

ROBERT MYERS

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EDUCATION

Yale University, New Haven, CT. **Ph.D., Spanish and Portuguese Languages and Literatures**, 1995. Course work: Hispano-Arabic literature, comparative literature, medieval literature, Latin American literature, modernist literature, literary criticism. Dissertation: *The Language of Camões: Modern Readers of The Lusiads*, with chapters on Fernando Pessoa, Ezra Pound, Carlos Drummond de Andrade and Sir Richard Burton. Directed by **María Rosa Menocal**. Readers included **Roberto Gonzalez Echevarría** and **Harold Bloom**.

Eckerd College, St. Petersburg, FL. **B.A. English Literature and Creative Writing**, 1975. English, American and world literature, and Creative Writing with **Edward Field** and **Peter Meinke**.

TEACHING EXPERIENCE

American University of Beirut. Beirut, Lebanon. 2004-Present. **Professor of English and Creative Writing. Co-Director, The Theater Initiative. Former Director, Prince Alwaleed Bin Talal Bin Abdul Aziz Alsaud Center for American Studies (CASAR). Former Chair of English**. Have developed and taught eighteen courses in world theater, American theater, world literature, Shakespeare, playwriting, Latin American literature, and literature and science. Author of Creative Writing minor. Producer of original play with renowned Iraqi theater artist **Jawad Al Assadi** and world premieres of English-language versions of *Rituals of Signs and Transformation* and *The Rape*, by **Sa'dallah Wannous**, and *The Dictator*, by 'Issam Mahfouz.

United Nations International School. New York, NY. 2002-2003. **Upper School English Teacher**. Courses in world theatre, Latin American literature and world literature.

University of Rio de Janeiro, Rio de Janeiro, Brazil. 1999. **Fulbright Fellow. Professor/Visiting Artist** in M.F.A. program for performance/playwriting course and workshop entitled "Modes of Fact-Based Drama in the U.S., Europe and Latin America," which included readings of Augusto Boal, Anna Devere Smith, Moisés Kaufman, Caryl Churchill and others. Course culminated in staged public performance.

Working Title Theatre. East Hampton, NY. 1998-2001. **Director**. Courses in modern and contemporary theatre, playwriting and science and theater. Courses included theoretical texts and works by Ibsen, Chekhov, Pinter, Beckett, Stoppard, Brecht, Churchill, Frayn and others.

Wesleyan University. Middletown, CT. 1998. **Visiting Professor**. For theater department course on performance/historical drama. Included studies of works by Caryl Churchill, Emily Mann, Anna Devere Smith and others, and a staged reading of texts developed with students.

Dartmouth University. Hanover, NH. 1996. **Visiting Professor.** Co-taught undergraduate drama and workshop course, developed with the **New York Theatre Workshop** and **Department of American Studies**, about American white supremacist movements. Course culminated in a production of *Heartland*, a full-length play I wrote.

Rutgers University. Newark, NJ. 1998 and 1994. **Adjunct Professor.** For Romance Language Department survey course of Iberian literary traditions, which included Hispano-Arabic lyric poetry, Golden Age drama and poetry, medieval *cantigas*, and epic poetry.

Yale University. New Haven, CT. 1990-1991. **Instructor** for "Introduction to Portuguese," a culture-based language course.

PLAYS AND SCREENPLAYS

The Adventure of the Head of Mamlouk Jabir, by Sa'dallah Wannous, Syria's most significant contemporary playwright. 2017. Co-translator with **Nada Saab**. Staged reading, directed by **Rania Khalil**, as part of "Arab Classic Plays," CUNY's **Martin Segal Theater Center**, which included a panel discussion with **Marvin Carlson (Professor of Theater, CUNY)**, **Edward Ziter (Chair of Department of Theater, NYU)** and **Phillip Himberg (Sundance Institute)**.

al-Malik Lear [King Lear], by William Shakespeare. 2016. Producer and dramaturg for world premiere of first Arabic-language version in Lebanon, with **Roger Assaf**, directed by **Sahar Assaf** and **Rachel Valentine-Smith, Faction Theater, London**. Produced at **Masrah al-Madina, Beirut** with AUB's 150th Anniversary Committee.

Hiwar al Kilab [Dog's Dialogue], by Miguel de Cervantes. 2016. Translator, dramaturg, adaptor for the stage of two stories from *Novelas Ejemplares*. Produced at Masrah al-Madina, Beirut.

Acting Like Children. 2016. Playwright. Comedy about busy professionals who hire actors to be them at their parents' golden wedding anniversary celebration. Reading: **Theatre Row**, New York, 2016. Directed by **Kirsten Sanderson**.

Mother of Justice. 2015. Playwright. Stage play and pilot for web series about a female investigative reporter who works for a Beirut radio station. Finalist: **Sundance Theatre Lab**, Marrakech, Morocco.

The Rape. 2015. Translator and Adaptor with Nada Saab. Producer. Stage play by Sa'dallah Wannous, directed by Sahar Assaf. English-language world premiere at LAU's Irwin Theater, Beirut, March 2015.

Watch Your Step. 2014. Playwright. A site-specific theater piece about the Lebanese Civil War, set in Beirut's Khandak al Ghamik neighborhood. Directed by Sahar Assaf.

Drone Pilots. 2013. Playwright. Radio play about drone pilots for BBC's Radio 4, with **David Rasche**, directed by **Judith Kampfner**. Aired September 2013. Winner "**Best Radio Drama**," **New York Festivals World's Best Radio Programs**.

Rituals of Signs and Transformation. 2013. (Translator/Adaptor with **Nada Saab**. Producer). Stage play by Sa'dallah Wannous. Major grant from **MacArthur Foundation**. World English-

language premiere: **Babel Theatre**, Beirut, directed by Sahar Assaf, 2013. Readings: New York Theatre Workshop, 2014. **Silk Road Rising**, Chicago, 2014; **Martin Segal Center, CUNY**, 2014.

Twilight Country. 2012. Playwright. Stage play about two women who read Dante's *Inferno* together to overcome their respective traumas, set in Asheville, North Carolina in 1948. Headline event at the **Pittsburgh Humanities Festival**, with **Kathleen Chalfant** and **Anita Dashiell-Sparks**, 2015. Readings: **Kathleen Chalfant** and **Stephanie Berry**, 2014; **Tonya Pinkins** and **Lisa Pelikan**, 2013 (both at the **New Group**, directed by Kirsten Sanderson).

Unmanned. 2012. Playwright. Stage play about drone pilots. **Metta Theater**, Santa Fe, with **Bruce McIntosh**, 2016. Staged readings: **Silk Road Rising**, directed by **Sandeep Das**, 2014; **Blank Theatre**, Hollywood, directed by Kirsten Sanderson, 2012; **New Group**, New York, directed by **Evan Yionoulis**, **Yale Drama School**, 2012; **U. of Illinois Urbana-Champaign**, produced by **International Forum for U.S. Studies Institute**, 2012.

The Dictator. 2011. Translator/Adaptor with Nada Saab. Stage play by Lebanon's best-known modern playwright, **'Issam Mahfouz**. Published in *PAJ*, **M.I.T. Press**, 2015. Producer, **"Between the Seas" Theater Festival**, New York, 2015, directed by Sahar Assaf. Staged reading, "Arabic Classic Plays" at CUNY's Martin Segal Theater, directed by **Sara Rademacher**, 2017.

Painting Persia. 2009. Stage play inspired by the trip of French geographer Xavier Hommaire de Hell and painter Jules Laurens to Iran in the 1840s. Readings: CUNY, Martin E. Segal Theatre Center, 2011. **New York Theatre Workshop**, 2010 (both directed by **Ian Morgan**, New Group).

Mesopotamia. 2007. Stage play about Gertrude Bell and the British occupation of Iraq. Support from AUB's **URB/Platten Fund** and the **Center for American Studies**. **Whitney Humanities Center, Yale**, produced by **Yale's Council for Middle East Studies** and the **World Performance Project**, with Kathleen Chalfant, 2012, directed by Evan Yionoulis. In conjunction with the exhibition in the Whitney Gallery "Gertrude Bell in Mesopotamia" that I curated, which included photos, books, maps, letters and other documents. Readings: **Playwrights Theater and Boston University**, 2012; **New Group**, New York, with Kathleen Chalfant, directed by Ian Morgan, 2009; **New York Theatre Workshop**, with **Janet Zarish**, directed by **Chris Grabowski**, 2006; **Pegasus Players**, 2005.

Baghdadi Bath. 2005. Translator/Adaptor with Nada Saab. Stage play by Iraqi playwright Jawad Al Assadi. Production: **La Mama**, New York, 2009, directed by **Zishan Ugurlu**. Staged reading: **Dartmouth University**, produced by **New York Theatre Workshop**, with **Sean Krishnan** and **Assif Mandvi**, 2006. Reading: **Vassar College**, produced by **New York Theatre Workshop**, 2007. Published with an introductory essay in *PAJ*, May 2008.

Against My Heart. 2003. Stage play based on Fanny Kemble's visit to a Georgia plantation in the 1840s. Written with **New York State Council on the Arts** "Individual Artist's Commission." Percolating Playwrights Series: **Theatre in the Square**, Atlanta, 2003. (Opening monologue published in *Monologues for Actors of Color*, Routledge, 2016).

Perfectly Clear, 2001. Stage play about Richard Nixon, for **Metropolitan Entertainment**, Broadway producers of *Victor/Victoria* and *Damn Yankees*. Readings: **Ensemble Studio Theater**, NYC, 2003; **New York Theatre Workshop**, 2002 (directed by Kirsten Sanderson).

The Passage, 2001. Stage play, including text, music and dance, with Jordanian theatre artists Najeh Abu Al Zein and Lina Attel. At the **Performing Arts Center, Amman, Jordan**.

Clock Without Hands, 1999. Screenplay based on the novel by **Carson McCullers**, for the estate of Ms. McCullers.

The Lynching of Leo Frank, 1998. Stage play based on the Leo Frank case. Productions: **Theater in the Square**, Atlanta (directed by **Anders Cato**), 2000. **Pegasus Players Theater**, (directed by **Jonathan Wilson, Loyola University**). Major support from the **Sara Lee Foundation**, 1998. **Joseph Jefferson Award: "Best New Play."**

Dead of Night: The Execution of Fred Hampton, 1997. Stage play about the death of Black Panther leader Fred Hampton (directed by Jonathan Wilson). Commission and production: Pegasus Players Theater, 1998. Optioned for film by **Showtime/Forest Whitaker**.

The Jesuit, 1998. Screenplay. Fictional story of a Jesuit priest who becomes an opera singer, for **José Carreras**.

Spin Control, 1997. Screenplay for feature film based on the life of Lee Atwater, for **HBO/Alliance Atlantis Pictures**.

Heartland, 1996. Stage play. Fictional story of American right-wing militia group, (directed by **Tim Raphael**). Music direction by **Michael Keck**. With **Kaipo Schwab, Dale Soules** and Michael Keck. Production: With New York Theatre Workshop and Department of American Studies, Dartmouth, 1996. Reading: **Imua Theatre**, NYC, 1999.

Atwater: Fixin' to Die, 1992. Stage play based on the life of Lee Atwater. Productions include: **Drag Strip Courage**, Fort Worth, 2016; **California Stage**, Sacramento, 2009; **Cygnnet Theater**, San Diego, 2006; **Magic Theater**, San Francisco, 2004 (Reading); **MCC Theater**, NYC, 1997, directed by **George Furth**; **Church Street**, Washington, DC, 1996, with **Bruce McIntosh (Helen Hayes Award Nomination, "Best Actor")**; **Kennedy School of Government, Harvard**, 1996; Pegasus Players (directed by **Gary Griffin**), 1996; **Tamarind Theatre**, Los Angeles, 1992; **West Bank Theatre**, NYC, with **Dylan Baker**, directed by **Ethan McSweeney**, 1992.

CONFERENCE AND WORKSHOP PRESENTATIONS

"Darwin, AUB and the Arab World." 2016. Co-Organizer. Conference included presentations by **President Fadlo Khuri, M.D., AUB; Marcia Inhorn, Yale; Betty Anderson, Boston University; Salman Hameed, Hampshire College;** and **Tarek Dewiri and Youssef Ismail of the Egyptian National Theater**. Conference preceded by staged reading of *After Darwin*, by Timberlake Wertenbaker, in which I read a principal role.

Presenter. 2016. **Center for Humanities, Carnegie-Mellon University**. Post-play discussions of *Unmanned*, a play I wrote about drone pilots, with scholars from Carnegie-Mellon, as part of Center's annual theme of "War."

Presenter and Panelist. 2015. "Conversation on Contemporary Beirut Theatre." **Islamic Institute, McGill University**. Montreal, Canada.

Presenter and Panelist. 2015. "Conversation on Contemporary Beirut Theatre." **LAU/NY and MEMEAC/CUNY**. LAU New York Center.

Keynote Address and Workshop. 2015. “(Re) Visiting Wannous.” **An Tonnelhuis Theater and Mousseem Cultural Center**. Antwerp, Belgium.

“On Wannous.” 2015. Co-organized with Sonja Mecher-Atassi and Sahar Assaf. Full-day conference with Elias Khoury, Mohamad Al-Attar, Friederike Pannewick and Nada Saab on Sa’dallah Wannous. Proceedings submitted to **Cambridge UP** for publication as a book. AUB.

“Arabic Theater in Translation: Language, Culture and Politics.” 2014. A panel with Hassan Abdulrazzak, Abdullah Alkafri, Nada Saab and Catherine Coray at **NYU Abu Dhabi**.

“Syrian Drama: Theater of Sa’dallah Wannous.” 2014. A panel with Marvin Carlson, Nada Saab and Sahar Assaf. Martin Segal Theatre, Graduate Center, CUNY.

“Dramatizing Resistance.” 2014. A panel with **Riad Ismat, Jamil Khoury**, Nada Saab and Sahar Assaf. Silk Road Rising Theater, Chicago.

“Converging Creativities.” 2012-2015. A series of six panels and talks about Science and Arts & Humanities, including a discussion with director **Peter Sellars** and a screening of the opera *Doctor Atomic*, which he directed, by John Adams.

“Using Theater to Teach History.” 2011. Presentation at **Yale’s Macmillan Center**. Yale University.

“Painting the Theater of the East.” 2011. Whitney Humanities Center, Faculty Seminar Series. Yale University.

“The Art of Losing: Representations of Revolutions in the Theaters of Büchner, Usigli and Kushner.” 2011. With Miriam Ayres. **International American Studies Association. Universidade Federal Fluminense**. Niteroi, Brazil.

“The View from Beirut.” 2011. Meeting of Directors of Alwaleed Centers. Edinburgh, Scotland.

“Women and Men Portraying Power Onstage: Lynn Nottage’s *Ruined*.” *Women in Threatened Societies*. 2011. Babel Theatre, Beirut.

“An East/West *Pas De Deux*: The *Ballets Russes* and the Orient in the Modern Western Imagination.” 2010. **American Studies Institute. Korean National University**. Seoul, South Korea.

“*Jean Genet a travers les yeux arabes*.” 2009. International roundtable on Genet in the Arab world. Babel Theatre, Beirut.

“The Theatre of Jawad Al Assadi.” 2009. Martin Segal Theatre Center, The Graduate Center, CUNY. With Jawad Al Assadi, Zishan Ugurlu and Marvin Carlson. Presentation about adaptation and production of *Baghdadi Bath* (produced at La Mama, 2009).

“Painting the Theater of the East: Orientalist Painters and the 19th-Century European Theatre.” 2008. Department of Literature, Humanities Lecture Series, **Lebanese American University**.

“Painting the Theater of the East: Orientalist Painters and the 19th-Century European Theater.” 2008. **Middle East & Middle Eastern American Center. The Graduate Center, CUNY.** Co-Sponsored by Ph.D. Program in Theatre, with introduction by Marvin Carlson.

“Painter-Travelers and the Theater of the East.” 2008. Invited lecture at conference sponsored by *Middle East Critique*, Hamline University, St. Paul, MN.

“Playing With History: Political Theater in Europe, the U.S. and the Middle East.” 2007. Invited lecture co-sponsored by the **Humanities Center**, the **Humanities Scholars Program** and the **School of Drama, Carnegie Mellon University.**

“Theater and Politics/East and West: Political and Historical Theater in the U.S., Europe and the Arab World.” 2007. Paper given at **Centro Cultural de la Cooperación, Buenos Aires, Argentina.**

“Historical and Political Theater in the U.S. and the Middle East.” 2007. Paper given at Casa de Pepino, as part of the “Aula Pública de Teoría del Teatro Contemporáneo” series. Sponsored by the **Secretary of Culture, Córdoba, Argentina.**

“The Theater of Jawad Al Assadi.” 2007. Coordinator/Guest Artist. **Vassar College**, sponsored by the New York Theatre Workshop. Week-long workshop and presentation of works by the Iraqi theater artist, including *Women in War*, *Forget Hamlet* and *Baghdadi Bath*.

“*Biokharaphia*.” 2007. Talk given about the theater of **Rabih Mrouè** and **Lina Saneh** and the contemporary Lebanese theater at the **Masrah Arab Festival**, sponsored by **World Performance Project, Joe Roach** and the **Mellon Foundation**, at **Yale University.**

“Contemporary Historical Theater.” 2007. Talk given about writing historical theater and about my plays *Atwater: Fixin’ to Die* and *Mesopotamia*, at the Department of Theater, **Kenyon College.**

“Gertrude Bell and the Pacification of Iraq.” 2006. Talk given at the **Center for American Studies Conference at AUB** “America in the Middle East, the Middle East in America.”

“*Baghdadi Bath*.” 2006. Co-producer of staged reading of play by Jawad Al Assadi (adapted and co-translated with Nada Saab) at Dartmouth University, sponsored by the New York Theatre Workshop.

The Cats of Renée Dick. 2006. Creator of a theater workshop, course and fully staged theatre production, with visual artist **Helen Karam** and theater director Jawad Al Assadi at AUB.

“The Pitfalls of Literal Translation.” 2006. Talk about translation from Arabic into English of the play *Baghdadi Bath*, sponsored by the **Anis Makdisi Literary Program at AUB.**

Now and Again. 2004. Creator and director of a series of public readings of American and British plays at AUB.

“The Language of Camões.” 1999. Paper about empire, Orientalism and the English translations of Camões’ epic poem *The Lusiads*. **Universidade Federal do Rio de Janeiro, Brazil.**

“Translating History and Self-Translation: João Ubaldo Ribeiro’s *Viva o povo brasileiro*.” 1992. (Published in *Brasil/ Brazil*, November 12, 1994). **MLA** Convention, New York, NY.

AWARDS

New York International Festival Radio Awards. 2014. “**Best Radio Drama,**” for *Drone Pilots*, broadcast on BBC’s Radio 4.

URB Grant, AUB. 2014-2015. Science and the Arts and Humanities, and a New Stage Play, *Animal Spirits*.

MacArthur Grant. 2012. With **Silk Road Rising Theater**, Chicago; American University of Beirut and Nada Saab, Associate Professor of Literature at Lebanese American University. To translate, adapt and stage *Rituals and Signs of Transformation*, a play by contemporary Syrian playwright Sa’dallah Wannous.

Visiting Fellow. Forum for International U.S. Studies. University of Illinois. 2012. To research drone warfare and create a new play, *Unmanned*, about drone pilots. Staged reading of *Unmanned* at Spurlock Museum, UIUC.

Franke Visiting Artist/Scholar. Whitney Humanities Center. Yale. 2011. To curate an exhibition about Gertrude Bell at the Whitney Center and to stage a production of *Mesopotamia*, with Kathleen Chalfant, directed by Evan Yionoulis, from the **Yale Drama School**. Co-produced by AUB and **World Performance Project**, supported by a Title VI grant from the **Council for Middle East Studies**, Yale.

Mellon Foundation Grant. 2010. For screening of **Henry Chalfant’s** films *Style Wars* and *Ten Days on the West Bank*, a panel on street art in Beirut at the AUB Department of Architecture and Graphic Arts, and a workshop and documentary film about street art in Beirut with AUB students, professors and local street artists.

Center for American Studies, AUB. 2006-2017. Grants to research political and revolutionary theater in the Americas, images of Easterners in Western plays, Orientalism in Brazil, Arabic influence in Spanish and Latin American literature, and a new play about John Maynard Keynes and Lydia Lopokova.

URB/Platten Fund, AUB, 2004. For research and a reading of *Mesopotamia*, a new play about Iraq.

Fulbright Fellowship. 2003. University of Jordan. (Declined).

Fulbright-Hays Award. 2001. For artistic collaboration, workshops and lectures at the **Performing Arts Center, Amman, Jordan**, and the **Dramatic Institute, Damascus, Syria**.

New York State Council on the Arts “Individual Artist’s Commission,” 2001. For the play *Against My Heart*.

Joseph Jefferson Award. "Best New Work, Chicago, 1999." For the play *The Lynching of Leo Frank*.

Fulbright Fellowship. Rio de Janeiro, Brazil. 1999. For research on Latin American and Brazilian theatre.

Fundación Valparaíso. Almería, Spain. 1998. Playwriting residency.

Bildner Prize. Yale University. 1991. Best Portuguese Student.

LANGUAGES

English (native), Spanish (near-native), Portuguese (near-native), French (written), Arabic (intermediate).

TRAVEL

Argentina, Brazil, Canada, China, Costa Rica, England, France, Germany, Greece, Holland, Hungary, Jamaica, Jordan, Korea, Lebanon, Mexico, Oman, Scotland, Spain, Sri Lanka, Syria, Turkey

COURSES OFFERED AT AUB

English 212	(Age of Shakespeare)
English 215	(Modern British and Irish Theater)
English 216	(Modern American Theater)
English 225	(Modern American Fiction)
English 236	(Introduction to Creative Writing)
English 239	(Screenwriting)
English 244	(Theater Production: <i>The Cats of Renée Dick</i>)
English 244/FAAH 283	(Theater Production: <i>Rituals of Signs and Transformations</i>)
English 244/FAAH 283	(Theater Production: <i>The Rape</i>)
English 244/FAAH 283	(Theater Production: <i>al-Malik Lear</i>)
English 251	(Playwriting)
English 309B	(Latin American Modernities)
English 304	(The Making of Modern American Drama)
English 306M	(Literature and Science)
English 325	(Historical Theater)
English 325	(The Making of Modern European Drama)
CVSP 212	(Modern and Contemporary World Theater)
AMST 215	(Introduction to American Studies)

AUB SERVICE

Research Committee, 2016-2017
Author, Theater Initiative Proposal, 2015
Director, Theater Initiative, 2016-2017
Member, Executive Committee, 2015
Member, Committee on Interdisciplinary Programs, 2014-2015
Teaching Excellence Award Nomination, 2014
Director, Center for American Studies, 2014-2015 and 2009-2011
Chair, Department of English, 2009
Member, Arts and Humanities Initiative, Advisory Group, 2011-2015

Producer, "Converging Creativities: The Sciences and Arts and Humanities in Dialogue at AUB."

Series of six events about science, the arts and humanities at AUB, 2011-2015

Member, Board of Graduate Studies, 2010-2013

Member, BGS Subcommittee on MA in Human Resources, 2010-2011

Member, Graduate Studies Committee, 2010-2013

Freshman Advisor, 2009-2011

Member, Creative Writing Program, English Department, 2004-2014

Member, Graduate Literature Program, English Department, 2004-2017

Member, Curriculum Committee, English Department, 2013-2015

Chair and member, promotion committees, search committees for positions in literature, language and creative writing, and reader on over a dozen MA theses. English Department, 2005-2017.

Director, MA theses, 2005-2017:

The Novel as Product and Shaper of Cultures: A Cultural, Historical, and Literary

Reading of Doctor Zhivago, Explosion in a Cathedral and Palace Walk, 2017

Büchner in the Arab World, 2015

Aesthetics of Play: Narrative Experience in Video Games and Documentary Theater,
2015

Asking and Telling: Tracing the Documentary Impulse to a Tradition of Contemporary
Plays, 2011

Play's The Thing: Tom Stoppard's Rosencrantz and Guildenstern are Dead, 2009

The Myth of the Good War: Unregenerative Violence in Mailer's The Naked and the
Dead, Heller's Catch 22 and Vonnegut's Slaughterhouse Five, 2007

Talking Clues: Language and Text-Play in Three Contemporary Detective Novels, 2006

Anais Nin, Virginia Woolf and D. H. Lawrence: A Bloomian Family Romance, 2006

Founding Member, Tahweel Ensemble Theater

Member, Writers Guild of America East

Member, Dramatists Guild

Editorial Board, Arab Stages

New York Theatre Workshop Usual Suspect

New Group, Associated Artist

Member, Modern Languages Association

Member, American Association of University Professors

Samples of plays, articles and reviews may be accessed at:

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PUBLICATIONS

Modern and Contemporary Levantine Drama: Four Major Dramatists. Co-editor and co-translator with Nada Saab. With commentary about and plays by Sa'dallah Wannus, Jawad Al Assadi, Issam Mahfouz and Mohammed al-Maghout. **Brill Leiden** (Under contract, forthcoming 2018).

Sentence to Hope. Co-editor and co-translator with Nada Saab of a book of plays, essays and speeches by Sa'dallah Wannus. Includes introductory essay, for **Yale University Press's Margellos World Republic of Letters** series. (In press, forthcoming 2018).

"Sa'dallah Wannus." Chapter in *Companion to World Literature*. Hoboken, NJ: Wiley-Blackwell. (Commissioned, in press, forthcoming 2018).

"Tuqus al-Isharat wa-l-Tahawwulat." Entry in *Global Encyclopedia of Lesbian, Gay, Bisexual, Transgender and Queer History*. Farmington Hills, MI: Charles Scribner's Sons/Gale-Macmillan Reference (Commissioned, forthcoming 2018).

On Wannous. Co-editor with Sonja Mejcher-Atassi. Expanded proceedings of conference held at AUB on theatrical, cultural and intellectual legacy of Sa'dallah Wannus, with articles by Edward Ziter, Margaret Litvin, Elias Khoury and Friederike Pannewick. Submitted to **Cambridge UP**, 2017.

Against My Heart. Opening Monologue. *Monologues for Actors of Color*. **Routledge**, 2016.

"From Cairo to Camagüey: Ibn Daniyal's *The Shadow Spirit*, Sarduy's *Cobra*, and Rojas's *Celestina* as a Bawd Between the Arab World and Latin America." Study of rhetorical and cultural continuities among literary works from the medieval Arab world, the Spanish Golden Age and contemporary Latin America. Submitted to *Comparative Literature*, 2017.

"Revolutionary Theatre of the Absurd: *The Dictator*." (Translator, with Nada Saab). Essay about and translation of contemporary play by Lebanon's most significant contemporary playwright, Issam Mahfouz. *PAJ*. **M.I.T.** Press, January 2015 [REFEREED].

Four plays from Syria: Sa'dallah Wannus. Marvin Carlson, ed. Introduction to the volume and co-translator of *Rituals of Signs and Transformations*, a stage play by Sa'dallah Wannus (With Nada Saab). New York: **Martin E. Segal Theatre Center Publications**. CUNY Graduate Center, 2014.

"Sufism and Shakespeare: The Poetics of Personal and Political Transformation in Sa'dallah Wannus's *Tuqus al-Isharat wa-l-Tahawwulat*." *Theatre Research International*, **Cambridge UP**. (With Nada Saab). Study of Syrian playwright for special issue on "Theatre and the Arab Spring." 2013. [REFEREED].

"American Studies in the Middle East." Seoul, Korea: **American Studies Institute, Seoul National University**, 2011.

"An East/West *Pas de Deux: The Ballets Russes* and the Orient in the Modern Western Imagination." *Representing Islam, Terrorism, and Violence: Changes in American Society and Culture After 9/11*. Seoul, Korea: American Studies Institute, Seoul National University, 2010.

Connections and Ruptures: Proceedings of the Third International Conference Sponsored by the Center for American Studies and Research, AUB. (Editor). Beirut: AUB, 2011 (Includes Opening Remarks and Introduction)[REFEREED].

“Playing Arab: Images of Easterners on Western Stages.” *Connections and Ruptures: Proceedings of the Third International Conference Sponsored by CASAR.* Beirut: AUB, 2011. [REFEREED].

“Nile Queens, Arabian Princes, Hard-Working Turks and Dirty Old Arabs: Images of Easterners in Modern Western Plays.” *Culture Critique.* Claremont-McKenna. 2009. [REFEREED].

“Painting the Theater of the East: Orientalist Painters and the 19th-Century European Theatre.” Essay about the impact of French and British Painter-Travelers such as Roberts, Delacroix and Clairin on the European theatre. *Middle East Critique.* Routledge. 2009. [REFEREED].

“Blood on Both Hands: Jawad Al Assadi’s *Baghdadi Bath*.” Essay about and co-translation and adaptation with Nada Saab of contemporary play by Iraqi theater artist Jawad Al Assadi, in *PAJ.* M.I.T. Press. May 2008. [REFEREED].

Excerpts from *Atwater: Fixin’ to Die* and *The Lynching of Leo Frank* in *Actor’s Choice: Monologues for Men.* New York: **Playscripts**, 2008.

Excerpt from *Atwater: Fixin’ to Die* in *Actor’s Choice: Monologues for Teens.* New York: Playscripts, 2008.

Atwater: Fixin’ to Die. A stage play about political consultant Lee Atwater. (Productions include: **Drag Strip Courage**, Fort Worth, 2016. **California Stage**, Sacramento, 2009. **Cygnets Theater**, San Diego, 2006. MCC Theater, NYC, 1997, directed by **George Furth**; Church Street Theatre, Washington, DC, 1996, with **Bruce McIntosh**; Harvard University, 1996; Pegasus Players, directed by **Gary Griffin**, 1996; Tamarind Theatre, Los Angeles, 1992; West Bank Theatre, NYC, with **Dylan Baker**, directed by **Ethan McSweeney**, 1992.) New York: Playscripts, 2007.

The Lynching of Leo Frank. A stage play based on the Leo Frank case. (Productions include: Pegasus Players Theatre, 1998. Directed by Jonathan Wilson. **Major support from the Sara Lee Foundation. Joseph Jefferson Award: "Best New Play, Chicago, 1999."** Theatre in the Square, Atlanta, 2000.) New York: Playscripts, 2007.

“Gertrude Bell and the Pacification of Iraq.” Based on a talk given at the conference “America in the Middle East and the Middle East in America,” sponsored by the Center for American Studies. Beirut: AUB, 2006. [REFEREED]

“Chaos and Splendor,” “Two Princes of Melancholy: Fernando Pessoa and Ludwig of Bavaria” and “Walt Whitman and Pessoa” in *Chaos and Splendor* by Eduardo Lourenço. (Translator). Adamastor Series. **Dartmouth: University of Massachusetts Dartmouth**, 2002. [INVITATION]

“Distant Echoes of the Clash Between Islam and the West.” With Miriam Ayres. *The New York Times.* August 25, 2002. Article about production of the play *Manuscript Found in Zaragoza*, adapted from the novel of the same name by Jan Potocki, and directed by renowned Spanish director Francisco Nieva in Madrid in July 2002.

“Six Authors in Search of Justice for Children.” With Miriam Ayres. *The New York Times*. March 12, 2000. Article about a play about the plight of street children written by six Latin American playwrights that had its premiere in Madrid in January 2000.

“Science, Infiltrating the Stage, Puts Life Under the Microscope.” *The New York Times*. December 5, 1999. Essay about stage plays with scientific themes. Includes interviews with Peter Brook, Tom Stoppard, Michael Frayn and others.

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