitally produced Target's national "Back to College" Campaign for the desktop and mobile experiences. She directed and produced Matthew Jacobs' *Departures* at The Barrow Group Theatre and The Manhattan Repertory Theatre in New York City.

Fiona Coffey taught a 200-student lecture course, Introduction to Theatre, at the University of Connecticut in spring 2012, while Tufts alum **Adrienne Macki** Braconi was on sabbatical. She also taught a seminar course on theatre and society for the University of Hartford. This past summer, Fiona received a scholarship to attend Notre Dame's three week "Irish Seminar" on contemporary Irish theatre. The program is based in Dublin and brings together top Irish theatre scholars from around the world for a three-week immersive experience. Fiona spent another three weeks in Belfast doing dissertation research and attending a conference in Derry/Londonderry on Northern Irish "Troubles" theatre. This past year, Fiona presented papers at the American Conference for Irish Studies in New Orleans, the International Association for the Study of Irish Literatures in Montreal, and the Association for Theatre in Higher Education in Washington DC. She also had two publications: a book review of Christopher Fitz-Simon's *Buffoonery and Easy Sentiment* in the *Irish Literary Supplement* and a play review of Rajiv Joseph's *Gruesome Playground Injuries* and *Bengal Tiger at the Baghdad Zoo* in *Ecumenica Journal*. She is a recipient of a Tufts Humanities Doctoral Dissertation Fellowship and a Tufts University Summer Fellowship for Doctoral Research in the Humanities. She is currently the U.S. bibliographer for the International Association for the Study of Irish Literatures.

Matt DiCintio is a first-year Ph.D. student. This spring he completed an M.F.A. in Theatre Pedagogy at Virginia Commonwealth University. His presentation at ATHE concerned the evidence surrounding *The Bear and the Cub*, for which he was awarded ATDS's Emerging Scholars Award. His article "Pretty's Got Me All Bent out of Shape: Jordan Harrison's *Act a Lady* and the Ritual of Queerness" will appear in the upcoming *Theatre Symposium*.

Betsy Goldman had the pleasure of representing the Drama Department at three conferences last year: the New England American Conference of Irish Studies, the American Conference of Irish Studies, and the Comparative Drama Conference. She presented papers on the Charabanc Theatre Company and adaptations of Salman Rushdie's *Midnight's Children* respectively. In November, Betsy traveled to London to attend Forum Theatre and Joker Training master classes led by Adrian Jackson of the Cardboard Citizens. As an invited lecturer, Betsy presented on Greek religion and theatre and Roman religion and theatre in two classes at the University of Massachusetts, Amherst. She is presently in rehearsals for a staged reading at Harvard University's Adams House of Meilhac and Halévy's *Signor Nicodemo*. Additionally, her study of Boalian acting and group facilitation was put to good use during the Tufts Children's Theatre summer program where she teaches drama and directs. She is currently researching journals where she will submit her paper on *Midnight's Children* adaptations.

Beck Holden is a first-year PhD candidate. He received his BA in Theater Arts from Brandeis University in 2008 and his MFA in Dramaturgy from the ART's Institute for Advanced Theatre Training in 2010. He recently served as dramaturg for Theatrum Elysium's Los Angeles production of *Cymbeline*.

Patrick King entered Tufts University as a first-year Master's candidate. Prior to matriculation, he performed as an actor (New Leaf Theatre, Building Stage, Side Project) and literary manager (Greasy Joan & Co) in Chicago, where he also worked with Victory Gardens and Steppenwolf.

Christian Krenek is a first-year Master's candidate in Drama at Tufts University. He spent the 2011-12 academic year finishing his undergraduate degree with a double major in Theatre and English at the College of the Holy Cross, in Worcester, Mass. In autumn, Christian served as Assistant Director and Dramaturg for the Holy Cross Theatre Department's production of Middleton and Rowley's *The Changeling* and appeared in the production as Alibius. The winter found him producing the Alternate College Theatre's (Holy Cross's student theatre organization) production of Christopher Durang's *Baby with the Bathwater*, and playing Judge Turpin in A.C.T.'s *Sweeney Todd*. In spring, he presented for his second consecutive year at the Undergraduate Shakespeare Conference of New England, and appeared in the world premiere of the Holy Cross Theatre Department's production of *Shackled Spirits*, a multimedia dance drama conceived and co-directed by Professor Lynn Kremer, Made Wianta (an internationally-recognized Balinese installation artist) and Professors I Made Bandem and Suasthi Bandem (renowned Balinese dance instructors). Christian graduated *summa cum laude* in May 2012.

Michael Lueger passed his comprehensive exams in the fall of 2011 and is currently engaged in writing his dissertation, which will explore the development of celebrity culture on the antebellum American stage. In March 2012, he presented his work on Henry Wikoff and celebrity at the Mid-America Theatre Conference in Chicago. He also presented this work at the Tufts Graduate Research Symposium in the spring. He has begun working at Emerson College as a lecturer, teaching World Drama in the Performing Arts department.

Matthew McMahan is a second year Ph.D. student studying French farce and the historical avant-garde. This past year he has presented research with the Philadelphia Theatre Research Symposium, the Rated-X Conference at Brandies University, and with the Comparative Drama Society Conference in Baltimore. He also had a book review of Leigh Clemons' *Branding Texas* published in *Theatre Journal*. This past summer he taught drama at the Tufts University Creative Arts Camp, and his translation of Maeterlinck's *La Mort de Tintagiles* is in production with the Boston-based company Imaginary Beasts.

Amy Meyer performed in several productions by local theatre companies, including Eugène Ionesco's *Macbett*, Naomi Iizuka's *Polaroid Stories*, and *The Half-Baked History of Humpty Dumpty*, a winter pantomime. Her paper, "The Actress as Ideal Man? How Eighteenth-Century English Acting Theory Negotiates Peg Woffington's Performance of Gender," was accepted by the Eighteenth-Century Theatrical Histories working group at ASTR. This past summer, Amy continued studying French and put her physical theatre training to use teaching dance and movement at the Creative Arts Summer Camp at Tufts University. Additionally, Amy served as dramaturg for the production of *Macbett* put on by Imaginary Beasts Theatre Company at the Boston Center for the Arts.

Ali-Reza Mirsajadi has spent much of 2012 presenting at various theatre conferences across America, including the Comparative Drama Conference and the Association for Theatre in Higher Education, where he presented as a part of the LGBTQ Debut Panel on subversive queerness in contemporary Iranian theatre. In November, he will be presenting at the American Society for Theatre Research as a part of the Traumatic Structures Working Group on cracks in North Korean collectivism. He is currently directing *A Man of No Importance* for the Torn Ticket II mainstage production here at Tufts, and is starting work on a Master's Thesis on documentary musical theatre.

Michael Morris completed researching and writing his master's thesis on the Moscow Theatre Festival, 1933 to 1937. He shared some of these findings in a working session at the American Society for Theatre Research Conference. At the first annual Tufts Graduate Humanities Conference, he presented "Institutionalized Peculiarity: 20th-century Mormon Theatrical Manuals." He delivered a paper on American theatrical managers' associations from 1910 to 1930 at the Mid-America Theatre Conference where he also received feedback from journal editors on his paper, "Embodying Irish Diaspora: New York City's Irish Repertory Theatre," as part of the Articles-in-Progress workshop. He then presented the paper at the American Conference for Irish Studies. Michael entered the disciplinary conversations of management studies at the Western Academy of Management Conference where he presented a conceptual paper that applied organizational theory to the analysis of commercial Broadway theatre producers and productions. The research for that paper formed the basis for a course he taught on the global business of American theatre at the Tufts Experimental College in the spring. During the summer, he consulted on a prospective project to launch a music festival and record label for a major cultural institution in Detroit, Michigan. He also served as dramaturg for a production of *9 to 5: The Musical* at the Hale Centre Theatre, a semi-professional community theatre in Utah with more than 23,000 season ticket holders.

Aimee Pavlich is a first year Masters student in the Department of Drama. This May she graduated Summa Cum Laude from Cleveland State University with a B.A. in Theatre Arts-Directing. She wrote and directed a four-person play, *A Theatre Major-Abridged*, this Spring. At CSU, she was Assistant Director for José Rivera's *Marisol* this Winter and stage-managed Sartre's *No Exit* last Fall.

Tiffany Pounds-Williams was a dramaturg for the Tufts University production of *Oedipus and Antigone*, directed by Downing Cless, for which she wrote a paper entitled "Rediscovering Ismene" included in the program. She also presented a paper on the same topic at the Tufts Graduate Research Symposium.

Mary Robinson is a second-year Master's Degree student. In the past year, she researched the effects of Media in the classroom, blogged, as well as helped develop Trunk for the Tufts community as an Academic Technologies Fellow. She currently works as a teaching assistant and has previously worked as a substitute drama teacher. Her memberships include the American Society for Theatre Research and The Costume Society of America. Recently published works

include her dramaturgical essay for the Drama Department's production of Steve Martin's *The Underpants* and an article regarding effective ways of using media for *TLR Innovations*.

Danielle Rosvally is a second-year PhD student. This past year, she had the opportunity to speak at the Comparative Drama Conference (where she read a paper entitled "Timoncrantz and Pumbastern are Dead"), and the Studies in Gothic Fiction Conference, where she delivered a paper entitled "The Scottish Play". Her book review of Denise Albanese's *Extramural Shakespeare* and Paul Raffield's *Shakespeare's Imaginary Constitution* came out in the most recent *Theatre Survey* (52.2; September 2012). Her blog (Daniprose.com) was nominated in January for the 2011 New England Arts Award (specifically: "Essay by a Local Writer about Locally-Made Art"). Daniprose.com was also featured in the December 2011 issue of the Tufts *GSAS Graduate Newsletter*. Danielle has been interviewed several times this year for *GradMatters*, among others in an April article about conferencing as a Graduate Student and a June article about surviving year one of a graduate program. In June, she served as a guest blogger for Gradshare (an online community for Graduate students run by ProQuest). She is currently serving as dramaturg for Tufts' February production of *Measure for Measure*.

Hesamedin Sharifian served as dramaturge, working with Robert Myers, a visiting artist at the University of Illinois at Urbana Champaign, in a new-play-development project. The play, *Unmanned*, received its first staged reading at the Spurlock Museum in March 2012. He completed his master's degree in theatre history at the University of Illinois in August, and is currently a first year doctoral candidate in the Tufts Department of Drama and Dance.

Max Shulman is in his second year of doctoral studies in the Tufts Drama Department. Last year Max has published book reviews in *Studies in Jewish American Literature* and the *Journal of Dramatic Theory and Criticism*. His essay "American Entertainers Beaten, Battered, and Bruised: Physical Deterioration on the Bodies of Popular Performers" will be published in a collected volume entitled *Work!*, edited by Elizabeth Osborne and Christine Woodworth. He has presented research at numerous conferences over the last year covering topics ranging from vaudeville to performance activism.

Deleah Silva originates from Southern California but has spent the past few years in Utah. This past year, she defended and completed her master's thesis: "Nothing To Be Done: The Active Function of Samuel Beckett's Texts" which culminated in her graduation from Brigham Young University. She has just begun at Tufts where she will be continuing to pursue her research of Samuel Beckett and modern Irish theatre.

In the past academic year, **Megan Stahl** was an Adjunct Professor at Pine Manor College in both the Theatre and Communications Departments. She was a member of the Theatre and War working group at ASTR in Montreal with her paper "Politics at a Price: Government Performances of *The Great Game: Afghanistan*," and presented her essay entitled "Finding a Voice: Representations of Muslim Women on the Post-9/11 American Stage" at ATHE in Washington, D.C. At Tufts, Megan was selected as a summer fellow for the Graduate Institute

for Teaching, served on the planning committee for the First Annual Graduate Tufts Humanities Conference, and was a speaker on the Veteran TA Panel during the orientation for new graduate teaching assistants. Her review of the ART's production of the new musical *Prometheus Bound* was published in the March 2012 issue of *Theatre Journal*. She currently serves as the Publicist for the Balch Arena Theater, and also works as a Writing and Public Speaking tutor for the Academic Resource Center.

Katie Swimm is a first year Ph.D. student. Prior to entering Tufts, Katie completed her Master's Degree in Literature at Northwestern University. Her work at NU included exploring the presence of theatricality in novels by Henry James and Edith Wharton, as well as her master's thesis *The Greatest Mirth of the Greatest Number: The Emergence of the British Middle Class in the Fiction and Drama of Catherine Gore*. Aside from her academic work, Katie was also active in the Chicago theatre scene where she worked as both a performer and in fundraising and development.

Irina Yakubovskaya is a first-year Ph.D. candidate. Originally from Saratov, Russia, she studied French, Spanish, Literature, Translation, Pedagogy and Culture (BA, Saratov State University, 2008). After working in student theatre, regional TV and magazines (Saratov), translating for the international projects (Saint-Petersburg, Moscow, Colorado), and working as an assistant director in cinema (Moscow), she continued her academic career. She got her MA in French, Literature, Cultures and Theatre (Colorado State University, 2012). At the International Graduate Conference *Passage des Frontières* (University of Victoria, British Columbia, Canada, May 2011) she presented a research paper about *Bilingual project "The Human Voice": theatre that surpasses boundaries*, her adaptation of Cocteau's *La Voix Humaine*. Irina is actively participating in the promotion of Francophone culture. Since 2010, she is a member of the Centre de la Francophonie des Amériques (Quebec), and also participated in the First World Congress of French Language (Quebec, 2012).

ALUMNI

Virginia (Ginny) Anderson (Ph.D., 2009) completed her third year as Assistant Professor of Theatre in the Theatre and Dance Department at Cal Poly in San Luis Obispo, California. She continues to teach courses in a variety of aspects of theatre history, introducing LGBT Theatre to the Cal Poly curriculum and adding an honors section of Theatre History. Following a precedent set by two of Ginny's students in 2010, another two took first and second place in the undergraduate division of the Black Theatre Network's S. Randolph Edmonds Young Scholars Competition with term papers they wrote for her course on African American Theatre History in the spring of 2012. Ginny served as faculty advisor and narrator in the Cal Poly production of *Standing on Ceremony: The Gay Marriage Plays* and directed *A Streetcar Named Desire* for the university's main stage. In the spring of 2012, she returned to her alma mater, Carleton College, as a visiting speaker and recipient of the In the Spirit of Carleton Award. There she presented aspects of her research concerning Broadway theatre and the AIDS epidemic and spoke with students concerning the value of studying abroad. She presented her work at ASTR in Montreal as well as ATHE in Washington, D.C. Ginny now serves as the chair and conference planner for

ATHE's Theatre History Focus Group and on the fundraising committee for ASTR. Locally, she serves on the board of the Central Coast Center for Arts Education and, on campus, she serves as faculty representative to the Coordinating Committee on AIDS/HIV. In the spring of 2012 she was awarded "Outstanding Professor in the College of Liberal Arts" by Cal Poly's Engineering Student Council, College of Engineering.

Dick Arnold was recognized in 2010 for his decades of service to AFTRA Seattle with the unveiling of a plaque in the Seattle local office naming "The Dick Arnold Boardroom" in his honor. He has been a member of the union since 1956 and was President of the Local from 1989 to 1992. He has run the gamut as a performer in every branch of the profession, from film and television to radio drama, live theatre (on and off-Broadway) as well as teaching acting and theatre history at several colleges and universities around the US.

Luanne Aronen Rosenfeld is working as a playwright and lyricist in Seattle. Her one-act musical satire entitled *Equal Time* was produced by the Red Fern Theatre in New York in 2012. The show, with music composed by her daughter Kristen, ran from 1/26 to 2/12 and was Red Fern's first musical. In addition, their full length musical, *Holly and Ivy* based on a book by Rumer Godden, was a runner up in the 2012 Pickering Award for Playwriting. "That's what's new. Had a great time working in New York and making my NY playwriting debut at 59. It was especially gratifying to be referred to as 'a young, exciting NY playwright' in one of the reviews! Little did the reviewer know. I've begun work on a couple of new pieces and we have some interest from a California producer in developing *Holly and Ivy*...but time will tell. While my Tufts experience was useful when I was teaching, I find that lessons learned about dramatic theory and dramaturgy even more important to my writing. Thank you for the rigor!"

Noreen C. Barnes is currently in her fourteenth year as director of graduate studies in the Theatre Department at Virginia Commonwealth University. Last September, she directed a staged reading of *Vieux Carré* at Richmond Triangle Players as part of a Tennessee Williams theatre and film festival. Her conference presentations included "Caesar's Seizures: A Look at Shakespeare's Epileptics," at the American Shakespeare Center conference in October (Blackfriars Theatre, Staunton, Va.), and "'Susan B. Anthony or I'm a Dutchman!': Robert Craig and Nineteenth Century American Theatre," at the August ATHE conference. She also vetted essays as an editorial board member for *Theatre Symposium* and *Theatre Annual*, and contributed a book review to *Nineteenth Century*.

Natka Bianchini is starting her fourth year as an Assistant Professor of Theatre in the Department of Fine Arts at Loyola University Maryland. Last year she directed 22 undergraduates in a production of Aristophanes' *Lysistrata*. (She used the Nicholas Rudall translation and highly recommends it!) It was produced in conjunction with the 2012 Humanities Symposium and featured prominently among the many campus-wide events surrounding this text. She presented papers at both ASTR in Montreal and ATHE in Washington, D.C. She also developed a new course on documentary drama at Loyola called: Tell Your Story: Docudrama, Narrative, and the Performance of Everyday Life. The course had a service-learning component

and the Loyola students partnered with Unchained Talent, an after-school performing arts mentoring program for Baltimore inner-city kids. Together, the students created a performance piece chronicling their own experiences, which they performed publicly at both the Loyola campus and Baltimore city schools last May.

Mark Cosdon is associate professor of theatre and managing director of the Playshop Theatre at Allegheny College. He is the president of the American Theatre and Drama Society (ATDS), an international organization with over 200 members. In honor of ATDS's 25th anniversary, he organized a number of thematically linked sessions at ATHE 2012, chaired several panels, and served as a respondent. He presented "*Little Nemo in Slumberland: An Unrecognized Attack on Klaw and Erlanger*" at the Fourth International Conference of American Drama and Theatre, held in Seville, Spain, in May 2012. Funded by Allegheny's Middle East/North African Studies program, in January 2012 Cosdon traveled extensively throughout Egypt to support his coursework and to set up study-away opportunities for Egyptian faculty and students as well as Allegheny colleagues and students. In November 2012, he directed *The 25th Annual Putnam County Spelling Bee* at Allegheny.

Kermit Dunkelberg is managing director of the Pilgrim Theatre, Ashfield, Mass. , and the program coordinator of the Ludlow Area Adult Learning Center. He is also a member of the Network of Ensemble Theatres and Fractured Atlas. His most recent production is *Unforgettable: Letters from Korea*, performed in Alexandria, Va. (summer 2012).

Sean F. Edgecomb is the Director of the Bachelor of Creative Arts and a Lecturer in Drama at the University of Queensland, Australia. In 2011/12 he published articles in *Popular Entertainment Studies* as well as *Contemporary Theatre Review* and in December his article "The Ridiculous Performance of Taylor Mac" will appear in *Theatre Journal*. In addition to overseeing and implementing the multidisciplinary curriculum in Creative Arts, this past year Sean devised and directed several original performances including: (Re)Invention, in collaboration with the University of Queensland Art Museum and the UQ Portrait Prize, and "7" a musical revue based on the seven deadly sins at the Geoffrey Rush Drama Studio. He also brought in *Split Britches* for a special performance. Sean presented a paper at the Australasian Association for Theatre, Drama and Performance Studies Conference in July 2012. Additionally, He was profiled as an "excellent teacher" by the UQ Faculty of Arts in 2011 and was recently awarded a Research Grant in the amount of \$12,000 from the Australian Research Council for his forthcoming work on queer kinesiology and performance.

Iris Fanger (Ph.D., '72) spent the past year as a free-lance dance and theater critic; also contributing feature stories to the followings publications: *Christian Science Monitor*, *Dance Magazine*, *Dancing Times* (London), *Metro News*, the *Patriot Ledger* and *The Arts Fuse*, an on-line arts journal.. On the lecture circuit, she delivered talks to audiences at the Cambridge Center for Adult Education, Boston College, two departments at Boston Conservatory, and the Massachusetts chapter of the Colonial Dames of America about "America Dances: Choreographers of the Golden Age of American Musicals," "The Ballet Wars of the Boston Theaters, c. 1790s," and "George Balanchine, Ballet Master." She held credentials as an observer

at the 17th United Nations Conference on Climate Change (COP 17), Durban, South Africa, Dec. 2011, attending with scientists from the Woods Hole Research Center where she is a member of the Board of Trustees. She continues to serve as treasurer and voting member of the Boston Theater Critics Association, presenter of the Elliot Norton Awards.

Mary Guaraldi founded of the Canyon Moon Theatre Company in Sedona in 1997; it is currently located in the village of Oak Creek. She is still its producing artistic director. In its sixteenth season, the theatre offers a main-stage series with four mainstream productions and a Splinter Series with more adventurous offerings. Its Spaghetti Confetti Company produces plays for youth and family audiences and tours schools.

Kyna Hamill is a full-time Lecturer in Boston University's Core Curriculum. In 2011/12 she also taught Modern Drama in the English Department. Activities in 2011/12 included presenting her paper, "The Tensions of Weaponry in Book 21 of the *Odyssey*" at the Association of Literary Scholars, Critiques and Writers Conference in Boston. She also participated in the working group on Economies of Mediated Performance with a paper entitled, "Speeds of War: A Case for Paul Virilio in Mediated Performance Criticism" at ASTR in Montreal. She was pleased to be a speaker at the conference on Passing on the *Commedia dell'Arte* Tradition, with her paper, "Locating Jacques Callot's Iconic Gestures" at York University, Toronto. She came back to Tufts in February 2012 to help with the fight choreography for Barbara W. Grossman's production of *Our Class* at the Balch Arena Theater. She reviewed "The Drama of Ideas: Platonic Provocations in Theater and Philosophy" by Martin Puchner in *Theatre Journal* and then had the pleasure of being a participant in the Mellon School of Theatre and Performance Research, Harvard University, with a focus on "Theatre, Philosophy and Theory" in June 2012. She was also the Director of Boston University's Alumni College of "Arts and Society" and presented a seminar on "The Arts of War: Callot, Goya, Dix."

Amber Karlins is on the faculty of the Patel Conservatory of Youth Theatre where she teaches musical theatre; she is also an associate of Ashford University. In 2011 she published *My Year of Living Fearlessly* (Gollehon Books), a record of 52 weeks of seeking out and confronting her fears. She is currently researching adaptations of Shakespeare's problem plays. Her articles include "A Brief Assessment of the Ravished Armenia Marquee Poster," *Journal for the Society of Armenian Studies* 19, 1 (June 2010).

Meron Langsner (Ph.D. '11) was elected to the Executive Board of the Small Theatre Alliance of Boston, and joined the award-winning Whistler in the Dark Theatre as an Artistic Associate after many collaborations. His plays were performed in Boston, NYC, Providence, Wisconsin, Texas, and in the UK, and he was invited again to the Lark Play Development Center in NYC. He directed for Whistler in the Dark and Bostonia Bohemia, and fight directed for Stoneham Theatre, Whistler in the Dark, Lyric Stage, as well as numerous academic venues in Massachusetts and Rhode Island. Meron published reviews with *New England Theatre Journal* and the *Journal of Asian Martial Arts*, and a parody of *La Bohème* with McSweeney's. He initiated and curates The Scholash Hollah Project with Whistler in the Dark, which is a public

forum for recent Ph.D.s and advanced doctoral candidates to speak in panels tied to theatrical performances. The first Scholah Hollah was held this past May and included participants from Tufts, Brown, and Boston University. Meron has presented at ACA/PCA, the Salve Regina University New Play Festival, and was the first graduate alumnus invited to speak at TEX: The Tufts Idea Exchange. He taught at New York Film Academy's Summer Institute at Harvard. Visit him on the web at www.MeronLangsner.com.

Daphne Pi-Wei Lei was promoted to Full Professor in the Department of Drama at the University of California, Irvine. She published a book, *Alternative Chinese Opera in the Age of Globalization: Performing Zero* (Palgrave Macmillan, 2011) and several articles: "Interruption, Intervention, Interculturalism: Robert Wilson's HIT Productions in Taiwan," *Theatre Journal* 63, no. 4 (2011): 571-86; "The Public Life of Opera: a Conversation with Daphne Lei and Mary Zimmerman," edited by Patrick Anderson. *Theatre Survey* 51, 2 (2010): 257-79; and "Ruptures Within and Without: Pageantry – A Work in Progress by Denise Uyehara and Sri Susilowati." *Theatre Research International* 35, 2 (2010): 188–92. She reviewed *Chinese Street Opera in Singapore* by Tong Soon Lee in *Theatre Research International* 35.2 (2010): 210-11. She delivered a keynote address, "Performative Chineseness: Contesting Chinese Opera in the National, Transnational, Diasporic and Global Contexts." at the conference on Contesting 'British Chinese' Culture: Forms, Histories, Identities, University of Reading (Sept. 2011). Other conference papers include "Embarrassment, Discomfort and Humiliation: Harvesting the Ganga Energy for Innovative *Jingju* in Taiwan" Staging the Modern: Theatre, Intermediality, and Chinese Drama Symposium (Harvard U., May 2011); "Chinese 'Women' Now and Then: Gender and Cantonese Opera in San Francisco." Symposium on *Jade in the Coal*. University of British Columbia. Vancouver (Nov. 2010) and "The War between 'Freedom' and 'Liberation': The Unbridgeable Chasm in Contemporary Beijing Opera." American Society for Theatre Research Conference, Seattle (Nov. 2010). She was awarded a CORCL Special Research Grant 2010, University of California, Irvine, and was appointed Director of Multicultural Spring and Equity Advisor for the School of the Arts at UCal Irvine. She has also served as Associate Editor of *Theatre Survey* and on the ASTR Executive Committee; the Diversity Advisory Council member for Laguna Playhouse; and an advisory board member for Asian American Theatre Company (AATC), San Francisco.

Helen Deborah Lewis spent the 2011-2012 academic year teaching Modern Drama in the Theatre Division at the Boston Conservatory. She also taught Introduction to Acting at the Arlington Children's Theatre in Arlington, Mass. In August 2012, she started a one-year position as Visiting Assistant Professor of Theater at Marlboro College in Marlboro, Vermont. Her book review of *SHAKESQUEER*, edited by Madhavi Menon (Tufts alumna, Ph.D. in English) was published in the *Journal of Dramatic Theory and Criticism* 26, 2 (Spring 2012). In November, she attended the American Society for Theatre Research conference in Montreal and participated in the Popular Entertainment working session, presenting her paper, "You Have to Believe in Your Product': Drag Performance and the Economies of Queer Popular Entertainment." Her professional affiliations include ASTR, ATHE, and MATC.

Wen-ling Lin presented her paper "How Grotowski Became Taiwanese: The Dissemination and Remaking of Grotowski in The Project of Tracing Back" at the 36th Comparative Drama Conference in March 2012. This paper is part of her research project funded by the National Science Council in Taiwan, with a grant of \$14,000 for one year from August 2011 to July 2012. Her essay "Deconstructing the Red Metanarrative: *The Red Lantern* and Receiving Model Opera with Two Small Narratives in China and Taiwan" was published in the *Taipei Theatre Journal* (15, Jan.2012), a journal collected in Taiwan Humanities Citation Index. Another article, "The Challenges of Play Translation and Cultural Transmission: Translating *Jinyi paidui: déjà vu* (*A Surprise Party*) from Mandarin to English" was peer-reviewed and published in the Proceedings of International Symposium on Cross-Cultural Studies in December, 2011 by Fu Jen Catholic University after it was first presented at the conference in late 2010. In May she married Wells Hansen of Milton Academy who is now teaching at the Taipei American School.

Heather S. Nathans, Professor of Theatre (School of Theatre, Dance, and Performance Studies, University of Maryland): in the summer of 2012, Heather was elected President of the American Society for Theatre Research. She became co-editor of the *Oxford Handbook of American Drama* and her essay, "Productive Partnerships: Author-Editor Collaborations" (based on her work as a series editor with the University of Iowa Press) appeared in the September 2012 issue of *Theatre Survey*. Other articles appeared in *Seduction and Sentiment in the Atlantic World, 1600-1800* and *Early American Literature*. In the spring of 2012 she hosted a conference in collaboration with the Society of Early Americanists and the American Society for Theatre Research that focused on African Atlantic Culture, History, and Performance. Throughout the 2011-2012 year she participated in several sessions at ASTR, MATC, and ATHE where she saw Tufts alums and students here, there, and everywhere!

In April 2011 **Sasha Perugini** became the Director of Syracuse University in Florence, one of the oldest and most renowned study abroad programs in Italy, hosting an average of 700+ students a year. In May 2011 she presented a paper entitled "Human Resources Management in Study Abroad Programs" at the Intercultural Horizons conference in Siena. In September she published the book *Con un buco nel cuore*, an ironic chronicle of her heart operation and a rumination on the paternalistic approach to patient care in the Italian health system. Between Sept. 2010 and Sept. 2011 she has also taken part in numerous presentations of her previous book: *Variazioni Cromatiche*, a collection of short stories (for more details: www.sashaperugini.it).

Nancy Taylor Porter is an Associate Professor of Theatre and Chair of the Department of Theatre at Illinois College. During her recent sabbatical, she continued researching women who enact violence in the world and on stage and is close to finishing a book manuscript. She also took over the department's improv troupe, taught them how to perform longform, took them to the College Improv Tournament in Chicago, and became a student herself in improv Olympic's Spring Intensive.

Dassia N. Posner recently finished her first year as Assistant Professor in the Department of Theatre at Northwestern University, where she taught M.F.A, Ph.D. and undergraduate classes

on History of Directing, Russian Revolutionary Theatre, and History of Puppetry. Recent creative scholarship includes serving as the Dramaturg for Tracy Letts's adaptation of Anton Chekhov's *Three Sisters*, directed by Anna D. Shapiro at Chicago's Steppenwolf Theatre Company (opened July 2012). Publications this year include "Portrait of an Émigre Artist: Boris Fedorovich Chaliapin" for *Novyi Zhurnal [New Review]*, and "Sculpture in Motion: Nina Simonovich-Efimova and the Petrushka Theatre" in the edited collection *Essays on the Influence of the Female Artist in the Early 20th Century*. She is continuing work on her book manuscript, *The Director's Prism: E.T.A. Hoffmann and Russian Modernist Directors*, and is co-editing (with John Bell and Claudia Orenstein) *The Routledge Companion to Puppetry and Material Performance*. She also guest edited the first fully peer-reviewed issue of *Puppetry International*. She organized a conference roundtable on Visual Dramaturgy (ATHE 2012), co-organized a Working Session on Eastern European Performance (ASTR 2011), and presented her own research at both of these sessions. She was invited to lecture on Meyerhold by the Theatre Department and Russian, East European, Eurasian Center at the University of Illinois, Urbana-Champaign. Professional affiliations include the Davis Center for Russian and Eurasian Studies (Harvard University), The Kaplan Center for the Humanities (Northwestern University), American Society for Theatre Research, and Association for Theatre in Higher Education. She is on the Interdisciplinary PhD Steering Committee and the Season Selection Committee at Northwestern, and is the Treasurer for ATHE's Theatre History Focus Group.

Daina Robins continues as chair of the Theatre Department at Hope College. During the past academic year she directed *Marion Bridge* and *Ring Round the Moon*. She also directed *Songs for a New World* for the Hope Summer Repertory Theatre and had the opportunity to travel to Japan in June as a guest of Technos College's International Week.

Ray Saraceni is currently teaching at Villanova University in the Center for Liberal Education. His play *Maroons: the Anthracite Gridiron* was nominated for a Barrymore Award for best new play by the Theatre Alliance of Greater Philadelphia. His new play, *Mana*, which explores the career of Katherine Routledge, the woman who led the first scientific survey of Easter Island, is currently in rehearsal and will open in October in a production by Iron Age Theatre. Ray also serves as a reviewer for Villanova Theatre's online journal *Praxis*.

Barbara Schofield. "For the last year I have continued as the Master Acting Teacher at AMDA College and Conservatory of the Performing Arts, in Hollywood; Literary Manager and Resident Director of The Open Fist Theatre Company, Hollywood; and Board Member and Resident Director of The Sierra Madre Playhouse, Sierra Madre, Cal. I am also an Ovation voting member of the L.A. Stage Alliance.

"In September 2011 I directed Sophie Treadwell's *Machinal* at the Open Fist Theatre Company. In December/January I co-produced a production of Ken Ludwig's adaptation of *20th Century* at the Sierra Madre Playhouse with Arthur Hackett and Stephanie Erb in the lead roles. In June/September I directed Arthur Miller's *Incident at Vichy*, also for the Sierra Madre Playhouse. As Literary Manager for The Open Fist, I helped oversee season selections of *Moon Over Buffalo*, *Early and Often*, and world premieres of 4 new one-acts--*Short Ends*-- by Neil Labute, *In the Canopy of the Forest* by Joseph Fisher, *Everything is Enough* by Elizabeth Berger,

and Maia Madison's, *Nobody Likes Jews When They're Winning*. Our new play Stage Reading Series included work by Melanie Marnich, Jessica Goldschmidt, Ron West, Jim Knable, and Sheldon Bull.

“It’s been a busy year over all, and next year is already shaping up. The world of theatre in LA is quite amazing right now, and I’m so happy to be able to participate in it so fully. My son John is also doing well, making movies and doing theatre along with it. We’re broke but both happy.”

At the June 2012 Domitor conference in Brighton, England, **Gwendolyn Waltz** delivered a paper entitled "20 Minutes or Less: Short-form film-and-theatre hybrids--skits, sketches, playlets & acts in vaudeville, variety, revues, &c." and presented three short films from the Library of Congress that she had identified as originally having been performed as multi-media stage acts. Her chapter, "'Half Real-Half Reel': Alternation Format Stage-and-Screen Hybrids," was published in the anthology, *A Companion to Early Cinema* (Wiley-Blackwell, 2012), edited by André Gaudreault, Nicolas Dulac, and Santiago Hidalgo. Gwen continues to provide communication support for her stepson, Nick Pentzell, in his autism advocacy as a conference presenter and, most recently, as he co-teaches webinars and college courses with Moya Kinnealey, a retired occupational therapy professor from Temple University.

Arnold Wengrow (G '67), professor emeritus of drama at the University of North Carolina at Asheville continues as associate editor for book reviews of *Theatre Design and Technology*, the journal of the United States Institute for Theatre Technology. He is also a correspondent for the *Asheville Citizen-Times*, writing frequently about visual art.

Timothy Wutrich (M.A. '88, Ph.D. '92) continues to teach in the Department of Classics at Case Western Reserve University, (Cleveland, Ohio) where he was nominated for the university's highest teaching award. He published an article: "The Romans in Gaul Today: Living History and Experimental Archaeology in the Rhône-Alpes Region of France," *Amphora* 9 (2010)1. In summer '11 with his wife Dr. Annie Pécastaings (Tufts English M.A. '85, Ph.D. '00) he led a study tour in France for the Vergilian Society, "Roman Gaul: In the Footsteps of Julius Caesar and Beyond." At various professional conferences he delivered papers on Seneca's *Thyestes*, Vergil's *Aeneid*, Vergil's *Aeneid* in Baroque art, and Marlowe's *Dido Queen of Carthage*. Timothy also organized his third "Vergil Week," a week-long celebration of Vergil, his life and times, which included staging a book of the *Aeneid* in the Cleveland Museum of Art and organizing a day-long reading of the epic. For the Vergil Week project, he won grants from the Ohio Humanities Council, the Baker-Nord Center for the Humanities, and the Classical Association of the Middle West and South. He acted in a staged reading of Aristophanes's *Thesmophoriazusai*, at the American Philological Association Annual Meeting, San Antonio, Texas, playing the parts of Sir Elton John (=Agathon) and the Kinsman (=Mnesilochos). Finally, he was selected as one of the program scholars for the National Endowment for the Humanities outreach project "Ancient Greeks/Modern Lives: Poetry, Drama, Dialogue." The project is guided by Aquila Theatre, the Urban Libraries Council, the American Philological Association, the Center for Ancient Studies at New York University and the Harvard Center for Hellenic Studies. Scholars in the program work with Aquila Theatre to make Homer and Greek tragedy

more accessible to wider audiences through partnerships with libraries and museums. (For information on Ancient Greeks/Modern Lives see the website:

<http://ancientgreekmodernlives.org/people/program-scholars/>)

Michael Zampelli, SJ (PhD 1998): Michael is the Locatelli University Professor in the Department of Theatre and Dance at Santa Clara University and serves as the Rector of the Santa Clara Jesuit Community. In 2011-12 he taught courses in Theatre History and Cultures and Ideas (a University core curriculum sequence). He spent much of this last year, like Joseph Jefferson, touring the west and midwest giving the same lecture at Marquette University, Loyola University Chicago, Loyola Marymount University and the University of San Francisco: "Depth of Thought and Depth of Imagination: Challenging Superficiality in Jesuit Education." He was also a manuscript reviewer for a special issue of *Ecumenica* entitled *The Great Stage of the World-- Performance and Life in the Roman Catholic Church*. In April of this year he co-directed a Santa Clara production of Erik Ehn's *What a Stranger May Know*, a performance piece commemorating the fifth anniversary of the Virginia Tech shootings. In 2011-12 Michael served as Chair of the Arts and Humanities Rank and Tenure Committee for the College of Arts and Sciences. Though he has completed his service on the Board of Directors of the Catholic Association for Lesbian and Gay Ministry (an affirming LGBTQ network), he continues to serve on the boards of Marquette University, Santa Clara University, and Loyola Productions, Inc.