

Curriculum Vitae

**SIMON J.C. WILLIAMS**

**ADDRESS:**

Department of Dramatic Art  
Snidecor Hall  
University of California  
Santa Barbara  
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(805)-893-3147 (messages)  
(805)-893-3021 (Fax)

**DATE OF BIRTH:**

March 27, 1943  
St. Albans, Herts. U.K.

**MARITAL STATUS:**

Married, no children

**CITIZENSHIP:**

USA

**EDUCATION:**

- 1974: **Ph.D. in European Literature**, School of European Studies, University of East Anglia, Norwich, U.K.  
1971: **M.A. in European Literature**, School of European Studies, University of East Anglia, Norwich, U.K.  
1965: **Postgraduate Certificate of Education**, Department of English as a Foreign Language, Institute of Education, University of London, U.K.  
1964: **B.A. Hons (II:1) in English Language and Literature**, Department of English, King's College, University of London, U.K.

**EMPLOYMENT::**

- 2004-present: **Chair, Department of Dramatic Art**  
1988-present: **Professor of Dramatic Art**, Department of Dramatic Art, University of California, Santa Barbara.  
1993-2000: **Director**, Interdisciplinary Humanities Center, University of California, Santa Barbara, CA.  
1984-1988: **Associate Professor of Dramatic Art**, UCSB.

- 1979-1984: **Assistant Professor of Theatre History and Dramatic Literature**, Department of Theatre Arts Cornell University, Ithaca, N.Y.
- 1975-1979: **Assistant Professor in Theatre History**, Drama Department, University of Alberta, Edmonton, Alberta, Canada.
- 1973 (Jan. - April) & 1974-75: **Special Lecturer in Dramatic Literature and Theory**, Department of Drama, University of Regina, Saskatchewan, Canada
- 1974 (Mar.-Aug.): **Lektor in English**, English Department, University of Vienna, Austria.
- 1974 (Jan.-Mar.): **Temporary Lecturer in European Literature**, School of European Studies, University of East Anglia, Norwich, U.K.
- 1971-1973: **Graduate Teaching Assistant**, School of European Studies, University of East Anglia, Norwich, U.K.
- 1968-1970: **Lecturer in English**, Faculty of Education, University of Libya, Tripoli, Libya
- 1966-1968: **Lecturer in English**, College of Arts and Sciences, Pahlavi University, Shiraz, Iran
- 1965-1966: **Lektor in English**, Extra-Mural Board, Stockholm University, Sweden

## **COURSES TAUGHT**

### **At UCSB:**

#### *Undergraduate:*

Appreciation of Theatre  
History of Theatre: Greeks to present  
Shakespeare in Performance  
Greek and Roman Drama  
The Neo-classical Age  
Drama of the Age of Revolution  
Early Modern Drama;  
Theatre History: The Rise of the Public Theatre;  
Theatre History: Modern Theatre: Theory and Practice  
Opera and Literature.  
The Making of the Modern World  
Masterworks of Western Literature: Rousseau to Solzhenitsyn

#### *Graduate*

Introduction to Research and Bibliography  
Theories of Acting and Directing  
History and Theory of Acting  
History and Theory of Directing  
Modern Irish Drama;  
Modernist Theatre in Europe;  
Early Modern Drama: The Drama of the Self  
Ibsen  
Strindberg

Opera and Drama  
The History of the Physical Theatre  
Opera: A Theatrical History  
Theatre of the Enlightenment  
Sturm und Drang and Romanticism  
Theatre in Drama and Fiction

**At Cornell**

*Undergraduate*

History of Theatre I: Greeks to C17  
History of Theatre II: Restoration to 1914  
History of Theatre III: Modern and Contemporary;  
Romantic and Early Modern Theatre;  
European Drama, 1660-1900  
Modern Drama  
Modernist Theatre  
Dramaturgy  
Ibsen and Chekhov;  
Irish Drama and Theatre  
Writing for the Theatre  
Introduction to Theatre  
Introduction to Theatre History  
Introduction to Opera (team-taught).

*Graduate:*

Modernist Theatre and Drama  
Modern Drama  
European Theatre 1918-1939  
Ibsen and Chekhov  
Introduction to Research and Bibliography  
Script Analysis (MFA students)

*Adult University:*

Exploring Opera (team taught)

**At University of Alberta**

*Undergraduate:*

History of Theatre I: Greeks to Restoration  
History of Theatre II: C18 and C19  
History of Theatre III: C20;  
Introduction to Theatre  
Irish Theatre 1897-1914  
Dramatic Criticism and Theory

*Graduate:*

Research and Bibliography  
European Drama 1918-1939  
Dramatic Criticism and Theory

**At University of Regina:**

*Undergraduate:*

History of Theatre I: Greeks to Restoration  
History of Theatre II: C17 France to Present  
Greek and Roman Drama  
C17 and C18 European Drama  
Modern Drama  
C19 drama;  
History of Dramatic Theory and Criticism.

**At University of East Anglia:**

*Undergraduate:*

The Plays and Novels of Strindberg  
The C19 French Novel  
Ibsen (as TA)  
Strindberg (as TA)  
Fin-de-siècle European Drama (as TA)  
Strindberg and Ingmar Bergman (as TA)

**ADMINISTRATIVE EXPERIENCE**

**At UCSB**

*University (UC, Systemwide):*

Member, Graduate Council, UC Merced (2001-03)  
Chair (1999-2000) and Vice-Chair (1998-1999), UCSB  
Representative (1996-98), Coordinating Committee for  
Graduate Affairs  
Member, Council on Research (1998-2000)  
Member, UC/CSU Joint Graduate Committee (1998-2000)  
Member, Academic Council (1999-2000)  
Member, Academic Planning Council (1999-2000)  
Member, Academic Assembly (1999-2000)  
UCSB Representative on Advisory Board of UC Humanities  
Research Institute (1992-1995)

*Campus (UCSB)*

Senate Effectiveness Committee (Chair, 2002-04)  
Graduate Council (Chair, 1995-98)  
Search Committee, Provost, College of Letters and Science  
(1998)  
Advisory Committee to Vice Chancellor for Research (1996-98)  
Search Committee, Vice Chancellor for Research (1996)  
Review Committee, Office of Vice Chancellor for Research  
(1995-96)  
Regents Humanities Fellowship Committee (1989-90, and 1993-  
94)  
Committee for Educational Policy and Academic Planning  
(CEPAP) (1988-1991, 1992-93)  
Senate Research Committee (1986-1988, 1991-92)  
Faculty Legislature (1985-1987)

*College:*

Executive Committee (Fall 1991)  
Graduate Research Assistantship Committee (1988-90)

*Department:*

Various departmental search committees  
Graduate Advisor (Fall 1988, 1990-1993, 1997-2000)

**At Cornell:**

*University:*

Graduate School Committee (1984)  
Research Library Committee (1984)  
Faculty Council of Representatives (1981-1984)

*College:*

Council for the Creative and Performing Arts (1981-1984)  
Admissions Committee (1979-1982 & 1984)

*Departmental:*

Head, Division of Theatre Studies (1979-1984);  
Graduate Faculty Committee (1983-1984);  
Director of Undergraduate Studies (1982-1984);  
Executive Committee (1981-1984);  
Graduate Field Representative, Theatre (1979-1982)  
German Area Studies Committee (German Dept.) (1982-1984);  
J.W.Goethe Prize Committee (German Dept.) (1980-1981)

**At University of Alberta**

*University:*

Library Committee (1975-1979)

*College*

Faculty Representatives Committee (1977-1979);  
Honors Committee (1977-79)

*Departmental*

Chair, Honors Program  
Coordinator, departmental radio programs

**AWARDS AND HONORS**

National Endowment for the Humanities Summer Stipend (1990)  
Member of U.S.A.--U.S.S.R. Joint Commission on Theatre  
Studies, Moscow, U.S.S.R. (October, 1989).  
Senate Research Committee Award, (Fall 1987)  
University of California Regents Humanities Fellowship (Summer  
1985, 1986, 1987)  
Teaching Improvement Award (Summer 1985, 1993).  
Cornell Faculty Humanities Research Grant (1980-1983)  
University of East Anglia Scholar (1971-73)

**PUBLICATIONS:**

**Books (as sole author):**

- Wagner and the Romantic Hero. Cambridge: Cambridge University Press, 2004
- Richard Wagner and Festival Theatre. Lives of the Theatre, No. 1. Westport, Ct.: Greenwood, March 1994.
- Shakespeare on the German Stage: 1587-1914. Cambridge: Cambridge University Press, 1990. (Finalist: Barnard Hewitt Award for Excellence in Theatre History Research, 1991. Cited as Outstanding Academic Book, 1991, in Choice.)
- German Actors of the Eighteenth and Nineteenth Centuries: Idealism, Romanticism, and Realism. Contributions in Drama and Theatre Studies, No. 12. Westport, Ct.: Greenwood, 1985.

**Books (as co- editor)**

- A History of German Theatre (in progress, for Cambridge University Press)
- Directory of Doctoral Programs in Theatre Studies in the U.S.A. and Canada. New Jersey: American Society for Theatre Research, 1992.

**Articles:**

- “Opera: Modes of Performance,” Cambridge Companion to Opera Studies (forthcoming 2008)
- “When Opera is Not Enough: Berlioz’s Roméo et Juliette Symphony and the European Reception of Shakespeare,” Word and Music Studies, 7 (forthcoming 2007)
- “Götterdämmerung,” Program for Götterdämmerung, Chicago Lyric Opera, March 2005.
- “Die Walküre,” Program for Die Walküre, Chicago Lyric Opera March 2005.
- “Das Rheingold: The Satire Play of The Ring,” Program for Das Rheingold, Chicago Lyric Opera (October 2004).
- “The Two Worlds of France and Germany: Berlioz’s Benvenuto Cellini and Wagner’s Die Meistersinger von Nürnberg,” Leitmotive November 2004
- “Taking Macbeth out of Himself: Davenant, Garrick, Schiller, and Verdi,” Shakespeare Survey 2004
- “Siegfried: The Problem Child,” Program for Siegfried, Chicago Lyric Opera, November 2003
- “Spectacle and the Reconstruction of the Past,” Cambridge Companion to Grand Opera (Cambridge University Press: 2003)
- “Der Rosenkavalier and the Idea of Habsburg Austria,” Word and Music Studies, 4, 2002.
- 35 Entries in The Oxford Encyclopedia on Theatre and Performance

- (Oxford University Press, forthcoming 2002), including articles on "Acting", "Romanticism", and "Opera"
- "Rousseau and The Ring," Leitmotive, Spring 2002
- "Shakespeare and the Tragic Actor," Cambridge Companion to Shakespeare on Stage (Cambridge U.P., 2001)
- "Bayreuth: Summer Pilgrimage," Opera News, May 2001
- "From Wolfram to Wagner and Beyond: Freedom and the Avoidance of Tragedy in Parsifal," Arthuriana II, 1, Spring 2001
- "Between Nemesis and Reparation: Hippodamie as 19<sup>th</sup>-century Tragedy" Fibich: Melodram–Secese (Prague: Museum of Czech Music, 2000)
- "The European Actor and the Star System in the American Theatre," The Cambridge History of American Theatre (Cambridge U.P.; 1998)
- "The Viennese Theatre," Schubert's Vienna (edited by Raymond Erickson) (Yale U.P.; 1997)
- 10 Contributions to vol. 3 of International Dictionary of Theatre (London: St. James Press. London, 1996).
- "The Three Coronations of George IV", Theatre History Studies, 14 (June 1994),1-8.
- "Performing Mephistopheles", Goethe Yearbook, Special Issue, No. 1 (Camden House: 1994).
- "Ibsen and the Theatre: 1877-1900", The Cambridge Companion to Ibsen, ed. James Macfarlane (Cambridge U.P.: 1994)
- "Franz von Dingelstedt", in Dictionary of Literary Biography (Gale: 1993).
- "Bayreuth Festspielhaus: Enchaining the Audience", Theatre Survey, May 1992
- Entries: "Emilia Galotti" and "The Prince of Homburg" in International Dictionary of Theatre, vol 1. London: St. James Press, 1991.
- "The Challenge to Professional Training and Development", The Performance of Power. Iowa City: University of Iowa Press, 1991.
- "Actorial Representations of the Self in the Romantic Age", New Comparison, 9, (Spring 1990)
- "Mozart's Don Giovanni and pre-revolutionary Europe", in The French Revolution and the Age of Goethe. (Hildesheim, Zürich and New York.; Olms, 1989.
- Over 120 contributions to The Cambridge Guide to World Theatre, covering Austria and Germany, 1576-1914. Cambridge: Cambridge U.P.,1989.
- "No Meat for the Teeth of My Viennese: Don Giovanni and the Theatre of Its Time," Theatre Research International, 14, 1 (January 1989)
- "Shakespeare and Weimar Classicism: A Study in Cross Purposes," Essays in Theatre, 5, 1(November, 1986)
- "The Great Guest Arrives: Early German Hamlets," Theatre Journal, 38, 3 (October, 1986)

- Contributions to Shakespeare Around the Globe: Notable Postwar Shakespearean Revivals Westport, Ct.: Greenwood, 1986.
- "Wagner's Das Liebesverbot: From Shakespeare to the Well-Made Play," in The Opera Quarterly, 3, 4 (Winter, 1985/6)
- "The Shakespeare-Stage in Germany," Shakespeare and the Victorian Stage Cambridge: Cambridge U.P., 1986
- "John Millington Synge: Transforming Myths of Ireland," European Modernism. Norwich: University of East Anglia Press, 1985.
- "The Well-Made Play," in The Romantic Century, vol 7. New York: Scribners, 1985.
- "Theater and Degeneration: Subversion and Sexuality," in Degeneration: The Dark Side of Progress. New York: Columbia University Press, 1985.
- "The Nineteenth-Century Director: Harmony, Spectacle, and Ensemble," New German Critique, 29 (November, 1983)
- "Shakespeare at the Burgtheater," Shakespeare Survey, 35 (1982)
- "Josef Kainz: A Reassessment," Theatre Research International, 6, 3 (Autumn, 1981)
- "Theatre in Canada," International Theatrelog, 02 (Autumn, 1978), 03 (Winter, 1978-9), 04 (Spring, 1979), 05 (Summer, 1979)
- "The Unity of The Silver Tassie", Sean O'Casey Review, 4, 2 (Spring, 1978)

**Review-Articles:**

- "Nineteenth-Century Opera", (Reviews of German Opera Before Wagner by John Warrack; The Wagners by Nike Wagner; The Urbanization of Opera by Anselm Gerhard; and Verdi's Theatre by Gils Van Lan). Nineteenth-Century Theatre (forthcoming)
- "Verdi in Performance" (Reviews of Verdi in Performance. Ed. by Alison Latham and Roger Parker; Un ballo in maschera di Giuseppe Verdi. Ed. by David Rosen and Marinella Pigozzi; Mefistofele di Arrigo Boito. Ed. by William Ashbrook and Gerardo Guccini ; Simon Boccanegra di Giuseppe Verdi. Ed. by Marcello Conati and Natalia Grilli; Otello di Giuseppe Verdi. Ed. by James A. Hepokoski and Mercedes Viale Ferrero. Cambridge Opera Journal 2006
- "The Persistent Presence of Richard Wagner" (Reviews of Carolyn Abbate, Unsung Voices; Anthony Arblaster, Viva la Libertà; Robert Donington, Opera and Its Symbols; Joseph Horowitz, Wagner Nights; Barry Millington, The Wagner Compendium; Barry Millington & Stewart Spencer, Wagner in Performance; Ulrich Müller & Peter Wapnewski, The Wagner Handbook; Jean-Jacques Nattiez, Wagner Androgyne; Paul Lawrence Rose, Wagner: Race and Revolution; Frederic Spotts, Bayreuth), Nineteenth-Century Theatre 22, 2, Winter 1994.

- "Germany: The Humanistic Stage" (Reviews of F.J.Lamport, [German Classical Drama](#); Michael Patterson, [The First German Theatre](#); Oscar Mandel, [August von Kotzebue](#); Dieter Borchmeyer, [The Theatre of Richard Wagner](#); and John Osborne, [The Meiningen Court Theatre](#)). [Nineteenth-Century Theatre](#), November 1992.
- "Opera-Redux: New and Old Directions in Opera Scholarship" (Reviews of Herbert Lindenberger, [Opera, the Extravagant Art](#); Paul Robinson, [Opera and Ideas](#); Peter Conrad, [A Song of Love and Death](#); John Rosselli, [The Opera Industry from Cimarosa to Verdi](#); Jane Fulcher, [The Nation's Image](#); Rupert Christiansen, [Prima Donna: A History](#); Charles Osborne, [Verdi: A Life in the Theatre](#); Marcello Conati (ed.) [Encounters with Verdi](#)). [Nineteenth-Century Theatre](#), 16, 1 Summer, 1988.
- "Lost Vitality: A Review Essay." (Reviews of Michael Hattaway, [Elizabethan Popular Theatre](#); Michael Booth, [Victorian Spectacular Drama, 1850-1910](#); and Michael Patterson, [The Revolution in German Theatre, 1910-1933](#). [Essays in Theatre](#), 2,1 (November, 1983)

#### Reviews:

- Patrick Carnegy, [Wagner and the Art of Theatre](#), [The Wagner Journal](#), 2 (forthcoming 2007)
- [Tannhäuser](#), [Los Angeles Opera](#), April 2007
- [L'incoronazione di Poppea](#), [Los Angeles Opera](#), [Opera News](#), February 2007
- [Don Carlos](#) and [Manon](#), [Los Angeles Opera](#), [Opera News](#), December 2006
- "Santa Fe 2006 – [Carmen](#), [The Tempest](#), [Cendrillon](#), [Salome](#), [Die Zauberflöte](#)" [Opera News](#), November 2006
- [La traviata](#), [Los Angeles Opera](#), [Opera News](#) (online), August 2006
- [Parsifal](#), [Los Angeles Opera](#), [Opera News](#), February 2006
- [The Grand Duchess](#), [Los Angeles Opera](#), [Opera News](#), December 2005
- "Santa Fe 2005 – [Lucio Silla](#), [Il barbiere di Siviglia](#), [Peter Grimes](#), [Turandot](#), [Ainadamar](#)", [Opera News](#), November 2005
- [Der Rosenkavalier](#), [Los Angeles Opera](#), [Opera News](#), August 2005
- [Roméo et Juliette](#): [Los Angeles Opera](#), [Opera News](#), April 2005
- [Aida](#): [Los Angeles Opera](#), [Opera News](#) (online), April 2005
- [Carmen](#): [Los Angeles Opera](#), [Opera News](#) (online), February 2005
- [Tales of Hoffmann](#), [Paris Opera](#), DVD review for [Opera News](#), January 2005
- [Ariadne auf Naxos](#), [Los Angeles Opera](#), [Opera News](#), December 2004
- "The Stuttgart [Ring](#)", DVD review for [Opera News](#), September 2004
- [Die Meistersinger von Nürnberg](#), DVD Review for [Opera News](#),
- "Santa Fe, 2004 -- [Beatrice and Benedict](#), [Simon Boccanegra](#), [Agrippina](#), [La sonnambula](#), [Don Giovanni](#). [Opera News](#), November, 2004.

- [Madama Butterfly](#) and [Die Frau Ohne Schatten](#), Los Angeles Opera, February 2004, [Opera News](#), May 2004
- [The Damnation of Faust](#) and [Nicholas and Alexandra](#), Los Angeles Opera, September 2003, [Opera News](#), December 2003
- “Santa Fe, 2003 – [Cosi fan tutte](#), [Madame Mao](#), [Intermezzo](#), [Katya Kabanova](#), [La belle Helene](#)”. Santa Fe Opera Festival, July-August 2003, [Opera News](#), November 2003
- [The Flying Dutchman](#), Los Angeles Opera, March 2003, [Opera News](#), May 2003, online
- [Bach Mass in B Minor](#), Los Angeles Opera, February 2002, [Opera News](#), May 2002
- [Die Walküre](#), Oper Köln, December 2001, [Opera News](#), March 2002, online
- [Peter Grimes](#), [Andrea Chénier](#), July, Opera Australia, [Opera News](#) November 2001
- “2001 Verdi Celebration: [Simon Boccanegra](#), [La traviata](#), and [Aida](#)” San Francisco Opera, June 2001, [Opera News](#), October 2001, [Das Rheingold](#), Oper Köln, May 2001 [Opera News](#), August 2001, online
- [Lohengrin](#), Teatro Regio, Turin, April 2001, [Opera News](#), August 2001 online
- [Tristan und Isolde](#), Berlin Staatsoper, October, 2000 [Opera News](#) online April 2001
- [Der Ring des Nibelungen](#), Bayreuth Festspiele 2000, [Opera News](#), October 2000
- W.E.Yates. [The Viennese Theatre](#). [Theatre Survey](#), 39: 1, Spring 1998.
- Michael Patterson, [German Theatre. A Bibliography](#), [Theatre Survey](#) 38: 2, Summer, 1997.
- Charles Matthews, [Othello, the Moor of Fleet Street \(1833\)](#), forthcoming in [Shakespeare Studies](#)
- Peter Skrine, [Hauptmann, Schnitzler and Wedekind, Modern Drama](#) (1995)
- Carla Waal, [Harriet Bosse: Strindberg's Muse and Interpreter](#), [Theatre Research International](#), 17, 2 (May 1992).
- Adrian Frazier, [Behind the Scenes: Yeats, Horniman and the Struggle for the Abbey Theatre](#). [Theatre Research International](#), 17, 2 (May 1992).
- Veronica Richel, [The German Stage, 1767-1890](#). [Theatre Research International](#). 14, 2 (May, 1989).
- Serge Prokofiev, [The Fiery Angel](#), directed by Andre Serban, Los Angeles Music Center Opera, September 1987. [Theatre Journal](#), 40, 3 (October 1988)
- Michael L. Greenwald, [Directions by Indirections: John Barton of the Royal Shakespeare Company](#), [South Atlantic Quarterly](#), 86, 3 (Summer, 1987)

- Marvin Carlson, Theories of the Drama. Canadian Review of Comparative Literature, 14, 2 (June, 1987)
- Horst Frenz & Susan Tuck eds. Eugene O'Neill: Voices from Abroad. Canadian Review of Comparative Literature, 14, 1 (March 1987)
- K.V.Hartigan ed. To Hold a Mirror to Nature. Canadian Review of Comparative Literature, 13, 1 (March, 1986)
- Martin Meisel, Realizations. Theatre Survey, 27, 1 (Spring: 1986)
- Anne Marie Koller, The Theater Duke. Theatre Research International, 10, 3 (Winter, 1985)
- August Strindberg, Nach Damaskus, directed by Erwin Axer, and Henrik Ibsen, Baumeister Solness, directed by Peter Zadek, at the Bayerisches Staatsschauspiel, Munich, April 1983. Theatre Journal, 36, 2 (May 1984)
- John Osborne, ed. Die Meininger: Texte zur Rezeption. German Quarterly, 56, 1 (1983)
- Wallace Dace, National Theatres in the Larger German and Austrian Cities. German Quarterly, 56, 1 (1983)
- J.L.Wisenthal ed., Shaw and Ibsen. Canadian Review of Comparative Literature, 9, 2 (June 1982)
- Alfred Schwarz, From Büchner to Beckett: Dramatic Theory and Modes of Tragic Drama. Canadian Review of Comparative Literature. 8, 1 (Winter, 1981)
- William C. Reeve, Georg Büchner. Nineteenth Century Theatre Research, 8, 2 (Autumn, 1980)
- Anton Chekhov, Plays, tr. Eugene Bristow, Nineteenth Century Theatre Research, 7, 2 (Autumn, 1979)
- J.C.Trewin, The Edwardian Theatre, and Ben Iden Payne, Life in a Wooden O. Nineteenth Century Theatre Research, 6, 2 (Autumn, 1978)
- Michael Booth et al. The Revels History of Drama in English, vol. 6. Nineteenth Century Theatre Research, 5, 2 (Autumn, 1977)
- Vincent J. Balice, Ibsen's Feminine Mystique. Nineteenth Century Theatre Research, 5, 1 (Spring 1977)
- Gunnar Brandell, Strindberg in Inferno, tr. Barry Jacobs. Scandinavica, 14, 2 (November 1975)

#### **INVITED LECTURES/CONFERENCE PRESENTATIONS:**

- "Wagner's Tannhäuser," San Francisco Opera Guild Lectures, September 2007
- Seminar Leader on Lohengrin, Wagner Society of Washington DC, June 2007
- Rigoletto and Un ballo in maschera, Pre-performance lectures, Opera Santa Barbara, February – March 2007
- "Tannhäuser: The Modern Orpheus," Los Angeles Opera League, February 2007
- "Verdi and Politics," Opera-on-the-Go, Opera Santa Barbara, November 2006

- “Wagner’s Ring: The Tragedy of Fear,” Symposium on Wagner’s Ring, Costa Mesa, October 2006
- The Kirov Opera, The Ring, Pre-performance lectures, Orange County Center for the Performing Arts, October 2006
- Seminar Leader on Parsifal, Wagner Society of Washington DC, June 2006
- “Wagner’s Tristan und Isolde,” San Francisco Opera Guild Lectures, September 2005
- “Puccini’s Madama Butterfly,” San Francisco Opera Guild Lectures, May 2006
- “Coming to Terms with the Past: Nietzsche, History and The Ring,” Wagner Societies of Northern California, Washington DC, New York, Boston, Scotland (Edinburgh), Ireland (Dublin) and England (London), January to March 2006
- “The Marriage of Figaro: From Beaumarchais’ Play to Mozart’s Opera”, Los Angeles Opera League, March 18, 2006
- Tosca, Suor Angelica and Gianni Schicchi, Opera Santa Barbara, February and March 2006
- “Puccini and his Contemporaries” (with Derek Katz), Opera Santa Barbara, January 2006.
- “Drama and Ritual in Wagner’s Parsifal,” Los Angeles Opera League, November 2005
- “Wagner’s Parsifal: An Introduction,” Opera Santa Barbara, November 2005
- Seminar Leader on Die Meistersinger von Nürnberg, Wagner Society of Washington DC, June 2005
- “Opera in Vienna”, Opera Santa Barbara, May 2005
- “Coming to Terms with History: Nietzsche and The Ring”, Symposium, Chicago Lyric Opera, April 2005; Wagner Society of Southern California, April 2005
- “The Changing Landscape of the Ring: The Case of the Valkyrie Rock,” Symposium, Chicago Lyric Opera, April 2005
- “Rossini’s L’Italiana in Algeri”, Opera Santa Barbara, March 2005
- “Opera and the Contemporary Director”, Symposium, Wagner Society of Hawaii, January 26, 2005
- “The Flying Dutchman and Romantic Revolt,” Hawaii Opera Theatre, Honolulu, January 25, 2005
- “Opera and Shakespeare”, Opera Santa Barbara, January 19, 2005
- “Der fliegende Holländer as Harbinger of the Modern Drama,” San Francisco Opera Guild lectures, November, 2004
- “The Romantic Roots of Der fliegende Holländer”, Wagner Society of Northern California, conference on Der fliegende Holländer, November 2004
- “Gounod’s Faust: Theatricalizing Goethe”, Opera Santa Barbara, September 2004
- “Some Operatic Fausts”, Opera On The Go Lecture Series, Victoria Hall, Santa Barbara, September 2004
- “Ariadne auf Naxos and the First World War”, Los Angeles Opera League Seminar, September 2004

- Guest Lecturer, Symposium on Wagner, Canton Museum of Art, June 2004  
Seminar leader on Wagner's Götterdämmerung, Wagner Society of Washington DC, June 2004
- "The Uneasy Comedy of Così fan tutte", Opera Santa Barbara, March 2004  
"Shakespeare and the Spriti of Romanticism," New Mexico Symphony Orchestra, Berlioz Bicentennial Symposium, October, 2003  
"Madama Butterfly as Modern Tragedy," Opera Santa Barbara, September 24, 2003
- "The Damnation of Faust: French and German Romanticism," Los Angeles Opera League, September 2003  
"Die Zauberflöte and the German Enlightenment," San Francisco Opera Guild, lectures, September 2003  
"The Strange Salvation of Parsifal," Seattle Opera, Wagner Symposium, August 17, 2003, Wagner Society of Southern California, September 2003, and Wagner Society of Northern California, January 17, 2004  
Seminar leader on Wagner's Siegfried, Wagner Society of Washington DC, June 2003
- "Don Giovanni and the French Revolution," Los Angeles Opera League, May 2003
- Commentary on Peter Kivy's The Possessor and the Possessed. American Aesthetic Society, Western Chapter, Monterey, April 2003  
"Heroism in Wagnerian Music-Drama," Wagner Society of Southern California, March 16, 2003  
"Der fliegende Holländer and Romantic Culture," Los Angeles Opera League, March 15, 2003  
"Wagnerian Music-Drama and anti-Semitism," University of Judaism,, Los Angeles, March 4, 2003  
"Wagner's Heroism in the Modern World," Wagner Society of Northern California, October 2002  
Seminar Leader on Wagner's Die Walküre, Wagner Society of Washington DC, June 2002  
"Bartok's Bluebeard's Castle," Los Angeles Opera League Seminar, June 1, 2002  
"Two Artist Operas, Two Worlds: Berlioz's Benvenuto Cellini and Wagner's Die Meistersinger", Symposium on Die Meistersinger, Wagner Society of Northern California, October 13, 2001  
Introductory lectures on Die Meistersinger von Nürnberg to San Francisco Opera Guild, September 2001  
"Lohengrin: The Allegory of an Artist," Los Angeles Opera League Seminar, September 8, 2001  
"Rousseau and The Ring," Symposium on the Ring sponsored by the Seattle Opera, August 2001  
"Assailing the Hero: Contemporary Trends in Wagnerian Production," Melbourne Wagner Society, July 8, 2001 and Sydney Wagner Society, July 15, 2001

- “Der Rosenkavalier: A multinational opera in a nationalistic age,” Annual conference of the Society for Word and Music, University of Sydney, Australia, July 2001
- “Wagner the Victorian,” Annual Conference of International Federation for Theatre Research, University of New South Wales, Sydney, Australia, July 2001
- Seminar leader on Wagner’s Parsifal, Wagner Society of New South Wales, Sydney, Australia, July 2001
- Seminar leader on Wagner’s Das Rheingold, Wagner Society of Washington DC, June 2001
- “The Heroic World of Richard Wagner,” Seminar, Trinity College Dublin, April 2001
- “Why Wagner must be Modernized”, Panel, Hawaii Wagner Society Symposium, Honolulu, February 3, 2001
- “Redeeming the Vampire: Byronism, Marschner, and The Flying Dutchman,” Symposium on The Flying Dutchman, Wagner Society of New York, December 10, 2000
- Introductory lectures on Der Rosenkavalier to San Francisco Opera Guild November 2000.
- “Between Nemesis and Redemption: Fibich’s Hippodamie as a Tragedy of the Nineteenth Century,” Czech Music Society, Prague, October 2000
- “The Trouble with Modern Wagnerian Production,” Wagner Society of Southern California, September 3, 2000
- “Aïda and the Passing of Grand Opera, “ Los Angeles Opera League, September 2, 2000 and Los Angeles Opera, Opera for Educators, September 9, 2000
- Introductory lectures to Lohengrin, Die Meistersinger von Nürnberg, Der Ring des Nibelungen, and Parsifal, Bayreuth Festival, August 2000
- “Britten’s Billy Budd,” Los Angeles Opera League , May 2000
- “Richard Wagner and the Vexed Problem of the Romantic Hero,” Comparative Arts Program, Ohio University, Athens, May 4, 2000
- “The Eighteenth-Century Actor,” Seminar, University of Washington, Seattle, April 21, 2000
- “The Future of the Ph.D. in Theatre,” Annual Meeting of the National Association of Schools of Theatre, Albuquerque, March 31, 2000
- “Acts of Reconstruction: Why Dresden?” at conference Dresden: Reconstructing a Culture, Interdisciplinary Humanities Center, UCSB, February 2000
- “Wagner in the New Century,” TRISTAN-2000, The Wagner Society of Hawaii, January 30, 2000
- “Goethe through the Eyes of a Tristan-besotted Century: Massenet’s Werther,” lecture to The Friends of English, UCSB, December 1999, and the the Cercle Français, Santa Barbara, February, 2000
- “Against Hybridization: The Contested Theatrical History of the Gesamtkunstwerk”, Western Humanities Conference, UC San Diego, October 1999

- Introductory Lectures to Der fliegende Holländer, Lohengrin, Tristan und Isolde, Die Meistersinger von Nürnberg, and Parsifal, Bayreuth Festival, August 1999
- “Wagner’s Heroism and Its Troubled Career in the Modern Theatre,” at Symposium on Der Ring des Nibelungen held by the Wagner Society of Northern California, June, 1999
- Audience Lectures at each of four evenings of first cycle of Der Ring des Nibelungen at San Francisco Opera, June 1999
- “David Garrick: The First Modern Actor,” in lecture series, Aspects of the Enlightenment, Karpeles Manuscript Museum, Santa Barbara, May 30, 1999
- “Why Wagner Worries Us,” The Wagner Society of Southern California, Los Angeles, September 27, 1998
- Introductory Lectures to Der fliegende Holländer, Die Meistersinger von Nürnberg, Parsifal, and Der Ring des Nibelungen, Bayreuth Festival, August 1998
- “Tristan und Isolde and the Representation of Sexuality in 19<sup>th</sup> Century Theatre,” Symposium on Tristan und Isolde, Seattle Opera, August 1998
- “The Perilous Challenge of Richard Wagner,” Karpeles Manuscript Library, Santa Barbara, May 1998
- “Wagner through the Eyes of the Enemy,” Brecht International Symposium, UC San Diego, May 1998
- “Haydn’s Creation and the Josephine Enlightenment,” Conference on 200<sup>th</sup> Anniversary of Haydn’s Creation, UC Berkeley, April 23, 1998
- “The Figure of the Artist in the Works of Richard Wagner,” Wagner Society of New York, April 17, 1998
- “On Closing One’s Eyes during Tristan und Isolde,” Symposium on Tristan und Isolde, Wagner Society of Northern California, San Francisco, March 21, 1998
- “David Garrick: An Actor for the Enlightenment,” School of Drama, University of Washington, Seattle, December 11, 1997
- “Der Rosenkavalier as Historical Theme Park,” Conference on The Great Tradition: Drama in Austria and Central Europe, Center for Austrian Studies, University of Minnesota, October 23, 1997
- Introductory Lectures to San Francisco Opera’s production of Der fliegende Holländer for Opera League of San Francisco, September, 1997
- “Der Rosenkavalier and the Idea of Habsburg Austria,” Seattle Opera Seminar on Der Rosenkavalier, August 9, 1997
- 3 lectures: “Sentimental and Humane Comedy,” “George Lillo and Henry Fielding: Extremes and Experimentation in early Georgian Theatre,” “David Garrick as a Figure of the European Enlightenment”, Aston Magna Institute for the Humanities, “Early Georgian London,” Yale University, June-July 1997
- “That Childlike Beginning of the Stage, a Scaffolding’: Changing Concepts of Shakespeare and the Globe,” Introduction to conference, Acts of

- Reconstruction: Shakespeare's Globe, UCSB, May 1997
- "The Follies of History," Ohio State University, April 29, 1997 and Kansas State University, Manhattan, KS, May 1, 1997
- "Munich under Ludwig II: The Invention of Ruritania," San Diego Museum of Art, Docent Lecture, April 25, 1997
- "Illusion and Healing in Corneille's The Illusion," Ensemble Theatre, Santa Barbara, February 26, 1997
- "Tristan und Isolde", Lecture to Operamerica, Los Angeles, February 1997
- Panelist, State of the Profession Panel, ASTR Annual Meeting, Border Crossings, Pasadena, November 1996
- Faculty Speaker, Graduate Commencement, University of California, Santa Barbara, June 16, 1996
- Panelist on Round-Table, conference on Melodrama, Stanford University Humanities Center, May 24-26, 1996
- "Pinter's *Terra Infirma*, No Man's Land," Ensemble Theatre, Santa Barbara, May 22, 1996
- "American Nationalism and the Actor: the Astor Place Riots," Second Conference on Performance Studies, Northwestern University, Evanston, March 1996
- "Medea as Religious Drama," Ensemble Theatre, Santa Barbara, February 1996
- "The Figure of the Scholar in Stoppard's Arcadia," American Conservatory Theatre, San Francisco, November 1, 1995
- "Richard Wagner and the Uncertain Birth of a New Theatre," Symposium on The Ring of the Nibelung, Seattle Opera, August 9, 1995 and Wagner Society of Southern California, September 29, 1996
- "Wagner, Ibsen, and the Representation of Sexuality on the Nineteenth-Century Stage," Wagner Society of Northern California, on occasion of production of Tannhäuser at the San Francisco Opera, October 29, 1994
- "The Dramaturgy of Lohengrin," Symposium on Lohengrin, Seattle Opera, July 23, 1994
- "Changing Paradigms of Actorial Space: From the Enlightenment to Romanticism", Mid-America Theatre Conference, Minneapolis, March 1994.
- "The German Sturm und Drang", Brooklyn Academy of Music at concert of Sturm und Drang music, cond. Nicholas Macgegan, March 4 & 5, 1994
- "The Three Coronations of George IV", Annual Conference of American Society for Theatre Research, New Orleans, November 13, 1993.
- "Theatricalizing History: Changing Concepts in Performance Studies," Conference on Disorderly Disciplines, Humanities Center, SUNY Stony Brook, October 30, 1993
- 3 lectures: "Raimund and the Popular Viennese Theatre", "Schreyvogel at the Burgtheater", and "Schubert and Romantic Opera" at NEH Institute, "Vienna in the Age of Schubert". Aston Magna Foundation for Music and the Humanities. Rutgers University June-July, 1993.
- "'Unser' Shakespeare becomes 'Our' Shakespeare". Deutsches

- Shakespeare Gesellschaft, Weimar, Germany, April 1993.
- "Romantic Acting and Romantic Literature", to the Department of Theatre, University of Victoria, March 23, 1993, to the Department of Theatre, University of British Columbia, March 26, 1993, and to the Department of Performing Arts, Washington University, St. Louis, November 1, 1993.
- "Literary Analogues in Theatrical Biography: The Case of Ludwig Devrient and E.T.A.Hoffmann". Mid-America Theatre Conference, Kansas City, March 1993
- "Performing Mephistopheles", Interpreting Goethe's Faust Today: An International Conference. Interdisciplinary Humanities Center, University of California, Santa Barbara, August 1992.
- "The Romantic Actor in Post-Revolutionary Europe", Graduate Symposium, Department of Theatre, Brown University, May 7, 1992
- "Joshua Reynolds and John Philip Kemble", Panel on Painting and Performance, XXIIIrd Annual Meeting of American Society for Eighteenth-Century Studies, Seattle, March 1992.
- "Bayreuth Festspielhaus: A National Theatre for an Untheatrical Nation", Themes in Drama Conference XIII, National Theaters, University of California, Riverside, February, 1992
- "How The Winter's Tale Came to Germany: the Case of Franz von Dingelstedt", University of California, Shakespeare Circle, Annual Meeting, University of California, Davis, March 1991
- "Bayreuth Festspielhaus: Childhood Dream, Adult Nightmare", Annual Meeting of American Society for Theatre Research, Toronto, November 1990
- "Faust and the Performers", National Endowment for the Humanities Summer Institute, University of California, Santa Barbara, July 30, 1990
- Member of Panel on Goethe's Faust, Main Theatre, University of California, Santa Barbara, July 1990
- Member of Panel on Barlach's The Flood, Main Theatre, University of California, Santa Barbara, May 1990
- "Shakespeare in Germany: Creating a National Drama" to the Departments of English, German and Theatre, University of Pittsburgh, April 16, 1990, and School of Drama, University of Washington, Seattle, October 19, 1990
- "Shakespeare in Germany: the Persistence of Sturm und Drang", Shakespeare Association of America Meeting, Philadelphia, April, 1990.
- Panel Member, final panel, ASTR conference, "Theatre and Politics", Williamsburg, Virginia, November, 1989.
- Panel Member. "Humanists Abroad: Eyewitness Accounts of life in the Peoples' Republic of China and the Soviet Union", Interdisciplinary Humanities Center, University of California, Santa Barbara.

November, 1989.

"The Scholar in Society", USA-USSR Conference on the "State of Theatre Studies", Theatre Union, Moscow, USSR, October-November 1989

"Actorial Interpretations of the Self in the Romantic Age", Conference, Versions of the Self, British Comparative Literature Association, University of Leicester, July 1989.

"Taming the 'Modern Vulcan'; Sex and Social Change in the Mozart-Da Ponte Operas", Conference, Revolution 89, University of California, Santa Barbara, May 1989.

"The Doctoral Dissertation in Theatre Studies," Special Panel on the State of the Profession, Annual Conference of American Society of Theatre Research, Columbus, November, 1988.

"T.S.Eliot and the Modern British Theatre," Centenary Symposium on T.S.Eliot, Department of English, University of California, Santa Barbara, November, 1988.

"Don Giovanni and the French Revolution," Conference Goethe and the French Revolution, University of California, Santa Barbara, May 1988.

"The Double in the Tower: Or Why Wilhelm Meister left the Theatre and Goethe Stayed There," Mid-America Theatre Conference, Kansas City, March 1988

"Shakespeare in Germany: the Case of Macbeth," to the School of Modern Languages and European History, University of East Anglia, Norwich, on November 5, 1987, and to the Departments of Drama, English and German, University of Manchester, on November 11, 1987.

"Otto Brahm and Naturalistic Acting in Germany," Annual Conference of Association for Theatre in Higher Education, Palmer House Hotel, Chicago, August 9, 1987

"No Meat for the Teeth of My Viennese': Don Giovanni and the Theatre of Its Time," at a conference, Don Giovanni: Then and Now, Bates College, Lewiston, Maine, February 27 and 28, 1987, and Cornell University, March 1, 1987

Panel Member, Symposium, "The Merchant of Venice and anti-semitism," Main Theatre, University of California, Santa Barbara, March 1986

Shakespeare and Weimar Classicism," at the Workshop Theatre, Department of English, University of Leeds, November 22, 1985 and in the Departments of German and Theatre Studies, University of Warwick, December 4, 1985

"The Early Days of Shakespeare in Germany," at the School of Liberal and Social Studies, Portsmouth Polytechnic, November 25, 1985, in the Department of English, University of Sheffield, December 3, 1985, and in the Departments of German and Theatre Studies, University of Warwick, December 4, 1985.

- "Shakespeare: German Romantic and Neoclassic," Public Lecture, University of Kent at Canterbury, November 26, 1985
- "Shakespeare and the German Romantic Theatre," at conference in connection with production of Goethe's Faust by Citizen's Theatre, at the Goethe Institut, Glasgow, November 29, 1985.
- "The Meininger in Context," in the Department of Drama, University of Glasgow, November 28, 1985
- "Wagner's Shakespearian Opera: Das Liebesverbot," at Annual Meeting of American Society for Theatre Research, Indiana University, Bloomington, Indiana, November 1984
- "The Nineteenth-Century Director: Elevating and Suppressing the Actor," at conference, The Origins of Mass Culture, Cornell University, April 1983
- "Acting in the Age of Goethe: The Foundation of an Art," at University of Guelph; Graduate Centre for the Study of Drama, University of Toronto; University of Alberta; and University of East Anglia. March-May 1983
- "Re-forming the Theatre: Brecht, Artaud, and the Unfulfilled Promise," Leonardo da Vinci Society, Cornell University, November 1, 1980.
- "Shakespeare at the Burgtheater," Shakespeare and the Theatre, International Shakespeare Association Conference, Stratford-on-Avon, August 1981
- "Dionysus from Austria: Josef Kainz and Shakespeare," Shakespeare in Performance, Ohio State University Theatre Institute Conference, Columbus, Ohio, May 1980.
- Panel Member, Final Panel, Ibsen Sesquicentennial Conference, University of British Columbia, April, 1978.

## CONFERENCES CHAIRED

- "The Genius of Shakespeare" Interdisciplinary Humanities Center, University of California, Santa Barbara, May 2000
- "Dresden: Restoring a Culture" Interdisciplinary Humanities Center, University of California, Santa Barbara, February 2000
- "Myths of California," Interdisciplinary Humanities Center, University of California, Santa Barbara, October 1999
- "Authorship," Interdisciplinary Humanities Center, University of California, Santa Barbara, November 1998
- "Acts of Reconstruction: Museums, Theme Parks and City Centers," Interdisciplinary Humanities Center, University of California, Santa Barbara, February 1998
- "Visualizing Culture," Interdisciplinary Humanities Center, University of California, Santa Barbara, November 1997
- "Acts of Reconstruction: Shakespeare's Globe," Interdisciplinary Humanities Center, University of California, Santa Barbara, May 1997

- “Border Crossings,” American Society for Theatre Research Annual Meeting, Pasadena, 1996 (Local Arrangements Chair)
- “Voting Matters,” Interdisciplinary Humanities Center, University of California, Santa Barbara, November 1996
- “Nurturing the Imagination: A Nation in Crisis?” Second Santa Barbara Citywide Conference in the Arts and Humanities, Santa Barbara City College, May, 1996
- “Acts of Reconstruction: The Sistine Chapel,” Interdisciplinary Humanities Center, University of California, Santa Barbara, March 1996
- “The Pasts We Tell Ourselves,” 14th Western Humanities Conference, University of California, Santa Barbara, October 1995
- “The Arts, the Humanities, and the Creation of a Community,” First Santa Barbara Citywide Conference in the Arts and Humanities, Santa Barbara City College, April 1995
- “Religious Forces in the New World [Dis]Order,” Interdisciplinary Humanities Center, University of California, Santa Barbara, February 1995
- “Los Angeles: City of Exile,” Interdisciplinary Humanities Center, University of California, Santa Barbara, February 1994
- Program Chair, Annual Meeting of American Society for Theatre Research, Seattle, November 1991

**PROFESSIONAL DUTIES:**

**Reader**

Cornell University Press, Princeton University Press, Cambridge University Press, Longmans Press, University of California Press, Holt, Rinehart and Winston, University of Michigan Press, Greenwood Press, Westview Press, Yale University Press, Ashgate Press, Theatre Journal, Theatre Survey, Canadian Review of Comparative Literature, The Professional Geographer

**Member of Editorial Boards**

Theatre Studies (from 1987), Cambridge Opera Journal (1987-1992), New Theatre Quarterly (1990-1995), Lives of the Theatre Series, Greenwood Press., Shakespeare Studies (from 1993), The Wagner Journal (from 2006)

**Member of Program Committees**

American Society for Theatre Research (1982 & 1989; 1992 - Chair);

**Official Positions in American Society for Theatre Research:**

Member of Executive Committee (1987-1990, 1995-2001); Member of Fellowship Committee (1986-1989); Member of Nominating Committee (1987-1989); Vice-President of Society (1991-1994); Chair of Membership Committee (1991-1994) (1999-2003)

**Review Panels:**

Review of Department of Theatre, UC Irvine, February 2006  
Review of Graduate Programs (Ph.D. reviewer), Department of Theatre and Drama, UC Davis, February 2005

Review of Interdisciplinary Arts Department, Ohio University, November 2002  
Review of Department of Theatre Arts, UC Santa Cruz, December 2001  
Member of Jury, First UNESCO International Competition in Melodrama, Prague, October 2000  
Consultant, Graduate Interdisciplinary Program in the Arts, Ohio University, 2000-2001  
Consultant, Walter Chapin Simpson Humanities Center, University of Washington, Seattle, December 1997  
Review of Interdisciplinary Humanities Program, Arizona State University, April 1997  
National Endowment for the Humanities, Fellowships for University Teachers, (August 1989 & 1993); Humanities and Technology (May, 1996), College Teachers (August 1997), Summer Institutes and Seminars (2003)

**Western Humanities Alliance**

Director, 1996-1999

**THEATRICAL WORK:**

**As translator:**

Arthur Schnitzler, Intermezzo, New York Library for the Performing Arts, Lincoln Centre, New York (Equity Showcase production). March 1980  
Georg Kaiser, Friedrich and Anna, University of Wisconsin-Milwaukee. March 1979  
Georg Kaiser, Claudius, Friedrich and Anna, and Juana, International Kaiser Conference, University of Alberta, Edmonton, Alberta. October 1978.  
Arthur Schnitzler, The Lonely Way, Studio Theatre, University of Alberta. May 1977.

**As director:**

Gilbert and Sullivan, The Gondoliers, UCSB Department of Music, February 2004  
Engelbert Humperdinck. Hansel and Gretel, UCSB Department of Music, February 2002  
Jules Massenet, Werther, UCSB Department of Music, February 2000  
Wolfgang Amadeus Mozart. La finta giardiniera. UCSB Department of Music, February 1999  
Benjamin Britten. The Turn of the Screw. UCSB Department of Music, February 1998  
Gilbert and Sullivan, Trial By Jury, Cornell University Savoyards, July 1982  
Georg Kaiser, Juana, University of Alberta, October, 1978

Lope de Vega, The Dog in the Manger, University of Alberta, March 1978  
Arthur Schnitzler, The Lonely Way, Studio Theatre, University of Alberta, May 1977  
Nicholas Udall, Respublica, University of Alberta, March 1977  
Henrik Ibsen, Ghosts, University of Alberta, March 1976  
Vaclav Havel, The Increased Difficulty of Concentration, University of East Anglia, September 1973  
Frank Wedekind, The Tenor, University of East Anglia, June 1973  
Vaclav Havel, The Memorandum, University of East Anglia, April 1972.  
George Farquhar, The Beaux' Stratagem, Tripoli, Libya, June 1970  
Bertolt Brecht, The Caucasian Chalk Circle, Pahlavi University, Shiraz, Iran, May 1968

**As actor:**

*Roles include:*

Gus (The Dumb Waiter), Orsino (Twelfth Night) Man (The Man With a Flower in His Mouth), General (Enemies), Relling (The Wild Duck), Molvik (The Wild Duck), Doctor (Macbeth), Poet (Literature), Gross (The Memorandum),

*With Theatre Arts Group (TAG), UCSB*

Dr. Feldmann in Duet for One, July-Sept. 1986

Sir George Crofts in Mrs Warren's Profession, July-Sept. 1987

Roote in The Hothouse, July-Sept. 1988

Mephistopheles in Faust I & II, July-Oct. 1990

Dorn in The Seagull, July-Oct. 1991

*With UCSB Music Department*

The Narrator in The Soldier's Tale, May 1995

*With Lit Moon Theatre Company, Santa Barbara*

The Troll-King, Eberkopf, Begriffenveldt and the Button-Molder in Peer Gynt (1995)

*With Santa Barbara Symphony Orchestra*

The Narrator in Peter and the Wolf (January – May 2007)