

## MAURICE PATE (RUSH) REHM

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### ACADEMIC APPOINTMENTS

Professor of Drama and Classics, Stanford University, 2003 —  
Associate Professor of Drama and Classics, Stanford University, 1995 – 2002  
Assistant Professor of Drama (and, by courtesy, Classics), Stanford University, 1990 – 1995  
Assistant Professor of Classics and Theatre Studies, Emory University, 1985 – 1990

### EDUCATION

Ph.D. Drama (Directing and Criticism) and Humanities, Stanford University, 1985  
M.A. Classical Studies, Melbourne University (Fulbright Fellowship) 1975  
B.A. Creative Writing/Classics, Princeton University (*summa cum laude*, Phi Beta Kappa) 1973

### PUBLICATIONS

#### Books

*Radical Theatre: Greek Tragedy and the Modern World* (London: Duckworth 2003)  
*The Play of Space: Spatial Transformation in Greek Tragedy* (Princeton University Press 2002)  
*Marriage to Death: The Conflation of Wedding and Funeral Rituals in Greek Tragedy* (Princeton University Press, 1994; paperback edition 1996)  
*Greek Tragic Theatre* (Routledge, 1992; paperback edition, 1994; modern Greek translation, 1998)  
*Aeschylus' Oresteia: A Theatre Version* (Melbourne: Hawthorn Press, 1978)

#### Journal Articles and Essays in Edited Volumes

- “Aeschylus in the Balance: Weighing Corpses and the Problem of Translation,” in *Aeschylus' Tragedies: The Cultural Divide and the Trauma of Adaptation*, edd. S.E. Constantinidis and B. Heiden (forthcoming).
- “Clytemnestra,” “Electra,” and “Space” articles in *Blackwell's Encyclopedia of Greek Tragedy* (Oxford, forthcoming 2013)
- “Eclectic Encounters: Staging Greek Tragedy in the U.S., 1973 – 2010,” in *Greek Drama in America*, edd. K. Bosher, F. Macintosh, J. McConnell, and P. Rankine (Northwestern, forthcoming)
- “Translating Space: The Pram Factory *Oresteia*,” in *Close Relations: The Spaces of Greek and Roman Theatre*, edd. J.M. Griffiths, P. Monaghan, F. Sear (Cambridge Scholars Press, forthcoming 2013)
- “Ritual in Sophocles,” in *Brill Companion to Sophocles*, ed. A. Markantonatos (Leiden and Boston, 2012) 411–428
- “Aeschylus” and “Sophocles,” in *Space in Ancient Greek Literature: Studies in Ancient Greek Narrative*, Mnemosyne Supplement Vol. 339, ed. I.J.F. de Jong (Leiden and Boston, 2012) pp. 307–23 and 325–39
- “Tragedy and Privilege,” in *The Play of Texts and Fragments: Essays in Honour of Martin Cropp*, ed. J.R.C. Cousland and J.R. Hume, Mnemosyne Supplement 314 (Leiden and Boston 2009) 235–253
- “The Future of Dramatic Literature,” in *Text and Presentation* 28, ed. S. Constantinidis (2008) 216–18
- “‘If you are a woman’: Theatrical Womanizing in Sophocles' *Antigone* and Fugard, Kani, and

- Ntshona's *The Island*," in *Classics in Post-Colonial Worlds*, edd. C. Gillispie and L. Hardwick (Cambridge 2007; paperback 2010) 211-27
- "Festivals and Audiences in Athens and Rome," in *Cambridge Companion to Greek and Roman Theatre*, edd. M. Walton and M. McDonald (Cambridge 2007) 184-201
- "Antigone and Family Values," *Antigone's Answer: Essays on Death and Burial, Family and State in Classical Athens*, ed. C.B. Patterson (*Helios* 2006 Supplement) 187-218
- "Cassandra – The Prophetess Unveiled," in *Agamemnon in Performance*, edd. E. Hall and F. McIntosh (Oxford 2006) 343-58
- "Sophocles on Fire--*To Pyr* in Philoctetes," in *Sophocles and the Greek Language: Aspects of Diction, Syntax, and the Greek Language*, eds. I.J.F. de Jong and A. Rijksbaron (Leiden: Brill 2006) 95-107
- "Female Solidarity: Timely Resistance in Greek Tragedy," in *Rebel Women*, ed. S. Wilmer (London: Methuen 2005) 177-92
- "Introduction," R.C. Jebb's commentary, *Oedipus at Colonus*, general editor P.E. Easterling (London: Duckworth 2004) 31-56
- "*Supplikes*, the Satyr Play—Mee's *Big Love*," *American Journal of Philology* 123 (2002) 111-18
- "Before, Behind, Beyond: Tragic Space in Euripides' *Heracles*," in *Euripides*, edd. M. Cropp, K. Lee, and D. Sansone (Chicago 2000) 363-75
- "Public Spaces, Private Voices: Sophocles' *Electra* and Euripides' *Suppliant Women*," *Drama* 4 (Stuttgart 1996) 49-61
- "Choral Presence, Absence, and Interaction in Euripides," *Arion* (Spring 1996) 45-60
- "Theatre de Complicite: An Appreciation," *TheatreForum* 6 (1995) 88-96
- "Medea and the *Logos* of the Heroic," *Eranos* 87 (1989) 97-115
- "Aeschylus: The Commerce of Tragedy and Politics," in *Syracuse, The Fairest Greek City*, ed. B.D. Wescoat (Rome 1989) 31-34
- "The Staging of Suppliant Plays," *Greek, Roman, and Byzantine Studies* 29 (1988) 263-307
- "Aeschylus and Performance," *Themes in Drama*, ed. J. Redmond, Cambridge U. Press (1985) 229-48
- "From *Performance: Iliad*" (translation), *Scripsi*, (Spring 1981) 108-12
- "On Time and Timing: *Waiting for Godot* and the Theatre", *Viewpoints*, ed. B. McFarlane, Melbourne (1980) 66-81

## Reviews

- Performance and Cure* by K.V. Hartigan, *Text & Presentation*, 2010, Comp. Drama Conf. 7, 166-68
- Sophocles and the Greek Tragic Tradition*, edd. S. Goldhill and E. Hall, *Ancient History Bulletin* 23 (2009) 108-112
- Sophocles and Alcibiades: Athenian Politics in Ancient Greek Literature* by M. Vickers, *Comparative Drama* (2009) 402-5
- How to Stage Greek Tragedy Today* by S. Goldhill, *Classical World* 102 (Summer 2009) 501-2
- Greek Ritual Poetics*, edd. P. Yatromanolakis and P. Roilos, *Journal of Hellenic Studies* (2008)
- All Theater Is Revolutionary Theater* by B. Bennett, *Bryn Mawr Classical Review* (2006)
- Dolos and Dikē in Sophocles' Elektra* by L. MacLeod, *Gnomon* 75 (2003) 543-45
- Greek Theatre Performance* by D. Wiles, *Classical Journal* 98 (2002-03) 228-32
- Dionysus Writes* by J. Wise, *University of Toronto Quarterly* 69 (1999)
- Bloody Poetry*, Manhattan Theatre Club production, *Theatre Journal*, 1987
- Curse of the Starving Class*, The 890 Theater (New York) production, *Theatre Journal*, 1986
- Oresteia*, Classic Stage Company production, *Theatre Journal*, 1985

## PUBLIC LECTURES, CONFERENCE PAPERS, PANELS

- "Comparative Clytemnestras," lecture/performance with C. Walsh, University of Utah, March

- 2013; University of Amsterdam, May 2012; Freie Universität, Berlin, February 2012; **SLE, Stanford University, October 2012**, 2011, 2010; Trinity College, San Antonio, September 2011, 2010; EKATAIOS Conference, Corfu, Greece, June 2010; Classical Association Conference, Cardiff, Wales, April 2010; San Francisco State University, May 2009
- "Electras Gone Wild: Electra in Aeschylus, Sophocles, and Euripides," California Classical Association/American Conservatory Theater, October 2012**
- "Homeric Epic Onstage," a series of seminars and workshops on adapting Homer for performance, Michael C. Cacoyannis Foundation, Athens, September 3-15, 2012.**
- "Performing Dramatic Monologues." with C. Walsh, IUGTE Conference, Bovec, Slovenia, April 2009
- "Dramatic Monologues: Friel, Soyinka, and the Greek Example," with Wole Soyinka, K. Zacharia, and C. Walsh, Comparative Drama Conference, Loyola Marymount University, March 2009
- "*Les Blancs* Now," Comp. Drama Conference, Loyola Marymount University, March 2008
- "How Films Shape our Political Beliefs," Tiburon International Film Festival, March 2008
- "Beauty in the Blood: Euripides' *Bacchae*," public lecture for JoAnne Akalaitis' production, NY Public Theater residency, Stanford Institute for Creativity and the Arts, November 2007
- "*Die Zauberflöte* and the Enlightenment," Bing Lecture, Deutsche Oper, Berlin, October 2007
- "Staging Tsegaye Gabre-Medhin's *Oda Oak Oracle*," Performing Africa Conference, Ohio University, April 2007
- "Disorienting Aeschylus' *Persians*," Northwestern University, March 2007
- "Tragedy and Privilege," University of Georgia, February 2007, Northwestern University, March 2007
- "The Future of Dramatic Literature," Comp. Drama Conference, Loyola Marymount, March 2007
- "Actresses to the Fore: Women on the Restoration Stage," Stanford Continuing Studies Symposium
- Wicked Wit: Rakes and Rebellion in the Restoration, July 2006
- "If you are a woman. . .': *Antigone* and *The Island*," Contemporary Sophocles, UC Davis, May 2006
- "Squaring the Circle--Speculation on the Introduction of the Circular Orchestra in Greek Theatres," Archaeological Institute of America Annual Meeting, Toronto, January 2005
- "Sophocles on Fire," Sophocles and the Greek Language, University of Amsterdam, September 2003
- "The Embodied Peace of Aristophanes," Stanford Continuing Studies Symposium, "Aristophanes' *Lysistrata* and the Comic Tradition" (with Amy Freed, Bruce Barthol, Geoff Hoyle) July 2003
- "Charles Mee's *Big Love*," Dallas Theater Center, March 2003
- "Female Solidarity: The Other Side of Rebellious Heroines," Conference on Greek Tragedy in the Contemporary Theatre, Trinity College, Dublin, March 2003
- "Designing Greeks: Evocation of Tragic Scale" (with Ming Cho Lee, Jocelyn Herbert), Symposium on the Contemporary Performance of Ancient Greek Drama, J. Paul Getty Museum, June 2002
- "U.S. Terrorism," Arts and Politics Symposium, University of Minnesota, November 2001
- "The Prophet Speaks: Cassandra in Aeschylus' *Agamemnon*," *Agamemnon* in Performance, 458 BC--2001 AD, Oxford University, September 2001
- "Tantalus and the Greeks," Symposium on John Barton's *Tantalus*, Denver Center for the Performing Arts, October 2000
- "Aeschylus and Performance," University of Amsterdam, September 2000
- "Playing with Space," J. Paul Getty Conference on Ancient Theater, Los Angeles, June 2000
- "From Melos to the Cold War," Empires and Cultures Symposium, Stanford, May 2000
- "Before, Behind, Beyond: Euripides' *Heracles*," International Conference on Euripides, Banff Centre, Alberta, Canada, April 1999
- "Aeschylus' *Oresteia*: Homecoming with a Difference," Keynote Address, Conference on Ancient Theater, The Open University, London, January 1999
- "Untraditional Performances," Scripps College Humanities Series, Pasadena, 1994
- "Journeys of a Thousand Miles," NEH panel with Derek Walcott, Washington, DC, 1994
- "Spanning Homer's *Odyssey*," Arena Stage, Washington, DC, 1994

"Spatial Transformation in Tragedy: The Ritual Catalyst," Classical Association Conference, University of Exeter, 1994  
 "Staging Euripides' *Suppliant Women*," Festival of Greek Drama, British Museum, London 1994  
 "Public Spaces/Private Voices: Sophocles' *Electra* and Euripides' *Suppliant Women*," Conference on Sophocles' *Electra*, Northwestern University, 1993  
 "Drama and Democracy," panel with Luis Valdez, Benny Sato Ambush, Anna Deavere Smith, and Carl Weber, Democracy 2500 Project, Stanford 1993  
 "Athens and Performance," Smithsonian Institution, Washington, DC, 1993  
 "Constituting the Ancient Audience," American Theater in Higher Education, Atlanta, 1992  
 "Present and Absent Choruses," Chorus in Greek Tragedy Conference, Boston U. and Harvard, 1992  
 "*Persians* Now," American Philological Association (APA), San Francisco, 1990  
 "The Contemporary Nature of 'Classical' Classics," Symposium on "The Classics in Contemporary Theatre," University of California, San Diego, 1990  
 "Aeschylus' *Oresteia*: To Teach a Chorus," Modern Language Association, New York, 1986  
 "Aegeus and the Audience," American Philological Assn. Annual Meeting, Washington, D.C., 1985

## CONFERENCE/SYMPOSIUM ORGANIZER

**"He's Funny That Way: Wilde and Beckett," Stanford Summer Theater (SST)/Continuing Studies, August 2013**  
 "Sam Shepherd and the American West," SST/Continuing Studies, July 2012  
 "Stages of Memory," SST/Continuing Studies, July 2011  
 "Homer in Performance," SST/Continuing Studies, July 2010  
 "Private Justice, Public Vengeance: The Electra Myth and the Trojan War," SST/Continuing Studies, August 2009  
 "Brian Friel and Other Irish Voices," SST/Continuing Studies, July 2008  
 "Wicked Wit: Rakes and Rebellion in the Restoration," SST/Continuing Studies, July 2006  
 "Harold Pinter: Plays, Poems, Politics," SST/Continuing Studies, July 2005  
 "Aristophanes and the Comic Tradition," SST/Continuing Studies, July 2003  
 "Theater on Fire: Performance and Politics," SST/Continuing Studies, July 2002  
 "Fool's Gold: Ionesco and the Theater of the Absurd," SST/Continuing Studies, July 2001  
 "Waiting for Beckett," SST/Continuing Studies, July 2000  
 "The Next Whiskey Bar: The Brecht/Weill Collaboration," SST/Continuing Studies, July 1998  
 Bob Dylan International Conference (funded by Stanford Humanities Center), Stanford, April 1998  
 "Brother Anton: The Life and Times of Anton Chekhov," SST/Continuing Studies, July 1997

## DIRECTING

<i>Happy Days</i>	Beckett	Stanford Summer Theater (SST)	2013
<i>The Exception and the Rule</i>	Brecht	Stanford Ethics in Society/SST; also Eastside Prep, Gunn High School, Vi for Living (Palo Alto)	2013
<i>Eudora Welty stories</i>	Welty	Millsaps College; U. of Mississippi; Alcorn State University; Eudora Welty Society (Jackson, MS)	2013
<i>Miss Julie</i>	Strindberg	International Swedish Society/Stanford Drama	2012
<i>The Wanderings of Odysseus</i>	Homer (tr. Taplin)	Michael Cacoyannis Foundation, Athens Greece	2012

<i>Curse of the Starving Class</i>	Shepard	SST	2012
<i>Reykjavik</i>	Rhodes	New Play Project	2012
<i>Copenhagen</i>	Frayn	SST/Stanford Ethics in Society	2011
<i>Poetics of Aging</i>	Shakespeare/ Beckett/Didion	Poetics of Aging Conference, San Francisco, November 16-19	2011
<i>Betrayed</i>	Packer	Stanford Ethics in Society	2011
<i>Under Milk Wood</i>	Thomas	SST	2011
<i>Foreplay</i> (staged reading)	Djerassi	New Play Project (Stanford/Berkeley)	2011
<i>Taboos</i>	Djerassi	New Play Project	2011
<i>The Wanderings of Odysseus</i>	Homer (tr. Taplin)	SST	2010
<i>Embers of War</i> (staged reading)	Homer's <i>Iliad</i> (tr./adapted Rehm)	SST	2010
<i>Omeros</i> (staged reading)	Walcott (adapted Moore)	SST	2010
<i>Eudora Welty at 100</i>	Welty	Continuing Studies Program	2009
<i>Electra</i>	Sophocles	SST	2009
<i>Libation Bearers</i>	Aeschylus	SST	2009
<i>Electra</i>	Euripides	SST	2009
<i>William Saroyan Centennial</i>	Saroyan	Continuing Studies Program	2009
<i>Faith Healer</i>	Brian Friel	SST	2008
<i>Deianeira</i>	Sophocles (tr./adapted Rehm)	Stanford Drama	2006
<i>The Collection</i> (with E. Iskandar)	Pinter	SST	2005
<i>Lysistrata</i>	Aristophanes (tr./adapted Amy Freed)	SST	2003
<i>Troubled Birth</i> (Aeschylus, Sophocles, Euripides, tr./adapted Rehm)	Emory University, Atlanta		2003
<i>The Bear</i> (with A. Wolska)	Chekhov	SST	1997
<i>Ajax</i>	Sophocles	Stanford Drama/Atlanta	1996
<i>Judgement</i>	Collins	Stanford Drama	1993
<i>The Suppliant Women</i>	Euripides	Stanford Lively Arts/ (tr. Scully, Warren) Folger Shakespeare Library, D.C.	1993
<i>The Wanderings of Odysseus</i>	Homer (tr. Taplin)	Getty Museum/Mark Taper Forum	1992
<i>The Symposium</i>	Plato	Atlanta	1992
<i>Les Liaisons Dangereuses</i>	Hampton	TheatreWorks, Mountain View	1991
<i>Macbeth</i>	Shakespeare	Stanford Drama	1991
<i>Persians</i>	Aeschylus	Theatre Emory/Emory Museum	1990
<i>Moby Dick—Rehearsed</i>	Welles	Theater Emory	1989
<i>Despedida Theater</i>	(various)	Nicaragua (Esteli/Matagalpa)	1987–88
<i>The Iliad</i>	Homer (tr. Rehm)	Theater Emory/Emory Museum	1987
<i>Brand</i>	Ibsen	Theater Emory	1986
<i>A Joy Forever</i> (staged reading)	Manley	Alliance Theater, Atlanta	1986
<i>Curse of Starving Class</i>	Shepard	Theater Emory	1986
<i>Midsummer Night's Dream</i> (asst. to L. Ciulei)	Shakespeare	Guthrie Theatre, Minneapolis	1985
<i>Singapore Sling</i> (asst. to G. Reeves)	Bauer	Magic Theater, San Francisco	1983
<i>Mass</i>	Bernstein	Palo Alto	1983
<i>Cyclops/Nobody's Musical</i>	Euripides (Rehm/Brown)	Stanford Drama	1983
<i>The Emperor Jones</i>	O'Neill	Stanford Drama; UC Berkeley	1982
<i>Oedipus Tyrannus</i>	Sophocles (tr. Rehm)	Stanford Drama	1981
<i>The Homecoming</i>	Pinter	Arena Stage, Melbourne	1980
<i>Osiris</i>	Rehm	The Space, Melbourne	1980
<i>Performance: Iliad</i>	Homer (tr. Rehm)	Open Stage/Grant St. Theatre (in rep) Melbourne, Australia	1979

<i>Philoctetes</i>	Sophocles	Aegean Institute, Poros	1977
<i>The Oresteia</i> (asst. to J. McCaughey)	Aeschylus (tr. Rehm)	Pram Factory, Melbourne	1974
<i>Electra</i>	Euripides (tr. Rehm)	Theatre Intime, Princeton	1973

## PRODUCER

<i>He's Funny That Way: Wilde and Beckett</i>	Stanford Summer Theater (SST)	2013
<i>Stories by Eudora Welty</i>	SST/Eudora Welty Society	2013
<i>Sam Shepard and the American West</i>	SST	2012
<i>Memory Play (Under Milk Wood, Old Times, Seneca's Oedipus)</i>	SST	2011
<i>Homer in Performance</i>	SST	2010
<i>Electra Festival</i> (Sophocles, Aeschylus, Euripides)	SST	2009
<i>Brian Friel Festival (Translations and Faith Healer)</i>	SST	2008
<i>Miracle in Rwanda</i> (Sword)	Stanford Institute for Creativity and the Arts	2007
<i>Africa on Stage: Let us tell you a story . . .</i>	SST	2007
<i>Tings Dey Happen</i> (Hoyle), <i>Les Blancs</i> (Hansberry); <i>Farewell to a Cannibal Rage</i> (Osofisan); <i>Oda Oak Oracle</i> (Tsegaye Gabre-Medhin)		
<i>Wicked Wit: Restoration Comedy</i> (Freed); <i>Don Juan</i> (Molière)	SST	2006
<i>Night, The Lover, The Collection, The Applicant</i>	Pinter SST	2005
<i>Lysistrata</i>	Aristophanes (adapted by Amy Freed) SST	2003
<i>Biedermann and the Firebugs</i>	Frisch SST	2002
<i>The Chairs</i>	Ionesco SST	2001
<i>Waiting for Godot</i>	Beckett SST	2000
<i>When the Shark Bites</i>	Brecht/Weill cabaret SST	1998
<i>Uncle Vanya</i>	Chekhov SST	1997

## ACTING

<b>Voice</b>	<i>Where Is the Voice Coming From?</i> (Welty)	Eudora Welty Society, Jackson, MS	2013
<b>E. Humml</b>	<i>The Increased Difficulty of Concentration</i>	Cutting Ball, SF	2012
	(staged reading)		
Ronald Reagan	<i>Reykjavik</i>	New Play Project	2012
Deeley	<i>Old Times</i>	Stanford Summer Theater (SST)	2011
Theodore Adorno	<i>Foreplay</i>	New Play Project	2011
Cameron	<i>Taboos</i>	New Play Project	2011
Walter Benjamin	<i>Four Jews on Parnassus</i>	Contemporary Jewish Museum, SF	2010
Iago	<i>Othello Syndrome</i> (Uri Caine, Bunny Sigler)	Stanford Lively Arts	2009
Charles Wilberforce	<i>Darwin</i>	Cubberley Auditorium	2009
Charles Morris	<i>Les Blancs</i>	SST	2007
Lyndon Johnson	<i>Lyndon</i>	Mountain View Center for Performing Arts	2006
Man	<i>Night</i>	SST	2005
Richard/Max	<i>The Lover</i>	SST	2005
Max Biedermann	<i>Biedermann and the Firebugs</i>	SST	2002
Orator	<i>The Chairs</i>	SST	2001
Pozzo	<i>Waiting for Godot</i>	SST	2000
HUAC Chairman	<i>When the Shark Bites</i>	SST/Shanghai Theater Festival	1998
Astrov	<i>Uncle Vanya</i>	SST	1997
Doctor	<i>Woyzeck</i>	Stanford Drama	1996

Sophocles (voice)	<i>The American Promise</i>	PBS documentary	1995
Pericles (voice)	<i>The Miracle of Greece</i> (video)	National Gallery of Art, DC	1992
Father Larkin	<i>Stand-Up Tragedy</i> (understudy to Stanley Anderson)	Arena Stage, Washington, DC	1990
Pozzo	<i>Waiting for Godot</i>	Theatre Gael, Atlanta	1989
Subtle	<i>The Alchemist</i>	7 Stages, Atlanta	1987
Brand	<i>Brand</i>	Theater Emory, Atlanta	1986
J.P. Mauler	<i>St. Joan of the Stockyards</i>	Theater Emory	1986
DeFlores	<i>The Changeling</i>	Theater Emory	1985
Van Gogh	<i>Singapore Sling</i>	Magic Theater, San Francisco	1983
Yang Sun	<i>The Good Soul of Setzuan</i>	Stanford Drama	1982
Lear	<i>King Lear</i>	Stanford Drama	1982
Malvolio	<i>Twelfth Night</i>	Stanford Drama	1981
Zauberkönig	<i>Tales from Vienna Woods</i>	Stanford Drama	1980
The Duke	<i>Measure for Measure</i>	Cairo, Egypt	1977
Narrator, etc.	<i>Yankee Doodle Show</i>	Athens, Greece	1976
Othello	<i>Othello</i>	La Mama, Melbourne	1975
Chorus/Pylades	<i>Oresteia</i>	Pram Factory, Melbourne	1974
A. Aguecheek	<i>Twelfth Night</i>	Summer Intime	1972
H.C. Curry	<i>The Rainmaker</i>	Summer Intime	1972
Policeman	<i>Pygmalion</i>	McCarter Theater	1972

## FELLOWSHIPS AND GRANTS

Stanford Institute for Creativity and the Arts, “Memory Play,” 2011; “Classics Now” 2009 – 2010;  
“Stages of Reconciliation,” 2007 – 2008

Chekhov Faculty Seminar, Stanford Humanities Center, 1996 – 1997

Donald Andrewes Whittier Fellow, Stanford Humanities Center, 1995 – 1996

Lila Wallace–Reader’s Digest Arts Partners Grant (with the Lively Arts at Stanford), 1993

Junior Fellow, The Center for Hellenic Studies (Harvard University), Washington, D.C. (1989 – 1990)

ACLS Grant, 1987 – 1988 (at the American School of Classical Studies, Athens)

NEH Summer Stipend, 1986 (Ashmolean, Oxford)

Whiting Fellowship, 1984–85 (Institute of Classical Studies, London)

Stanford Humanities Center Graduate Fellowship, 1982 – 1984

Fulbright-Hays Fellowship, Melbourne, 1973 – 1975

Daniel M. Sachs Graduating Scholarship, 1973 – 1974

National Merit Scholarship, Princeton, 1968 – 1972

## TEACHING

Stanford University 1990 —

Graduate seminars: Graduate Directing Workshop; The Actor – Director Dialogue; Performing the Ancient City: Athens, Rome, and Beyond (Interdisciplinary Studies in the Humanities and Drama); Introduction to Critical Theory; Greek Tragedy; Modern Irish Drama (graduate / undergraduate seminar); Radical Theater: Greek Tragedy and the Modern World (Master of Liberal Arts)

Undergraduate: Texts in Context: The Ancient World (Interdisciplinary Studies in the Humanities and Classics); Performance and the Mind; Performance and the Body; Performance, Film, and Politics; The Work of Art and Creation of Mind (team-taught, School of Education and School of Humanities and Sciences); Modern German Cinema; Opera in Berlin; Greek Tragedy and German Culture; The Homeric Muse: Homer in Performance;

Undergraduate Directing; Acting Shakespeare; Acting Greek Tragedy; Advanced Performance Workshop; Special Projects (Acting and Directing); Noam Chomsky: The Drama of Resistance (Sophomore Seminar); 20<sup>th</sup>-Century Arts in Conflict (Freshman Seminar); *Antigone*: From Ancient Democracy to Contemporary Dissent (Freshman Seminar); The Good Life (Introduction to the Humanities Program); The Art of Living (Introduction to the Humanities); Literature and the Arts (CIV track); Dramatic Engagements (Theater Discovery Institute); Great Plays through Performance (Continuing Studies); Homer in Performance (Continuing Studies); Greek Tragic Heroines (Continuing Studies); Memory Play (Continuing Studies)

Emory University 1985 – 1990

Directing, Acting, Text in Performance, Style in Performance, Introduction to Theater, Theater History, Greek and Roman Drama, Beginning Greek

Melbourne University, 1979 – 1980

Instructor and Coordinator, Interdisciplinary 2nd-year Course in Drama

### **ADMINISTRATION/SERVICE**

Artistic Director, Stanford Summer Theater, 1997–present

Project Director, Stages of Reconciliation (Stanford Institute for Creativity and the Arts) 2007 – 2008

Director, Stanford Theater Discovery Institute, 2000 – 2004

Academic Senate, 2000 – 2001, 2005 – 2007

Drama Department Committees: Graduate Studies (Chair, 2005 – 2006, 2000 – 2001); Production

Advisory Board (1998 – 2007); Senior and Junior Searches; Curriculum Revision; Outside Review

Interdisciplinary Program in the Humanities: Committee-in-Charge (1998 – 2006)

Stanford Humanities Center: Preliminary Application Reviewer (1995-2003, 2007 – 2009)

Reader/Referee: *Arethusa*, *Classical Antiquity*, *Classical Philology*, *Classical World*, *MD (Materiali e discussioni per l'analisi dei testi classici*, Pisa), *Theatre Journal*, *Transactions of the American Philological Association*, major university presses (Oxford, Cambridge, Princeton, etc.)