

ROBERT MYERS

338 E. 13th Street, #B1
New York, NY 10003
(212) 505-7459
www.robert-myers.com
rm33@aub.edu.lb

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. **Director, Prince Alwaleed Bin Talal Bin Abdul Aziz Al Saud Center for American Studies (CASAR). Professor of English and Creative Writing**. Developed and taught over fifteen courses in world theatre, American theatre, world literature, Shakespeare, playwriting, and literature and science. Author of creative writing minor. Producer of original play with renowned Iraqi theatre artist **Jawad Al Assadi** and producer of world premiere of English-language version of *Rituals of Signs and Transformation*, a play by **Sa'dallah Wannous**, Syria's most celebrated playwright. **Chair, English Dept** (2009).

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 theatre. 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 theatre 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 by 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 Rape. 2015. (Translator/Adaptor with Nada Saab. Producer, world English-language premiere). Stage Play by Sa'dallah Wannous, Syria's most significant contemporary playwright. To be presented at LAU's Irwin Theatre, Beirut, March 2015.

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

Drone Pilots. 2013. 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, world English-language premiere). Stage play by **Sa'dallah Wannous**, major grant from **MacArthur Foundation**. Production: **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. Stage play about two women who read Dante's *Inferno* together, set in Asheville, North Carolina in 1948. Pittsburgh Humanities Festival, with **Kathy Chalfant** and **Anita Dashielle-Sparks**, 2015. **Theatre Row**, New York, with **Kathleen Chalfant** and **Stephanie Berry**; **Tonya Pinkins** and **Lisa Pelikan** (both directed by **Kirsten Sanderson**), 2013.

Unmanned. 2012. Stage play about drone pilots. Readings: **Silk Road Rising** (directed by **Sandeep Das**), 2014. **Metta Theatre**, Taos, with **Bruce McIntosh**, 2013; **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**, 2012.

The Dictator. 2011. (Translator/Adaptor with Nada Saab and Producer of world English-language premiere). Stage play by Lebanon's best-known modern playwright, **'Issam Mahfouz**. **Between the Seas Festival**, New York, with **Sany Abu Baki** and **Raffi Feghali**, directed by **Sahar Assaf**, 2015. Published in *PAJ*, **M.I.T. Press**, 2015.

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. Staged reading: Whitney Humanities Center, Yale, produced by Yale's Council for Middle East Studies and the World Performance Project, with Kathleen Chalfant, 2011 (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 Theatre 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.

Perfectly Clear, 2001. Stage play about Richard Nixon, for Metropolitan Entertainment, Broadway producers of *Victor/Victoria* and *Damn Yankees*. Readings: Ensemble Studio Theatre, 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: Theatre in the Square, Atlanta (directed by Anders Cato), 2000. Pegasus Players Theatre, (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 Theatre, 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: **California Stage**, Sacramento, 2009; **Cygnnet Theater**, San Diego, 2006; **Magic Theatre**, 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

“Transformations in Lebanese Theater.” **MEMEAC** at CUNY, 2015. A panel with **Tahweel Theatre Ensemble** members about recent productions the group has done in Beirut.

“Arabic Theatre 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: Theatre 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 Houry**, Nada Saab and Sahar Assaf. Silk Road Rising Theatre, Chicago.

“Converging Creativities.” 2012-2015. A series of 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 Theatre to Teach History.” 2011. Presentation at **Yale’s Macmillan Center**. Yale University.

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

“The Art of Losing: Representations of Revolutions in the Theatres 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 traves 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 Theatre of the East: Orientalist Painters and the 19th-Century European Theatre.” 2008. Department of Literature, Humanities Lecture Series, **Lebanese American University**.

“Painting the Theatre of the East: Orientalist Painters and the 19th-Century European Theatre.” 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 Theatre of the East.” 2008. Invited lecture at conference sponsored by **Middle East Critique**, Hamline University, St. Paul, MN.

“Playing With History: Political Theatre 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**.

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

“Historical and Political Theatre 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 Theatre 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 theatre artist, including *Women in War*, *Forget Hamlet* and *Baghdadi Bath*.

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

“Contemporary Historical Theatre.” 2007. Talk given about writing historical theatre and about my plays *Atwater: Fixin’ to Die* and *Mesopotamia*, at the Department of Theatre, **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 theatre workshop, course and fully staged theatre production, with visual artist **Helen Karam** and theatre director Jawad Al Assadi.

“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.

MacArthur Grant. 2012. With **Silk Road Rising Theatre**, 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. Institute 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. 2006-2014. Grants to research political and revolutionary theatre 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-Hayes 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, 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 Theatre)
English 216	(Modern American Theatre)
English 225	(Modern American Fiction)
English 236	(Introduction to Creative Writing)
English 239	(Screenwriting)
English 244	(Theatre Production: <i>The Cats of Renée Dick</i>)
English 244/FAAH 283	(Theatre Production: <i>Rituals of Signs and Transformations</i>)
English 251	(Playwriting)
English 275A	(Literature in Translation: Latin American Literature)
English 304	(The Making of Modern American Drama)
English 306M	(Literature and Science)
English 325	(Historical Theatre)
English 325	(The Making of Modern European Drama)
CVSP 212	(Modern and Contemporary World Theatre)
AMST 215	(Introduction to American Studies)

AUB SERVICE

Teaching Excellence Award Nomination, 2014.

Director, Center for American Studies. 2014-2015, 2009-2011.

Chair, Department of English. 2009.

Member, Arts and Humanities Initiative, Advisory Group. 2011-Present.

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.

Coordinator, Creative Writing Program, English Dept. 2010-2011.
Member, Graduate Literature Program, English Dept. 2004-2015.
Member, Curriculum Committee, English Dept. 2013.

Chair and member, promotion committees and search committees for professorial positions in literature, language and creative writing. English Dept. 2005-2015. Director, MA theses on documentary theatre; Anaïs Nin; World War II novels by Vonnegut, Mailer and Heller; Paul Auster and contemporary detective novels; Stoppard's *Rosencrantz and Guildenstern are Dead*; Georg Büchner in the Arab World; narrative form and new media. Committee Member on over half a dozen MA theses. 2005-2011.

Member, Writers' Guild of America East
Member, Dramatists' Guild
New York Theatre Workshop Usual Suspect
***Arab Stages*, CUNY, Board member**
Founding Member, Tahweel Theatre Ensemble, Beirut
Co-Director, Theatre Initiative, AUB

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

www.playscripts.com
www.robert-myers.com

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Max Grossman
Abrams Artists Agency
275 Seventh Avenue, 26th floor
New York, NY 10001
(646) 486-4600
maxgrossman@dandkartists.com

PUBLICATIONS

Sa'dallah Wannous Reader. (Co-editor and co-translator with Nada Saab). Collection of plays and critical writings by Syria's most important contemporary playwright. **Margellos World Republic of Letters. Yale University Press** (Book under contract, forthcoming 2017).

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 Ziad Rahbani. **Brill Leiden** (Book under contract, forthcoming 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 Theatre 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 theatre artist Jawad Al Assadi, in *PAJ*. M.I.T. Press. May 2008. [REFEREED].

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

“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: **California Stage**, Sacramento, 2009. **Cygnnet 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.

“Mayan Women Find Their Place is on the Stage.” *The New York Times*. September 28, 1997. Profile of Mayan Women’s Theatre Group “Fortaleza de la Mujer Maya” in Chiapas, Mexico.

“Nothing Mega About It Except the Applause.” *The New York Times*. May 25, 1997. Cover essay in “Arts and Leisure” about the New York production of the play *Gross Indecency: The Three Trials of Oscar Wilde*, written and directed by Moisés Kaufman.

The Language of Camões: Modern Readers of “The Lusiads” and the Exclusion of Portuguese from the Western Canon. Doctoral Dissertation, Yale University, 1995.

“Caetano Veloso,” “Gilberto Gil,” “Choro.” Entries in *Encyclopedia of Latin American History and Culture*. New York: Charles Scribner’s Sons, 1995. [INVITATION].

“Translating History and Self-Translation: João Ubaldo Ribeiro’s *Viva o povo brasileiro*.” Critical essay about contemporary Brazilian fiction writer’s translation of his own novel into English. Originally given as a talk at the MLA, New York, NY, 1992. *Brasil/Brazil: A Journal of Brazilian Literature*. November 12, 1994. [REFEREED].

“Caetano Premieres With a Self-Celebration.” *Folha de São Paulo*. September 1992. Review of Brazilian singer-songwriter Caetano Veloso’s New York show.

“Rosset Makes New York Laugh With Shakespeare.” *Folha de São Paulo*. August 24, 1992. Review of Joseph Papp’s Public Theatre production of *Comedy of Errors*, directed by Cacá Rosset.

“A Brazilian Legend Comes to New York as Monster Mom.” *The New York Times*. July 12, 1992. Profile of actress Fernanda Montenegro and director Gerald Thomas for Lincoln Center production of stage play *Flash and Crash Days*.

“Caricature and Conqueror, Pride and Shame.” *The New York Times*. October 20, 1992. Translation of essay by Caetano Veloso about the cultural importance of the figure of Carmen Miranda.

“Carmen’s Life Was a Film Noir.” *Estado de São Paulo*. October 31, 1991. Profile and interview given on the life of Carmen Miranda.

“Brazilian Music: Art Music Composers and the Artistry of Popular Musicians.” *Studies in Latin American Popular Culture*. Volume 10, 1991. Book review of *The Music Of Brazil and Masters Of Contemporary Brazilian Song*. [INVITATION].

“Gilberto Gil: The Politics of the Future.” *Studies in Latin American Popular Culture*. Volume 8, 1989. Critical Essay and interview with Brazilian singer-songwriter Gilberto Gil. [REFEREED].

“Carnival of the Vanguard.” *Folha de São Paulo*. September 10, 1989. Profile of the New York theatre company the Wooster Group.

“Brazilian Rhythm Machine.” *Option*. September/October 1989. Profile of Brazilian singer-songwriter Nana Vasconcelos.

“Tropicalistas: Gal Costa, Maria Bethania and the Women Behind the Music in Brazil.” *Option*. March/April, 1989. Profile of various female singers and singer-songwriters.

“Gilberto Gil’s ‘Artistic Mandarin’.” *Option*. September/ October, 1988. Profile of Gilberto Gil and Bahian Carnival.

Contributing Editor. *The Realist*. 1985-1987. Writer of a regular column of political and social satire for cultural quarterly.