BIOGRAPHICAL SKETCH

James Proctor Lusardi, a professor of English at Lafayette College and a Lafayette College alumnus, was born in Morristown, NJ, on September 3, 1931. He was the son of Herman Gil Lusardi and Ruth Brigham Lusardi, who owned an ice cream shop in Madison, NJ. Lusardi attended public school and Madison High School, graduating from the latter in 1950.

In 1949, Lusardi entered Lafayette College. An English major, he was on the staffs of the Lafayette and the Marquis, was assistant editor of the Mélange, and was a recipient of the department’s Gilbert Prize. He was a member of Kappa Sigma Phi fraternity. In 1955, after having been called to active duty in the Air Force during his sophomore year, he graduated from Lafayette as a Dean’s List student and enrolled in the graduate program in English at Yale University.

While a student at Lafayette, Lusardi met Marcia (Marcy) Staats. The couple was married in 1953. They had two daughters, C. Lynn, born October 30, 1955, who married Park Williams and settled in Williamsport, PA, and Jill, born September 25, 1958, who married Jeff Hahn and settled in East Stroudsburg, PA. Lynne had a daughter, Sarah, and a son, Tyler; Jill had two daughters, Carly and Katie. When Lusardi died in 2002, he and Marcy, who was active in the local Planned Parenthood organization, had been married 49 years.

Lusardi was enrolled in Yale’s graduate program from 1955 to 1963. While a Ph.D. candidate, he was hired as an instructor at Williams College, Williamstown, MA, where he taught from 1958 to 1961. For one year, 1961-62, he was an assistant in instruction at Yale University, New Haven, CT, after which he moved to Wesleyan University, Middletown, CT, where he was an Assistant Professor from 1962 to 1966. In 1963, he defended his thesis at Yale, which was published as part of The Yale Edition of the Complete Works of Thomas More, Vol. 8, Parts 1, 2, and 3: The Confutation of Tyndale’s Answer, ed. Louis A. Schuster, Richard C. Marius, James P. Lusardi, and Richard J. Schoeck (New Haven: Yale University Press, 1973). In 1966, Lusardi joined the Lafayette College Faculty as an Associate Professor. He was tenured in 1969 and spent the rest of his career at his alma mater.

At Lafayette, Lusardi taught courses in writing and literature. In addition to freshman composition, which all members of the department regardless of rank taught, he regularly offered the British Literature Survey, Milton, and Shakespeare. Shakespeare, which was introduced into the curriculum in the nineteenth century by Francis A. March, was typically offered in two semesters: in the fall, the comedies and histories; in the spring, the tragedies and romances. Lusardi also created and team-taught a colloquium on Darwinism, the pilot course in the College’s Senior Colloquium program.

In 1983, Lusardi and a colleague, June Schlueter, took over the editorship of a newly established journal, Shakespeare Bulletin. Together, they edited the publication for 20 years. Lusardi and Schlueter published and presented co-authored papers on Shakespeare, with an emphasis on
performance. In 1991, they co-authored *Reading Shakespeare in Performance: King Lear*. Their work, particularly on the journal, helped further an interest in Shakespeare’s plays not only as literature but also as theater. For many years, Lusardi and Schlueter co-taught the London Theatre course, taking groups of students to London in the January interim.

Lusardi was a member of Phi Beta Kappa and was especially proud of having been elected a national senator; active in the organization locally and nationally, he served two terms as president of the Middle Atlantic District (1982-88). Lusardi was a founding member of the Columbia University Shakespeare Seminar, which began monthly meetings in New York in 1982. He also participated in the Shakespeare Association of America conferences each year and the International Shakespeare Association conference every five years, which took him not only to Stratford, U.K., but also to Berlin (1986), Tokyo (1991), Los Angeles (1996), and Valencia (2001). Prior to its opening in 1997, Lusardi, along with a former student, now academic, Paul Nelsen ’69, served on the advisory committee for the reconstruction of Shakespeare’s Globe in London, a project spearheaded by Sam Wanamaker. In 1991, Lafayette College awarded Lusardi the Francis A. March Chair in English, which had previously been held by his colleague, friend, and mentor, William W. Watt.

The first to ask a question following a lecture, Lusardi took notes on every presentation he attended. In the classroom, he was an animated lecturer with a booming voice. Perhaps because his father was deaf and read lips, JPL pronounced his words with precision. He had a near photographic memory and could quote long passages from literature, especially Shakespeare. Founder of the College’s Stephen Crane Society, he took special pleasure in mentoring students who enjoyed writing: several went on to become academics and writers themselves, including Jay Parini, with whom he had a lifelong friendship. (Correspondence between the two may be found in Parini’s papers, also held by Lafayette.) Lusardi was active in curricular reform; he was the principal architect of the College’s 1980s goals-oriented curriculum.

During the January 2001 interim course in London, Lusardi contracted pneumonia. A long-time smoker, he had recently given up cigarettes; but, in February 2002, he was diagnosed with lung cancer. Although he had retired from Lafayette College in 1998, JPL was in his office in Pardee Hall every day, working on his scholarship, conversing with colleagues and students, and attending lunchtime and 4 o’clock events. The disease became insistent in late October 2002; on November 10, 2002, Lusardi, age 71, died at Easton Hospital, his family at his bedside. Services were at Colton Chapel, Lafayette College.

**SCOPE AND CONTENT NOTE**

The Lusardi papers (1950-2002), in 15 boxes, document his life and career. These materials range from Lusardi’s student papers at Lafayette College, his years in the graduate program at Yale, his first two teaching positions (at Williams and Wesleyan), and, primarily, his career in teaching, scholarship, and service at Lafayette College. An avid theatergoer, Lusardi took notes on every production he saw: many of these playnotes are preserved in steno pads (1983-2002). Lafayette College also maintains the *Shakespeare Bulletin* archive for the 20 years of Lusardi’s co-editorship of that journal (1983-2002).

The Lusardi Papers were transferred from the English Dept. to Special Collections ca. 2005.
Box 1 contains Lusardi’s undergraduate (Lafayette, 1949-55) and graduate school (Yale, 1955-63) papers.

Box 2 covers his years on the Faculty at Williams College (1958-61), Wesleyan (1962-66), and Lafayette College (1966-98).

Box 3 continues papers from his years on the Faculty at Lafayette College.

Boxes 4-7 cover English Department courses taught at Lafayette.

Boxes 8-9 cover the interdisciplinary Darwinism course, with Box 9 beginning playnotes in steno pads (1983-2002) (see Appendix for complete listing).

Box 10 continues playnotes in steno pads and covers scholarship (1961-2002).

Box 11 continues scholarship, including files on the reconstruction of Shakespeare’s Globe.

Box 12 documents conferences attended (1981-2002).

Box 13 continues conferences attended and also includes London trips, academic presentations, interviews with directors, evaluations of manuscripts, and Lafayette committee files.

Box 14 continues committee files and includes college/high school partnership programs.

Box 15 consists of personnel files, miscellaneous college files, and JPL’s annotated copy of John Milton: Complete Poems and Major Prose.

INVENTORY

Box 1

*JPL as Undergraduate Student at Lafayette (1949-55) / as Graduate Student at Yale (1955-63)*

**As Undergraduate Student at Lafayette (1949-55)**

1:1 Notes
1:2 Essays
1:3 Exams
1:4 Honors Thesis (1955)
1:5 Grade Reports, Leadership Award, Misc.

**As Graduate Student at Yale (1955-63)**

1:6 Notes and Essays
1:7 Exams
1:8 Freshman English Course
1:9 Correspondence re Dissertation on Thomas More (1961)
1:10 Yale Placement file

Box 2

*JPL on Faculty at Williams (1958-61) / on Faculty at Wesleyan (1962-66) / on Faculty at Lafayette (1966-98)*

**On Faculty at Williams (1958-61)**

2:1 Syllabi, Assignments, Exams (Part 1)
2:2 Syllabi, Assignments, Exams (Part 2)
2:3 Correspondence, Misc.

**Course Notes** [Note: JPL incorporated some course materials from Williams and Wesleyan into his Lafayette course files.]

2:4 Brontë
2:5 Bunyan
2:6 Chaucer
2:7 Conrad
2:8 Deloney
2:9 Dickens
2:10 Golding
2:11 Hawthorne
2:12 Hemingway
2:13 James
2:14 Joyce
2:15 Lovelace
2:16 Lawrence
2:17 Lyly
2:18 Melville
2:19 Meredith
2:20 Milton [see 15.43 for annotated copy of John Milton: Complete Poems and Major Prose]
2:21 Smollett
2:22 Spenser
2:23 Sterne
2:24 Twain
2:25 Walpole
2:26 Woolf
2:27 Misc. Course Notes
2:28 Poems, 1959, 1960

On Faculty at Wesleyan (1962-66)
2:27 Syllabi, Assignments, Exams (Part 1)
2:28 Syllabi, Assignments, Exams (Part 2)
2:29 English 11, Reading and Writing
2:30 Misc. Course Notes
2:31 Correspondence and Memorabilia
2:32 Letters of Recommendation
2:33 Richard Ohmann’s Articles

On Faculty at Lafayette (1966-98)
2:34 Promotion to Full Professor, 1986
2:35 Francis A. March Chair, 1991-98
2:36 Resumé
2:37 Professional Activities Reports
2:38 Sabbaticals
2:39 College Grants
2:40 Outside Grants
2:41 Retirement, 1998
2:42 Articles about JPL
2:43 Phi Beta Kappa, including American Scholar correspondence
2:44 Death, 2002
2:45 Correspondence re Death
2:46 Letters of Condolence
2:47 Misc. Personal, including AA
Box 3

JPL on Faculty at Lafayette (1966-98)
3:1 Correspondence, 1966-80
3:2 Correspondence, 1981-98
3:3 File on Johannes Gaertner
3:4 File on Eli Messinger
3:5 File on Jay Parini (for letters of recommendation, see 3:21)
3:6 Jay Parini Correspondence
3:7 File on James Vitelli
3:8 File on William Watt
3:9 Library Disbursal after Death, Part 1
3:10 Library Disbursal after Death, Part 2
3:11 Library Disbursal after Death, Part 3
3:12 Library Disbursal after Death, Part 4
3:13-3:27 Letters of Recommendation for Students (alphabetical)

Box 4

JPL Courses at Lafayette: Freshman/Sophomore Writing
Eng. 101 (formerly Eng. 1)—Ideas and Expression
4:1 General Information
4:2 Syllabi
4:3 Assignments
4:4 Exams
4:5 Misc. Course Notes
Eng. 102 (formerly Eng. 2)—Ideas and Expression
4:6 General Information
4:7 Syllabi
4:8 Assignments
4:9 Exams
4:10 Opening Course Notes
4:11 Fairy Tales
Eng. 103 (formerly Eng. 5)—Literary Form and Meaning
4:12 Syllabi, Assignments, Exams
Eng. 104 (formerly Eng. 6)—Literary Form and Meaning
4:13 Syllabi, Assignments, and Exams; Institute in Literature at Lafayette
Eng. 110 (formerly English 101, 102)—First-Year Writing
4:14 General Information
4:15 Syllabi
4:16 Assignments
4:17 Peer Criticism
4:18 Paramedic Method
4:19 Common Errors
Course Materials—Freshman/Sophomore Courses, by Genre
4:20 Poetry (Part 1)
4:21 Poetry (Part 2)
4:22 Ballads
4:23 Pastoral/Satire
4:24 Quest Motif/Holy Grail
4:25 American Short Story
4:26 English/Continental Short Story
Course Materials—Freshman/Sophomore Courses, by Author
4:27 Auden
4:28 Baldwin
4:29 Blake
4:30 Browning
4:31 Burns
4:32 Chopin
4:33 Conrad
4:34 Cummings
4:35 Dickinson
4:36 Dostoevsky
4:37 Eliot
4:38 Faulkner
4:39 Forster
4:40 Goethe
4:41 Golding
4:42 Genesis
4:43 Hardy
4:44 Hemingway
4:45 Houseman
4:46 Ingalls
4:47 James
4:48 Mason
4:49 More
4:50 Morrison
4:51 Orwell
4:52 Ovid/Williams/Breughel/Auden (Icarus)
4:53 Ping Chong
4:54 Pound
4:55 Robinson
4:56 Roethke
4:57 Shacochis
4:58 Spiegelman
4:59 Thomas
4:60 Twain
4:61 White
4:62 Whitman
4:63 Williams
4:64 Woolf
4:65 Yeats
Box 5

**JPL Courses at Lafayette: Surveys of British Literature**

Eng. 210 (formerly Eng. 3)—Survey of British Literature

5:1 General Information
5:2 Syllabi
5:3 Assignments
5:4 Exams

Course Materials:
5:5 Opening Course Notes
5:6 Homer and Epic Tradition
5:7 Introduction to Epic and *Paradise Lost*
5:8 *Beowulf*
5:9 Chaucer, Introduction and General Prologue
5:10 Chaucer, Various *Canterbury Tales*
5:11 Chaucer, Short Poems
5:12 *Sir Gawain and the Green Knight*
5:13 Ballads
5:14 Medieval Lyric
5:15 Marvell
5:16 Wyatt
5:17 Spencer, *Faire Queene*
5:18 Sonnet Tradition, Wyatt-
5:19 Shakespeare, Sonnets
5:20 Pastoral and Other Lyrics
5:21 Elizabethan Lyric
5:22 Ovidian Poems
5:23 Gentillet, *Contra-Machiavel*
5:24 Renaissance Women Writers
5:25 Renaissance Critical Prose
5:26 Secular Lyric
5:27 Donne
5:28 Hebert, Vaughan
5:29 Milton

Eng. 211 (formerly Eng. 4)—Survey of British Literature

5:30 General Information
5:31 Syllabi
5:32 Assignments
5:33 Exams

Course Materials on:
5:34 Pepys
5:35 Dryden
5:36 17th and 18th Century Women Writers
5:37 Swift
5:38 Pope
5:39 Johnson, Boswell
5:40 Poets of Sensibility
Box 6
*JPL Courses at Lafayette*: Milton, Shakespeare in Performance, Shakespeare Seminar, Shakespeare, Age of Shakespeare, Junior Seminar in Literary Criticism

**Eng. 25**—Milton
- 6:1 Syllabi, Exams
- 6:2 Opening Course Notes
- 6:3 Early Poems
- 6:4 Sonnets
- 6:5 Prose
- 6:6 *Lycidas*
- 6:7 *Comus*
- 6:8 *Paradise Lost*
- 6:9 *Paradise Regained*

**Eng. 223**—Shakespeare in Performance
- 6:10 Syllabi and Exams
- 6:11 Opening Course Notes
- 6:12 Cartoons and Comic Strips

**Eng. 66**—Shakespeare Seminar
- 6:13 Syllabi, Assignments, Exams

**Eng. 301** (formerly Eng. 13)—Shakespeare
- 6:14 Syllabi and Assignments
- 6:15 Exams
- 6:16 Reserve Books (Eng. 301 and 302)

**Eng. 302** (formerly Eng. 14)—Shakespeare
- 6:17 Syllabi and Assignments
- 6:18 Exams

Course Materials (Eng. 301 and 302):
- 6:20 Comedies
- 6:21 *As You Like It*
- 6:22 *Comedy of Errors*
- 6:23 *Love’s Labor’s Lost*
- 6:24 *Measure for Measure*
- 6:25 *Merchant of Venice*

5:41 Blake
5:42 Coleridge
5:43 Wordsworth
5:44 Shelley
5:45 Byron
5:46 Keats
5:47 Huxley
5:48 Browning
5:49 Tennyson
5:50 Arnold
5:51 Hopkins
5:52 Student Papers *Restricted*, including George Butler’s Thesis on Milton, 1984
6:26 Midsummer Night’s Dream
6:27 Much Ado About Nothing
6:28 Taming of the Shrew
6:29 Twelfth Night
6:30 Two Gentlemen of Verona
6:31 Histories
6:32 1 Henry IV
6:33 2 Henry IV
6:34 Henry V
6:35 King John
6:36 Richard II
6:37 Richard III
6:38 Tragedies
6:39 Antony and Cleopatra
6:40 Hamlet
6:41 Julius Caesar
6:42 King Lear
6:43 Macbeth
6:44 Othello
6:45 Romeo and Juliet
6:46 Titus Andronicus
6:47 Romances
6:48 The Tempest
6:49 Troilus and Cressida
6:50 The Winter’s Tale
6:51 Poetry

Eng. 24—Age of Shakespeare (formerly The Renaissance)
  6:52 Syllabi, Assignments, Exams
  6:53 Reserve Books
  6:54 Course Materials

Eng. 365 (formerly Eng. 65)—Junior Seminar in Literary Criticism
  6:55 Syllabi and Assignments
  6:56 Course Materials

Box 7

JPL Courses: Junior Seminar in Literature Criticism, Plays in Performance, The London
  Theater / Drama Files by Playwright

Eng. 365 (formerly Eng. 65)—Junior Seminar in Literature Criticism
  7:1 Opening Course Notes
  7:3 Traditional Approaches
  7:4 Additional Approaches
  7:5 Structuralism and Reader Response
  7:6 Articles
  7:7 Misc. Course Notes
  7:8 Poetry
  7:9 Literary Theory Reading Group
Eng. 223—Plays in Performance (formerly Shakespeare in Performance)
7:10 Syllabi and Assignments
7:11 Opening Course Notes
7:12 Student Papers  Restricted
Eng. 90S—The London Theatre [first offered 1981; JPL joined course in 1984; see also Boxes 9 and 10 for JPL’s playnotes (steno pads), many from this course. Also see individual play files in Shakespeare Bulletin archives.]
7:13 Opening Course Notes
7:14 1984 (and earlier)
7:15 1985
7:16 1986
7:17 1988
7:18 1990
7:19 1992
7:20 1994
7:21 1997
7:22 1999
7:23 2001
7:24 Misc. Interim Session Materials
Drama Files by Playwright
[Programs from productions of Shakespeare and his contemporaries are in the Shakespeare Bulletin files. Programs from several hundred other productions were given to the DeSales University Library in Center Valley, PA, which has substantial holdings in theater. The files below are teaching files; occasionally they include JPL’s lose notes on productions he attended.]
Earlier Playwrights
7:25 Greek Drama
7:26 Everyman
7:27 Chapman
7:28 Jonson
7:29 Kyd
7:30 Lily
7:31 Marlowe
7:32 Marston
7:33 Middleton and Rowley
7:34 Nashe
7:35 Webster
7:36 Molière
7:37 Restoration Playwrights
7:38 Farquar
7:39 Sheridan
7:40 Wycherly
Modern Playwrights
7:41 Albee
7:42 Beckett
7:43 Chekhov
7:44 Gilbert and Sullivan
7:45 Glaspell
7:46 Ibsen
7:47 Mamet
7:48 Mann
7:49 Mastrosimone
7:50 Miller
7:51 Morrissey
7:52 Overmyer
7:53 Rice
7:54 Sartre
7:55 Shaw
7:56 Strindberg
7:57 Treadwell
7:58 Wertenbaker
7:59 Williams, Emlyn
7:60 Wilde

Box 8

**JPL Courses at Lafayette: Darwinism**

INDS 470 (formerly INDS 70)—Senior Colloquium, Darwinism

8:1 Syllabi and Assignments
8:2 Exams
Course Materials
8:3 Student Papers and Projects 1981  Restricted
8:4 Student Papers and Projects 1982 and 1983  Restricted
8:5 Student Papers and Projects 1987 and 1989  Restricted
8:6 Student Evaluations 1981  Restricted
8:7 Student Evaluations 1982  Restricted
8:8 Student Evaluations 1983  Restricted
8:9 Student Evaluations 1986  Restricted
8:10 Student Evaluations 1987  Restricted
VAST 217—Values and Science/Technology, Darwinism
8:11 VAST Program
8:12 Syllabi, Assignments, Exams
8:13 Reading Lists
Course Materials:
8:14 Comprehensive Writing Program (Part 1)
8:15 Comprehensive Writing Program (Part 2)
8:16 Opening Course Notes
8:17 Student Papers and Projects, 1996  Restricted
8:18 Student Papers and Projects, 1998  Restricted
8:19 Student Papers and Projects, undated  Restricted
Course Materials, Darwinism—Senior Colloquium and VAST:
8:20 Introduction
8:21 Articles (Part 1)
8:22 Articles (Part 2)
8:23 Articles (Part 3)
8:24 Articles (Part 4)
8:25 Natural Science Section
8:26 *Voyage of Charles Darwin* (film)
8:27 Biology before Darwin
8:28 *The Origin of Species*
8:29 Gould, Biological Potentiality
8:30 Carnegie and Krapotkin
8:31 Spencer
8:32 Creationism and Controversy
8:33 Dawkins
8:34 Mendel and Modern Genetics
8:35 Literature Section
8:36 American Painters
8:37 Conrad
8:38 Frost
8:39 Golding
8:40 Hardy
8:41 Shaw
8:42 Social Science Section
8:43 Final Section

**Box 9**

*JPL Courses at Lafayette—Darwinism Preparation / Playnotes (steno pads), 1983-2002*

- Darwinism Preparation
  - 9:1 Senior Integrative Seminar
  - 9:2 Chautauqua Conference on Darwinism
  - 9:3 Senior Colloquium Program, General
  - 9:4 FIPSE Grant
  - 9:5 Other Courses on Darwinism
  - 9:6 Darwinism Preparation, Faculty Seminar, Summer 1980

Playnotes (steno pads) 1983-2002 [also see individual play files in *Shakespeare Bulletin* archives] (Note: From 1984 to 2002, JPL took notes on nearly every play production he saw. During that time, he was co-editor, with June Schlueter, of *Shakespeare Bulletin*, and the two co-taught the London Theatre course, in London, 10 times. There were years when JPL saw as many as 100 plays; some, not all, are represented in his file of steno pads. The steno pads are arranged chronologically by year. The Appendix to this finding aid contains three indices: chronological, by playwright, and by play. Researchers should consult the *Shakespeare Bulletin* files at Lafayette College for programs and other materials relating to plays by Shakespeare and his contemporaries. Programs from other time periods were given to the library at De Sales University, Center Valley, PA.)

- 9:7 Playnotes 1983-2002
Box 10

JPL Playnotes (steno pads) 1983-2002 [see Appendix for specific plays] [also see individual play files in Shakespeare Bulletin archives and the note to Box 9] / JPL Scholarship, 1961-2002

Playnotes
10:1 Playnotes 1983-2002

JPL Scholarship, 1961-2002
10:2 Thomas More—Correspondence, 1963-83
10:3 Thomas More—Grant Applications, 1963-73
10:4 Thomas More—Articles
10:5 Thomas More—Summary of Confutation
10:8 “John Hirsch and Canada’s Stratford,” 1983
10:10 “Lear’s Prayer and ‘Man’s Work,’” 1984
10:11 “Filling the Empty Space: ACTER and the Legacy of Brook’s Dream,” 1987
10:12 “Jonathan Miller on Dover Cliff,” 1987
10:13 “Teaching Shakespeare in Performance,” 1987
10:15 “Lear’s Mock Trial,” 1988
10:16 Shakespeare in Performance: The Comedy of Errors (unpublished), 1989
10:17 “A Compendium of ACTER Reviews” (unpublished), 1990
10:18 Reading Shakespeare in Performance: King Lear, 1991
10:19 “Shakespeare’s Performed Words: Macbeth and Improvisation in the Classroom,” 1992
10:20 “Abram Booth’s Eyewitness Account of the 1629 Lord Mayor’s Show,” 1993

Box 11

JPL Scholarship, 1961-2002

JPL Scholarship, 1993-2002
11:2 “Teaching Shakespeare Through Performance” (unpublished), 1994
11:4 “Reading Hamlet in Performance: The Laertes/Hamlet Connection,” 1998
11:5 “Iconic Shakespeare: Oscar Zarate’s Othello,” 2001
11:6 “I have done the deed’: Macbeth 2.2,” 2003
11:8 The Comedy of Errors research (unpublished) (Part 1)
11:9 The Comedy of Errors research (unpublished) (Part 2)
11:10 Theater Reviews, 1983-2001
Globe Reconstruction Files [JPL was on committee to determine details of the reconstructed Shakespeare’s Globe in London]
11:11 Printed Materials (Part 1)
Box 12


Conferences, 1983-96

12:1 Shakespeare Association of America, Stratford, 1981, Shakespeare, Man of the Theatre
12:2 Shakespeare Association of America, Minneapolis, 1982, “The Henriad and the Histories”
12:3a Shakespeare Association of America, Ashland, OR, 1983, “Lear’s Prayer and ‘Man’s Work’”
12:3b Teaching Shakespeare through Performance, LaSalle College, 1983
12:5 Shakespeare Association of America, Cambridge, 1984, “Actors from RSC Stage Twelfth Night at Annenberg”
12:6 New Jersey Shakespeare Colloquium, 1984, Venice
12:8 Elizabethan Theatre Conference, Waterloo, 1985, The Theatre of the 1580’s
12:9 New Jersey Shakespeare Colloquium, 1985, Conscience, Country, Church
12:10 Shakespeare Association of America, Montreal, 1986, “The Anonymous Captain in King Lear”
12:12 New Jersey Shakespeare Colloquium, 1986, Reason, Passion, Power
12:16 Fairleigh Dickinson Shakespeare Colloquium, 1987, Activating Shakespeare
12:17 Shakespeare Association of America, Boston, “Minimal Shakespeare” (Co-Chair); “Filling the Empty Space: ACTER and the Legacy of Brook’s Dream”
12:18 New Jersey Shakespeare Colloquium, 1988, The Masks of Hamlet
12:19 Shakespeare Association of America, Austin, 1989, Shakespeare’s Performed Works: Macbeth and Improvisation in the Classroom
12:20 Elizabethan Theatre Conference, Waterloo, 1989, Actors and Acting
12:24 Folger Institute, 1990, Problems of Historicist Research in the Renaissance
12:28 Folger Institute, 1991, Court and Culture During the Reign of Elizabeth I, The Last Decade
12:29 Shakespeare Association of America, Kansas City, 1992, “The Absent Ophelia”
12:32 Shakespeare Association of America, Atlanta, 1993, “Playtext and Performance Text”
12:35 Folger Institute, 1993, Renaissance Venice: Continuity and Change
12:37 Columbia University, 1994, The Material of Culture in Early Modern Europe
12:38 Shakespeare Association of America, Albuquerque, 1994, “Hamlet’s Start”
12:39 New Jersey Shakespeare Colloquium, 1994, Shakespeare’s “Daughters”
12:40 Folger Institute, 1995, Material London
12:43 New Jersey Shakespeare Colloquium, 1995, Assay the pow’r you have’
12:45 New Jersey Shakespeare Colloquium, 1996, Tomorrow and Tomorrow and Tomorrow

**Box 13**

*JPL Conferences (1983-2002) / Miscellaneous London Trips / Interviews with Directors / Evaluations of Manuscripts / Committee Files* [Titles are titles of conference; if title is in quotation marks, it is the title of the paper JPL presented at that conference]

Conferences, 1996-2002
13:2 Shakespeare Association of America, Washington, DC, 1997 [no paper]
13:4 Shakespeare Association of America, Cleveland, 1998, “The Conscience of the King”
13:5 Yale University, 1998, St. Thomas More Project
13:8 Drew University, 1999, “‘I have done the deed’: *Macbeth* 2.2”
13:9 International Conference for Teachers of Shakespeare, Stratford, 1999
13:10 Fairleigh Dickinson Shakespeare Colloquium, 1999, “*Romeo and Juliet*”
13:12 New Jersey Shakespeare Colloquium, 2000, Those Shakespeare Left in His Wake
13:16 Shakespeare Association of America, Minneapolis, 2002, “18th- and Early 19th-Century Versions of *The Comedy of Errors*”

Misc. London Trips
13:18 1998
13:19 2000
13:20 2001

Academic Presentations
13:21 “The Elizabethan Theatre to 1600,” undated
13:22 “Gentlemen of the Senior Class,” 1967
13:23 “How to Combat Alumni Ignorance,” 1967
13:25 Phi Beta Kappa initiation address, 1968
13:26 Hannah Arendt, 1969?
13:27 Perkiomen School, 1970
13:28 “The Rites of Passage,” 1974
13:29 Romeo and Juliet Production (dramaturg, played Capulet), 1984
13:32 “Our Biases Were Revealed (Jeanne Kirkpatrick), 1987
13:34 Nassau Community College, Hamlet, 1989
13:39 “Patrick Stewart Honors Swander and ACTER at the Swan,” 1995
13:40 Phi Beta Kappa speech, Hunter College, 1997
13:41 Phi Beta Kappa speech, Gettysburg College, 2001
13:42 Misc. Academic Presentations
13:43 Interviews with Theater Directors
13:44 Evaluations of Manuscripts
Committee Files (alphabetical)
13:45 Admissions, 1991-92
13:47 Advance Study and Research, 1984
13:48 Athletics, Sub-committee on Academic Integrity, 1995-97 (Part 1)
13:49 Athletics, Sub-committee on Academic Integrity, 1995-97 (Part 2)
13:51 Campus Life, 1984-85
13:52 College Programming, 1995-96
13:53 College Programming, 1996-97
13:54 College Programming, Lectures and Drama Sub-committee, 1988-91
13:55 Commencement, 1994-97
13:57 Curriculum, 1980 [JPL’s files incorporated into College archives]
13:58 Curriculum, Mellon Grant, 1985-86
13:59 Curriculum—Course Goals Monitoring Sub-committee, 1986-89

Box 14

JPL Committee Files / College/High School Partnership Programs
Committees
14:1 Economic Status, 1984-85
14:2 Enhancement of Teaching, 1985
14:3 First-Year Seminar House, 1996
14:4 Governance, 1968-69, 1994
14:5 Interim Session, 1983-84
14:6 Master Facilities Plan, August 1996
14:7 Master Facilities Plan, 1994-96 (Part 1)
14:8 Master Facilities Plan, 1994-96 (Part 2)
14:9 McKelvy Scholars Program, 1996-97
14:10 National Recognition ad hoc Committee, 1987
14:11 Organization, 1980
14:12 Outcomes Assessment Special Committee 1987-89 (Part 1)
14:13 Outcomes Assessment Special Committee 1987-89 (Part 2)
14:14 Strategies for Assessing Outcomes
14:15 Health Professions Advisory, 1978
14:16 Pre-Leal Advisory, 1972
14:17 Lafayette Master Building Plan
14:18 Residential Planning, 1996-97
14:19 Retirement, 1981
14:20 Roethke Festival, 1994-99
14:22 Tenure, 1984-85
14:23 Tenure and Appeals Special Committee, 1993-94
College/High School Partnership Programs
14:24 College/High School Partnership Programs Advisory Committee
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14:28 Lehigh Valley Projects, 1986-89
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14:32 NEH Summer Literature Institute, 1984-85 (Part 2)
14:33 NEH Summer Literature Institute, 1984-85, Participants’ Resumes (Part 1)
14:34 NEH Summer Literature Institute, 1984-85, Participants’ Resumes (Part 2)
14:35 NEH Institute in Literature, Macbeth, 1985

Box 15
JPL Personnel Files / Miscellaneous College Files
Personnel Files
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Miscellaneous College Files
15:11 Alcohol Abuse, 1993?
15:12 Athletic Department Policy Cuts, 1994
15:13 AAUP, 1988-92
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Dana Grant, 1983
Ethics Project Summer Seminar, 1995
4/4 Curriculum, 1996-98
Free Seminar, 1968
French Critical Thought Group, Faculty Seminar, 1979
Marquis Magazine, 1982, 1984-85
Mellon Foundation Summer Seminar: The Teaching/Learning Interface, 1977-78 (Part 1)
Mellon Foundation Summer Seminar: The Teaching/Learning Interface, 1977-78 (Part 2)
Mellon Foundation Summer Seminar: The Teaching/Learning Interface, 1977-78, follow-up, 1979-81
Middle States Report, 1988
Misc. College Memos, 1983-99
Skillman Library, 1984-87
Skillman Library, Bibliography of Materials on Renaissance and Reformation, 1969
Sloan Seminars, 1982-87
Stephen Crane Society, 1980-90
Strategic Issues Forum, Spring 1990
Theater—ACTER Residency, 1983
Theater—ACTER Residency, 1985
Theater—ACTER Residency, 1991
Theater—American Shakespeare Repertory Theatre Residency, 1986
Theater—Lafayette College Productions
Theater—John Kane Residency, Spring 1995
Theater—Jonathan Miller Residency, 1984-85
Tech Clinic, 1994-95
Woodrow Wilson Visiting Fellows
Annotated copy of John Milton: Complete Poems and Major Prose
From 1984 to 2002, Professor James P. Lusardi took notes on nearly every play production he saw. During that time, he was co-editor, with June Schluefer, of *Shakespeare Bulletin*, and the two co-taught the London Theatre course (in London) 10 times. There were years when JPL saw as many as 100 plays; some, not all, are represented in his file of steno pads.

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1983


1984


[missing notes on the following 1984 London Theatre course plays: *Softcops*, by Caryl Churchill, Barbican Centre, London, January 2; *The Stronger*, by August Strindberg, National Theatre, Cottesloe, Lonson, January 3; *Tales from Hollywood*, by Christopher Hampton, National Theatre, Olivier, London, January 10; *Sleeping Beauty* [panto], Theatre Royal Stratford East, London, January 18]


The Merchant of Venice, by William Shakespeare, Royal Shakespeare Company, Royal
A Mad World, My Masters!, by Thomas Middleton, Theatre Royal Stratford East, London, June
29, 1984.
Measure for Measure, by William Shakespeare, American Theatre of Actors, New York, NY,
Henry V, by William Shakespeare, New York Shakespeare Festival, Delacorte Theater in Central
La Tempesta (The Tempest), by William Shakespeare, Piccolo Teatro de Milano, State
Henry IV, Part I, by William Shakespeare, Stratford Festival, Stratford, Ontario, Canada,
Summer 1984.
The Merchant of Venice, by William Shakespeare, Stratford Festival, Ontario, Stratford, Canada,
Summer 1984.
A Midsummer Night’s Dream, by William Shakespeare, Shakespeare & Company, Lenox, MA,
Summer 1984.
A Midsummer Night’s Dream, by William Shakespeare, Stratford Festival, Stratford, Ontario,
Canada, Summer 1984.
Othello, by William Shakespeare, New Jersey Shakespeare Festival, Madison, NJ, Summer
1984.
Romeo and Juliet, by William Shakespeare, Stratford Festival, Stratford, Ontario, Canada,
Summer 1984.
The School for Scandal, by Richard Brinsely Sheridan, New Jersey Shakespeare Festival,
Songs from the Heart, by Edith Wharton (an anthology piece), Shakespeare & Company, Lenox,
MA, Summer 1984.
The Two Gentlemen of Verona, by William Shakespeare, Stratford Festival, Stratford, Ontario,
Canada, Summer 1984.
The Two Gentlemen of Verona, by William Shakespeare, American Shakespeare Repertory, New
The Merchant of Venice, by William Shakespeare, New Jersey Shakespeare Festival, Madison,
After the Fall, by Arthur Miller, Repertory Theater of Lincoln Center, New York, NY, 1984.

1985
The Real Thing, by Tom Stoppard, Strand Theatre, London, January 3, 1985 (London Theatre
course).
Rough Crossing, by Tom Stoppard, National Theatre, Lyttelton, London, January 4, 1985
(London Theatre course).
Hamlet, by William Shakespeare, Royal Shakespeare Company, Stratford, January 8, 1985
(London Theatre course).
She Stoops to Conquer, by Oliver Goldsmith, National Theatre, Lyttelton, January 16, 1985 (London Theatre course).
[missing notes on the following 1985 London Theatre course plays: Romeo and Juliet, by William Shakespeare, Allentown College, Center Valley, PA, February 20, 1985]
As You Like It, by William Shakespeare, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Montclair State College, Montclair, NJ, Spring 1985.
’Tis Pity She’s a Whore, by John Ford, Muhlenberg College, Allentown, PA, Spring 1985.
The Skin of Our Teeth, by Thornton Wilder, Shaw Festival Theatre, Niagara-on-the-Lake, Ontario, Canada, Summer 1985.

1986
Yonadab, by Peter Shaffer, National Theatre, Olivier, London, January 9, 1986 (London Theatre course) [also see 1995 notebook].


Aururo Ui (based on Shakespeare’s Macbeth), by Berthold Brecht, Stratford Festival, Stratford, Ontario, Canada, July 22, 1986.

The Boys from Syracuse (based on Shakespeare’s Comedy of Errors), by Richard Rodgers and Lorenz Hart, Stratford Festival, Stratford, Ontario, Canada, July 23, 1986.


Elizabeth Fair, Shakespeare & Company, Lenox, MA, Summer 1986.


Ran (film based on Shakespeare’s King Lear), by Akira Kurosawa, 1986.

1987


The Tempest, by William Shakespeare, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Susquehanna University, Selinsgrove, PA, February 7, 1987.


1988


Hamlet, by William Shakespeare (dir. Ingmar Bergman, in Swedish), Brooklyn Academy of Music, Brooklyn, NY, June 16, 1988 [also see 1989 notebook].


1989


1990


As You Like It, by William Shakespeare, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, August 1, 1990.


Romeo and Juliet, by William Shakespeare (bi-lingual English/French), Stratford Festival, outdoors, Stratford, Ontario, Canada, August 3, 1990.


1991

As You Like It, by William Shakespeare, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Lafayette College, Williams Center, Easton, PA, February 15, 1991.


1992


[missing notes on the following 1992 London Theatre course play: A Swell Party, by John Kane, Vaudeville Theatre, London, January 3]
'Tis Pity She's a Whore, by John Ford, New York Shakespeare Festival, Public Theater, April 4, 1992.
The Duchess of Malfi, by John Webster, Annenberg Center, Philadelphia, PA, December 12, 1992.

1993

1994


The Winter’s Tale, by William Shakespeare, Royal Shakespeare Company, Royal Shakespeare Theatre, Stratford, January 12, 1994


What Fools These Mortals Be, by Fred Curchack (solo performance), Lafayette College, Williams Center, Easton, PA, September 12, 1994.

1995


Uneasy Lies the Head, by Patrick Stewart, Swan Theatre, Stratford, August 6, 1995.

Romeo and Juliet, by William Shakespeare [partial notes—production unidentified].
1996
[no notepads in file]

1997


1998

1999


2000
[only one notepad in file]

2001
[missing notes on the following 2001 London Theatre course play: The Comedy of Errors, by William Shakespeare, Royal Shakespeare Company, Barbican Centre, January 3]

2002
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*After the Fall*, by Arthur Miller, Repertory Theater of Lincoln Center, New York, NY, 1984.


As You Like It, by William Shakespeare, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Montclair State College, Montclair, NJ, Spring 1985.

As You Like It, by William Shakespeare, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Lafayette College, Williams Center, Easton, PA, February 15, 1991.


As You Like It, by William Shakespeare, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, August 1, 1990.


Auturo Ui (based on Shakespeare’s Macbeth), by Berthold Brecht, Stratford Festival, Stratford, Ontario, Canada, July 22, 1986.


Comedy of Errors, The, by William Shakespeare, August 16, 2000


Elizabeth Fair, Shakespeare & Company, Lenox, MA, Summer 1986.


Hamlet, by William Shakespeare (dir. Ingmar Bergman, in Swedish), Brooklyn Academy of Music, Brooklyn, NY, June 16, 1988 [also see 1989 notebook].


Much Ado About Nothing, by William Shakespeare, Zilker Park, Austin, TX, April 15(?), 1984.


**Ran** (film based on Shakespeare’s *King Lear*), by Akira Kurosawa, 1986.


Romeo and Juliet, by William Shakespeare (bi-lingual English/French), Stratford Festival, outdoors, Stratford, Ontario, Canada, August 3, 1990.

Romeo and Juliet, by William Shakespeare [partial notes—production unidentified].


Ruffian on the Stairs, by Joe Orton (with Chekhov’s The Black Monk and Shaw’s Village Wooing), Bear and Staff, Café Theatre Upstairs, London, January 20, 1986 (London Theatre course).


She Stoops to Conquer, by Oliver Goldsmith, National Theatre, Lyttelton, January 16, 1985 (London Theatre course).


Songs from the Heart, by Edith Wharton (an anthology piece), Shakespeare & Company, Lenox, MA, Summer 1984.


Umabathu: The Zulu Macbeth [based on Shakespeare’s Macbeth], Johannesburg Civic Theater, Lincoln Center Festival, New York State Theater, Lincoln Center, New York, NY, July 23, 1997.


What Fools These Mortals Be, by Fred Curchack (solo performance), Lafayette College, Williams Center, Easton, PA, September 12, 1994.

Yonadab, by Peter Shaffer, National Theatre, Olivier, London, January 9, 1986 (London Theatre course) [also see 1995 notebook].
From 1984 to 2002, Professor James P. Lusardi took notes on nearly every play production he saw. During that time, he was co-editor, with June Schlueter, of *Shakespeare Bulletin*, and the two co-taught the London Theatre course (in London) 10 times. There were years when JPL saw as many as 100 plays; some, not all, are represented in his file of steno pads.

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**Albee, Edward**


**Author Unknown**


**Barry, James M.**


**Beaumont, Francis**


**Beckett, Samuel**


*Krapp’s Last Tape* and *Catastrophe*, Riverside Studios, Studio 1, Hammersmith, London, January 8, 1990 (London Theatre course).

Bennett, Alan

Bennett, Alan and Kenneth Grahame

Bolt, Robert

Bond, Edward

Brecht, Berthold

Burrows, Abe, Jo Swerling, and Frank Lesser

Chekhov, Anton

Christie, Agatha

Churchill, Caryl

Congreve, William

Curchack, Fred
*What Fools These Mortals Be* (solo performance), Lafayette College, Williams Center, Easton, PA, September 12, 1994.
Dekker, Thomas

Dunbar, Andrea

Edgar, David

Fletcher, John

Ford, John
'Tis Pity She's a Whore, Muhlenberg College, Allentown, PA, Spring 1985.

Friel, Brian

Gilbert, W. S. and Arthur Sullivan

Golding, William

Glaspell, Susan

Glowacki, Janusz

Goldsmith, Oliver
*She Stoops to Conquer*, National Theatre, Lyttelton, January 16, 1985 (London Theatre course).
Grahame, Kenneth and Alan Bennett

Hart, Lorenz and Richard Rodgers
The Boys from Syracuse (based on Shakespeare’s Comedy of Errors), Stratford Festival, Stratford, Ontario, Canada, July 23, 1986.

Hwang, David Henry

Ibsen, Henrik

Ionesco, Eugèn

Jones, Marie

Jonson, Ben

Karge, Manfred

Kurosawa, Akira
Ran (film based on Shakespeare’s King Lear), by Akira Kurosawa, 1986.

Kyd, Thomas

Lesser, Frank, Jo Swerling, and Abe Burrows
Machiavelli, Niccolo

Mamet, David

Marlowe, Christopher

Mastrosimone, William

McPherson, Connor

Merrill, Bob, Marsha Norman, and Jule Styne

Middleton, Thomas
The Revenger’s Tragedy [Cyril Tourneur], Actors’ Outlet, New York, NY, December 17, 1988.

Miller, Arthur
After the Fall, Repertory Theater of Lincoln Center, New York, NY, 1984.

Moon, Gerald

Norman, Marsha, Bob Merrill, and Jule Styne
Orton, Joe

Otway, Thomas

Pinter, Harold

Rabe, David

Rice, Elmer

Rodgers, Richard and Lorenz Hart
*The Boys from Syracuse* (based on Shakespeare’s *Comedy of Errors*), Stratford Festival, Stratford, Ontario, Canada, July 23, 1986.

Rowley, William

Shaffer, Peter
*Yonadab*, National Theatre, Olivier, London, January 9, 1986 (London Theatre course) [also see 1995 notebook].

Shakespeare, William
*As You Like It*, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Montclair State College, Montclair, NJ, Spring 1985.
As You Like It, Royal Shakespeare Company, Royal Shakespeare Theatre, Stratford, January 10, 1990 (London Theatre course).

As You Like It, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, August 1, 1990.

As You Like It, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Lafayette College, Williams Center, Easton, PA, February 15, 1991.


As You Like It, New York Shakespeare Festival, Delacorte Theater in Central Park, New York, NY, July 10, 1992.


The Comedy of Errors, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, July 23, 1989 (double bill with Titus Andronicus).


The Comedy of Errors, August 16, 2000.

The Comedy of Errors, CSC Repertory, New York, August 23, 2002

See JPL Scholarship file 11:8b for additional production notes on The Comedy of Errors.


Hamlet, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Goucher College, Baltimore, MD, October 3, 1986.


Hamlet, (dir. Ingmar Bergman, in Swedish), Brooklyn Academy of Music, Brooklyn, NY, June 16, 1988 [also see 1989 notebook].


Hamlet, Stary Theater of Cracow (in Polish), State University of New York at Purchase, NY (Pepsico Summerfare), July 11, 1989.


Hamlet, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Lafayette College, Williams Center, Easton, PA, September 30, 1993.


See also Shakespeare Offshoots: Rosencrantz and Guildenstern Are Dead, by Tom Stoppard, New Jersey Shakespeare Festival, Madison, NJ, July 20, 1988.

See also Shakespeare Offshoots: Rosencrantz and Guildenstern Are Dead, by Tom Stoppard, Stratford Festival, Stratford, Ontario, Canada, July 23, 1986.


Julius Caesar, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, August 1, 1990.


King John, New York Shakespeare Festival, Delacorte Theater in Central Park, New York, NY, August 26, 1988 [in 1986 notebook].

King John, New Jersey Shakespeare Festival, Madison, NJ, August 10, 1990.

King Lear, Stratford Festival, Stratford, Ontario, Canada, Summer 1985.

King Lear, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Lafayette College, Williams Center, Easton, PA, September 27-28, 1988.
King Lear, Rustaveli Theater Company (Soviet Georgia), Brooklyn Academy of Music, Brooklyn, NY, April 4, 1990.
See also Shakespeare Offshoots: Ran (film based on King Lear), by Akira Kurosawa, 1986.
Love’s Labor’s Lost, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, August 5, 1992.
Macbeth, American Shakespeare Repertory, Majestic Theater, Jersey City, NJ, September 13, 1985.
Macbeth, Jean Cocteau Repertory, Bouwerie Lane Theatre, New York, NY, April 9, 1989.
See also Shakespeare Offshoots: Auturo Ui, by Berthold Brecht, Stratford Festival, Stratford, Ontario, Canada, July 22, 1986.
See also Shakespeare Offshoots: Macbett, by Eugène Ionesco, Theatre 22, New York, NY, September 16, 1989.
Measure for Measure, Stratford Festival, Stratford, Ontario, Canada, Summer 1985.


Measure for Measure, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, August 8, 1992.


The Merchant of Venice, Royal Shakespeare Company, Royal Shakespeare Theatre, Stratford, June 28, 1984.

The Merchant of Venice, Stratford Festival, Ontario, Stratford, Canada, Summer 1984.

The Merchant of Venice, New Jersey Shakespeare Festival, Madison, NJ, September 1984.

The Merchant of Venice, CSC Repertory, Ltd. (The Classic Stage Company), New York, NY, January 8, 1987.


The Merchant of Venice, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, July 22, 1989.


A Midsummer Night’s Dream, State University of New York at Purchase, NY (Pepisco Summerfare), July 12, 1986.


Much Ado About Nothing, Zilker Park, Austin, TX, April 15(?), 1984.


Much Ado About Nothing, ACTER (Alliance for Creative Theatre, Education, and Research/Actors from the London Stage), Goucher College, Baltimore, MD, October 14, 1988.


Othello, Lafayette College, Williams Center, Easton, PA, March 5, 1997.


Romeo and Juliet, Stratford Festival, Stratford, Ontario, Canada, Summer 1984.

Romeo and Juliet, Allentown College, Center Valley, PA, February 20, 1985.


Romeo and Juliet, Virginia Shakespeare Festival, Williamsburg, VA, July 9, 1986.


Romeo and Juliet (bi-lingual English/French), Stratford Festival, outdoors, Stratford, Ontario, Canada, August 3, 1990.

Romeo and Juliet, New Jersey Shakespeare Festival, Madison, NJ, August 11, 1990.


Romeo and Juliet, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, August 6, 1992.


Romeo and Juliet [partial notes—production unidentified].


**Titus Andronicus**, Stratford Festival, Festival Theatre, Stratford, Ontario, Canada, July 23, 1989 (double bill with *The Comedy of Errors*).


The Two Gentlemen of Verona, Berkley Public Theater, Pittsfield, MA, August 19, 1985.


The Two Gentlemen of Verona, Stratford Festival, Tom Patterson Theatre, Stratford, Ontario, Canada, August 7, 1992.

The Two Gentlemen of Verona, January 10, 1994 (London Theatre course).


See also Shakespeare Offshoots: The Boys from Syracuse (based on Comedy of Errors), by Richard Rodgers and Lorenz Hart, Stratford Festival, Stratford, Ontario, Canada, July 23, 1986.


Shakespeare Offshoots

Auturo Ui (based on Macbeth), by Berthold Brecht, Stratford Festival, Stratford, Ontario, Canada, July 22, 1986.


Ran (film based on King Lear), by Akira Kurosawa, 1986.


Rosencrantz and Guildenstern Are Dead, by Tom Stoppard (based on Hamlet), Stratford Festival, Stratford, Ontario, Canada, July 23, 1986.

What Fools These Mortals Be, by Fred Curchack (solo performance), Lafayette College, Williams Center, Easton, PA, September 12, 1994.

Uneasy Lies the Head, by Patrick Stewart, Swan Theatre, Stratford, August 6, 1995.

Shaw, G. B.

Sheridan, Richard Brinsley

Sherman, Martin

Soans, Robin

Sophocles

Stewart, Patrick
Uneasy Lies the Head, Swan Theatre, Stratford, August 6, 1995.

Stoppard, Tom
Styne, Jule, Marsha Norman, and Bob Merrill

Sullivan, Arthur and W. S. Gilbert

Swerling, Jo, Abe Burrows, and Frank Lesser

Théâtre Complicité

Treadwell, Sophie

Webster, John


Wertenbaker, Timberlake


Wharton, Edith
*Songs from the Heart* (an anthology piece), Shakespeare & Company, Lenox, MA, Summer 1984.


Wilder, Thornton

Williams, Tennessee

Wycherley, William