

Attilio Favorini
CURRICULUM VITAE

(as of Fall 2006)

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EDUCATION:

Secondary:	Regis High School, New York City Diploma 1961
College:	Fordham College, New York City B.A., 1965 Major: English Minor: Philosophy
Graduate:	Yale University, New Haven, Connecticut Ph.D., 1969 Major: History of the Theatre Dissertation: <i>"The Last Tragedian: Robert B. Mantell and the American Theatre"</i>

EDUCATIONAL EMPLOYMENT:

<u>Dates:</u>	<u>Institution:</u>	<u>Title:</u>
Sept. 1969 to present	University of Pittsburgh	Professor of Theatre Arts (Assistant/Associate/Full)
Fall 1972 to Sept. 1982	University of Pittsburgh	Head of Theatre Arts Division
Fall 1982 to July 1992, Fall 1999 to Summer 2006	University of Pittsburgh	Chairman, Dept. of Theatre Arts
May 1985 to Dec. 1986	University of Pittsburgh	Academic Dean, Semester at Sea
Fall 2006--	University of Pittsburgh	Director of Graduate Studies, Theatre Arts

Courses Taught: Seminar in Criticism-Comedy; Seminar in Criticism-Tragedy; Seminar in Modern European Theatre History; Modern Theatre; Theatre Criticism; History and Aesthetics of Film; Comparative Renaissance Theatre; Seminar in Elizabethan Theatrical Style; Introduction to Drama; Seminar in Dramatic Structure; Seminar in Shakespeare's Late Plays; Introduction to Shakespeare; "Image of 'Foreigner' in Western Drama"; Documentary Theatre; Introduction to Theatre; Seminar on Theatre and Memory

AWARDS, HONORS:

- Regis High School - Scholarship
- Fordham College - Scholarship; Phi Beta Kappa; graduated cum laude in the Honors Program
- Yale University - various fellowships, including University Fellow and Richard Lanpher Fellow
- Subject of WYEP-FM profile of "eminent local artists" (NEA-funded radio program), 1976
- Cited for Distinguished Service to the profession for editing Theatre Survey (for 10 years) - by the American Society for Theatre Research, 1979
- Recipient of "Man of the Year in Education" - presented by the Pittsburgh Boys' Clubs, 1980
- Nominated for "Man of the Year in the Arts" - by Vectors/Pittsburgh, 1981, 1982, 1983, 1985, 1986, 1987, 1991
- Award of Merit for Total Communications Program (for the Three Rivers Shakespeare Festival) - International Association of Business Communicators/Pittsburgh, 1981
- Cited for Outstanding Service as Advisor of UCTA Award-Winning Dissertation for 1983 (authored by Don Eisen)
- Recipient of Pennsylvania Playwright's Fellowship, 1987
- Recipient of "Pittsburgher of the Year in the Arts" - presented by Pittsburgh Magazine, 1989
- Steel/City named One of Year's Ten Best (1976) in Pittsburgh Post-Gazette and Best Production (1992) in Pittsburgh City Paper
- Nominated for 1993 Chancellor's Distinguished Public Service Award
- Recipient of David Mark Cohen award for play *In the Garden of Live Flowers*, 2002
- Also see *Grants Received* below

GRANTS RECEIVED:

1970--to compile a discography of Shakespeare on non-long-playing records; from the University of Pittsburgh Institutional Grants Committee, \$1,500.

1972--to publish a special issue of Theatre Survey devoted to Max Reinhardt; from The Pittsburgh Foundation, \$1,800.

1973--to establish a program to bring regional theatre companies to Pittsburgh for performance and workshops; from The Pittsburgh Foundation and the A.W. Mellon Educational and Charitable Trust, \$18,000.

_____ (with Gillette Elvgren and Karlie Roth) to form a children's theatre company; from The Pittsburgh Foundation, \$3,000.

1974--for a theatre workshop in Western Penitentiary; from the Urban Affairs Fund of UJA, \$250 plus equipment.

1975--to publish the papers of the Conference on Nineteenth-Century Theatre in Theatre Survey; from the A.W. Mellon Educational and Charitable Trust, \$1,000.

1975/76--to subsidize research and production costs of documentary drama; from a variety of sources including local steel corporations, the United Steelworkers of America, the Pennsylvania Council on the Arts, and the University of Pittsburgh Bicentennial Committee, ca. \$21,000.

GRANTS RECEIVED: (Continued)

1976--to conduct town meetings and small group discussions on the issue "What Price Progress? The Impact of the Steel Industry on the Quality of Life in Pittsburgh and the Steel Towns" after performances of documentary drama; from The Public Committee for the Humanities in

Pennsylvania, \$13,800.

1977--to produce children's and adult theatre aboard Point Counterpoint II, the barge of the American Wind Symphony; from A.W. Mellon, \$20,000.

1978--to sustain various programs of the Theatre Arts Division; from A.W. Mellon, \$15,000.

_____ for documentary drama on Willa Cather and Lillian Russell; from the University of Pittsburgh Provost Development Fund, \$2,500.

1979--for Conference on Women in the Arts; from the University of Pittsburgh Interschool Fund, \$2,000.

_____ for fellowships for professional actors returning for advanced degrees in theatre; from the Charles E. Merrill Trust, \$15,000.

_____ for the 99¢ Floating Theatre; from A.W. Mellon, \$2,000.

_____ for Conference on Women in the Arts; from Public Committee for the Humanities in Pennsylvania, \$14,760.

1980--to found professional acting company (City Theatre); from CETA, \$104,000.

_____ for the inaugural season of Three Rivers Shakespeare Festival; from the Howard Heinz Endowment, \$6,000.

_____ for Three Rivers Shakespeare Festival; from the Pittsburgh City Council, \$9,200.

_____ for touring productions to county sites; from Allegheny County, \$3,200.

1981--for the second season of the Three Rivers Shakespeare Festival; from The Pittsburgh Foundation, \$9,500.

_____ for *ibid.*; from the Pennsylvania Council on the Arts, \$1,500.

_____ for *ibid.* and City Theatre Company; from the City of Pittsburgh, \$18,000.

_____ for touring productions to county sites; from the Maurice Falk Medical Fund, Koppers, and Allegheny County, \$4,500

_____ contracts generated by tour of *Wings* to member schools of ASHA, \$8,000.

1982--for the third season of Three Rivers Shakespeare Festival; from the Pennsylvania Council on the Arts, \$7,736.

_____ for *ibid.*, and City Theatre Company; from the City of Pittsburgh, \$27,000.

_____ (with Marc Masterson) for City Theatre Company tour; from Gateway to Music, ca. \$19,000

_____ (with Marc Masterson) for City Theatre Company season; from The Pittsburgh Foundation, \$5,500.

_____ (with Marc Masterson) for City Theatre Company season; from the Pennsylvania Council on the Arts, \$5,000.

GRANTS RECEIVED: (Continued)

___ (with Marc Masterson) for special program in the High School for the Creative and Performing Arts; from the Frick Educational Fund, \$2,500.

_____ for Three Rivers Shakespeare Festival; from various corporate and foundation sources, \$23,445.

1983--for the fourth season of Three River Shakespeare Festival; from the Pennsylvania Council on the

Arts, \$12,000.

___ for ibid.; from various corporate and foundation sources, \$43,000.

___ for ibid.; from the City of Pittsburgh, \$33,000.

___ for Festival and Conference on Jewish Playwriting; from corporate and individual contributions, \$6,500.

___ for lighting equipment; from the Hillman Foundation, \$15,000.

1984--for the fifth season of Three Rivers Shakespeare Festival; from various corporate and foundation sources, \$68,600.

___ for ibid.; from the Pennsylvania Council on the Arts, \$13,500.

___ for ibid.; from the City of Pittsburgh, \$24,000.

___ for ibid.; for stage lighting equipment, from The Pittsburgh Foundation, \$60,000.

___ for research for a drama on the "Piltdown Man" hoax, from the University of Pittsburgh Research and Development Fund, \$1,800.

1985--for the sixth season of Three Rivers Shakespeare Festival; from various corporate and foundation sources, \$68,400.

___ for ibid.; from the Pennsylvania Council on the Arts, \$15,000.

___ for ibid.; from the City of Pittsburgh, \$59,000.

1986--to start "Apprenticeship Company" of high school students for Three Rivers Shakespeare Festival; from Pittsburgh Community Services, \$15,000.

___ for the seventh season of TRSF; from government and corporate sources, \$110,000.

1987--for the eighth season of TRSF; from government and corporate sources, \$136,000.

1988--for the ninth season of TRSF; from government and corporate sources, \$189,000.

1989--to start a touring program of Shakespeare for elementary school children; from the Frick Educational Fund, Rockwell International, H.J. Heinz Company, and the Junior League of Pittsburgh, \$13,500.

___ for the tenth season of TRSF; from government and corporate sources, \$215,000.

1990--for the eleventh season of TRSF; from government and corporate sources, \$235,000.

1991--for the twelfth season of TRSF; from government and corporate sources, \$265,000

GRANTS RECEIVED: (Continued)

___ for intercultural exchange and research on Japanese performing arts (with University of Pittsburgh colleagues from Asian Studies); from the Toshiba Corporation, \$40,000.

1992--for the thirteenth season of TRSF; from government and corporate sources, \$213,000.

-----for research on Shakespeare and Interculturalism; from University Center for International Studies; \$1500

1993--for publication subsidy and research on documentary theatre; from University Central Research Development Fund; \$4,375

1994--for intergenerational theatre project; from Duquesne Light, \$2,500.

1995--travel grant to deliver academic paper in Thessaloniki (Aristotle University); from University Center for International Study.

1996--travel grant to deliver academic paper in Padova (University of Padova); from University Center for International Study.

1997--travel grant to deliver academic paper in Volos (Melville Society International Conference); from University Center for International Study.

1999-2006—over \$4,000,000 raised for Heymann Theatre, restoration of Foster Memorial, endowments for Shakespeare-in-the-Schools, undergraduate awards and Teaching Artists in Residence.

2002—travel grant to deliver academic paper at International Federation for Theatre Research meeting in Amsterdam; from University Center for International Study.

2004—commissioned to create play on Rachel Carson for middle-school students; \$6,000 from Pittsburgh Foundation

2005—travel grant to deliver paper at Conference on Consciousness, Literature and the Arts at University of Aberystwyth, Wales; from University center for International Study

BOOKS:

Steel/City (co-authored with Gillette Elvgren). A Documentary Drama with an introductory essay on "Documentary Theatre and the Historian's Art," University of Pittsburgh Press, 1992.

Voicings: Ten Plays from the Documentary Theater. Edited and introduced by Attilio Favorini, Ecco Press, 1995.

In the Garden of Live Flowers (co-authored with Lynne Conner). Dramatic Publishing Co., 2003.

The Scene Is Memory (in progress).

CONTRIBUTIONS TO BOOKS:

"Identity in Motion: Anna Deavere Smith and American National Character" in *Nationalism and Sexuality: Crises of Identity*, ed. Yiorgos Kalogeras and Domna Pastourmatzi, Hellenic Association of American Studies, Aristotle University (Thessaloniki, 1996).

"*Billy Budd*, Intertextuality and Classical Tragedy" in "*Among the Nations*" (Proceedings of the 1997 Melville Society International Conference), Kent State University Press, 2000.

"I Sing of Cities: The Musical Documentary" (co-authored w. Elvgren) in *Performing Democracy*, ed. Susan Haedicke and Tobin Nellhaus, University of Michigan Press, 2001.

ARTICLES, REVIEWS, AND PAPERS:

Review of *The Brig* (Educational Theatre Journal, March 1971).

"'Every Inch a King': Robert B. Mantell's *Lear*" (delivered at ATA Convention, August 1971).

"The Old School of Acting and the English Provinces" (Quarterly Journal of Speech, April 1972).

Review of *Plays, Impossible Plays* (Educational Theatre Journal, May 1972).

"Ferdinando Bibiena and Baroque Scene Design"
(delivered at American Society for Theatre Research Convention, November 1972).

"'Richard's Himself Again': Robert B. Mantell's Shakespearean Debut in New York City"
(Educational Theatre Journal, December 1972).

- Review of *Butley* (Educational Theatre Journal, December 1973).
- Review of *American Graffiti* (Pittsburgh Forum, March 1974).
- "The Uses of the Theatrical Past" (review-article, Educational Theatre Journal, December 1974).
- "Theatre Historiography" (delivered at Theatre Historiography Conference, Ohio State University, May 1974; and in revised form at Speech Communication Association of Pennsylvania Convention, October 1974).
- Respondent for a panel on historical acting styles (Speech Communication Association Convention, December 1974).
- Dramatization of documentary material relating to unionization of steelworkers (presented at Pennsylvania Labor History Society Convention, November 1975).
- Interviewed in "Three Directors" (Carnegie Magazine, February 1976).
- Review of Pittsburgh Public Theater season (Educational Theatre Journal, May 1976).
- Panel on use of oral history materials in the performing arts (Pennsylvania Ethnic Oral History Conference, June 1976).
- Videotape presentation of *Steel/City* (United Steelworkers of America Summer Institute, July 1976).
- "*Steel/City: A Contemporary Experiment in Populist Theatre*" (ATA Convention, August 1976).
- "Up from the Pits: Playgoing in Steel City" (CityGazette, February 1977).
- "A Preface to Theatre Program Evaluation" (prepared for UCTA Standards Committee, August 1977).
- Review of Pittsburgh Public Theater Season (Educational Theatre Journal, October 1977).
- "Vaughan Deering: A Recollection" (America, November 25, 1978).
- Review of *The Independent Eye* (Theatre Journal, March 1979).
- Review of Jerry Pickering's *Theatre: A History of the Art* (Theatre Journal, March 1980).
- "The American Style of Shakespearean Acting" (Carnegie Magazine, June 1980).
- ARTICLES, REVIEWS, AND PAPERS:** (Continued)
- Videotape presentation and discussion of *Steel/City* (Pittsburgh Worker Writer's Conference, 1981).
- Commentator (with Martin Esslin) *The Galileo Project* (Pittsburgh Public Theater, 1981).
- Commentator (with Mel Shapiro) *Two Gentlemen of Verona* (Pittsburgh Public Theater, 1981).
- Lecturer on Performance Art (Pittsburgh Center for the Arts, 1981).
- Lecturer on "Modern Dance--A Humanistic Perspective" (Chatham College, 1981).
- "Our Second National Pastime" in 1981 Souvenir Program of the Three Rivers Shakespeare Festival.
- Lecturer on Theatre Criticism (Pittsburgh Center for the Arts, 1982).
- "The Shakespearean Text and the Actor" -- Keynote Address, (West Virginia Shakespeare Association, 1982).
- "Episodes in the History of the Stage Business of *King Lear*," delivered at Professors' Conference of the International Federation for Theatre Research, in Vienna, Austria, 1982;

also published in Maske und Kothurn, 1983.

"Quality Theatre in the Academic Setting" (Theatre Association of Pennsylvania, 1984).

"Producing Shakespeare" (NEH Summer Shakespeare Institute--Indiana University of PA, July 1985).

"Shakespeare from Page to Stage" (NEH Summer Shakespeare Institute--Indiana University of Pennsylvania, July 1986).

"Classical Theatre for Today's Audiences" (NEH Summer Shakespeare Institute--Indiana University of Pennsylvania, July 1987).

"The Abuses of Enchantment" (Carnegie Magazine, November 1988).

"The Ph.D. in Theatre" (National Association of Schools for Theatre Conference, August 1991; also published in Theatre Topics, March 1992).

"Ophelia's Coiffure: Observations on Shakespeare and Interculturalism" (Jack Matthews lecture, University of Pittsburgh, November 1991). Revised version delivered at Penn State University (Fayette campus), January 1992; and at Pennsylvania State System of Higher Education Conference on the Teaching of Shakespeare, April 1992. Rewritten for ATHE presentation (Juried Panel), August 1992, and again for ASTR Seminar, 1996).

"Working on the Text" (Seminar leader at the Shakespeare Theatre Association of America meeting, January 1992).

Visiting Scholar - *Taming of the Shrew* (Shakespeare & Company NEH seminar, July 1992)

"The Artistic Mission" (Seminar leader at the National Association of Schools for Theatre Convention, August 1992).

Review of *Hamlet* (Theatre Journal, December 1992).

Three articles (McCullough, Barrett, Mantell) for the ACLS/OUP *American National Biography*

"Playwright as Historian as Playwright" (Juried paper delivered at American Society for Theatre Research Convention, November 1993).

ARTICLES, REVIEWS, AND PAPERS: (Continued)

Reviews of *Playland* and *Oleanna* (Theatre Journal), October 1994).

"Representation and Reality: The Case of Documentary Theatre," (Theatre Survey), November 1994).

"Anna Deavere Smith and the Oral Memorialist Tradition" (Seminar paper delivered at the American Society for Theatre Research Convention, November 1994).

"Prolegomenon to a Study of Provincial Touring and Acting Style in Seventeenth-Century England" (Seminar paper at Shakespeare Association of America Convention, April 1995; published in REED Newsletter, January 1997).

"Anna Deavere Smith and American National Character: Identity in Motion" (Juried paper delivered at Hellenic Association of American Studies Conference, Aristotle University, Thessaloniki, May 1995).

"Out of the *Twilight* and into the *Fires*: Anna Deavere Smith in the Light of Theatre (and) History" (Competitive paper presented at ATHE Convention, August 1995).

"How Theatre Tells History: Some Examples" (Competitive paper presented at Great Lakes History Conference, October 1995)

"Recorded Time: How Theatre Constructs Memory" (Juried paper presented at ASTR Conference, November 1995; revised version presented at the International Conference on Memory,

University of Padova, July 1996).

Review of *Fires in the Mirror* (Theatre Journal, March 1996).

"Performing Memory on Broadway" (Presented at Popular Culture Association Conference, March 1996).

"*Billy Budd*, Intertextuality and Classical Tragedy" (Juried paper presented at the Melville Society Conference in Volos, Greece, July 1997; published in Conference Proceedings).

Review of *The Medium* (Theatre Journal, October 1997).

"*Old Times* and the Phenomenology of Memory" (Juried paper presented at the Pinter Society Conference in London, June 2000.)

"John Guare and Drama of the Sea," College English Association meeting, April 2002.

"History, Collective Memory and Aeschylus' *The Persians*," International Federation for Theatre Research Conference in Amsterdam, July 2002; published in expanded form in *TJ*, March 2003.

Moderator, "Identifying and Developing Specific Creative Environments" for the National Association of Schools for Theatre Conference, April 2003.

"Ibsen, Strindberg, Freud," ATHE Conference, August 2003.

Review of *Staging Consciousness* in *TJ*, March 2004.

"Memory, History and Sherwood's *Reunion in Vienna*," Mid-America Theatre Conference, March 2004.

"Confrontation or Convergence: Staging the Encounter of History and Memory," Hampden-Sydney College, October 2004

ARTICLES, REVIEWS, AND PAPERS: (Continued)

"The Remembered Present in Beckett, Pinter and Gerald Edelman, International Conference on Consciousness, Theatre, Literature and the Arts at the University of Wales, Aberystwyth, May 2005. Published in *Consciousness, Literature and the Arts* (April 2006).

"Memory and Self-Consciousness," American Society for Theatre Research meeting (November 2005).

"The Morphology and Autonomy of Memory in Pinter's *Old Times*," Literature and Cognitive Science Conference (April 2006)

EDITORIAL POSITIONS:

Managing Editor (with George Bogusch), Theatre Survey: 1969-1971.

Executive Editor, Theatre Survey: 1971-1979.

Editorial Board (Editor of Drama Section), *Encyclopedia of American Literature of the Sea*.

DISSERTATIONS CHAIRED:

Kathleen Elizabeth George, "Sources of Rhythm in Drama," April 1975; published as Rhythm in Drama (University of Pittsburgh Press).

Wayne Henry Claeren, "Bartley Campbell, Playwright of the Gilded Age," April 1975.

Edith Naveh, "Dramaturgical Problems in Plays with the Theme of the Nazi Holocaust," August 1977.

Susan Duffy, "Elmer Bernard Kenyon, An Examination of the Career of a Theatrical Press Agent,"

April 1979.

Kenneth Gargaro, "The Work of Bob Fosse and the Choreographer-Directors in the Translation of Musicals to the Screen," December 1979.

Don Eisen, "The Art of Anton Chekhov: An Analysis of Corresponding Techniques in the Stories and Plays," April 1982; co-awardee 1983 University College Theatre Association Dissertation Award Competition.

Mark Stevenson, "Moral and Social Schizophrenia: A View of the Bourgeoisie in Naturalistic Drama," April 1983.

Gary Grant, "A Theatre of Action Images: Sam Shepard and the American Avant Garde Theatre," April 1983.

Charlotte MacArthur, "Portraitists in Performance: Five Women Originals," August 1983; Finalist UCTA-ATA Dissertation Award.

Meewon Lee, "Kamyonguk: The Mask-Dance Theatre of Korea," December 1983.

Don Marinelli, "Origins of Futurist Theatricality. The Early Life and Career of F. T. Marinetti," April 1987.

Helen Caudill, "Plague Imagery in Jacobean and Caroline Drama," April 1988.

Don Jukes, "The American Ibsen Theatre: Rising and Falling in the Master's Shadow," August 1993

David Tabish, "Kinesthetic Engagement Technique: Theories and Practices for Training the Actor," April 1995.

DISSERTATIONS CHAIRED: (Continued)

Melissa Gibson, "1956 and all That: A Historiographical Analysis of British Theatre History," 1999.

David Escoffery, "Il Maestro ed Il Duce: A Reassessment of Pirandello's Links to the Italian Fascist Party," 2000.

Carol Lorenz, "The Rhetoric of Theatre for Young Audiences and Its Construction of the Idea of the Child," 2001

Nathan Hurwitz, "The Examination of the Image of "Home" in the American Musical Theatre from Kern through Sondheim," 2002.

Jae-oh Choi, "Voicing Back: The Poetics and Politics of Ping Chong's Ethno-Historiographic Fables," 2004

Gwen Orel, "Performing Cultures: English-Speaking Theatre in Post-Communist Prague," 2005.

Siyuan Liu, "The Impact of Japanese *Shinpa* on Early Chinese *Huaju*," 2006.

Kellee Van Aken, "The Spectacle of the Body: Gender and Race in the American Musical theatre Chorus Line," 2006.

PLAYWRITING:

Steel/City (with Gillette Elvgren). A documentary drama with music, originally produced at the University of Pittsburgh Theatre, March 1976. Revived at University Theatre, July-August 1976. Additional performances in Pittsburgh city parks and outdoor festivals (special touring version), July-August 1976. Professional production (Act III only) by Pittsburgh City Players in senior citizen centers, October 1976-January 1977. Professional production (Act III only) on American Wind Symphony riverboat, Summer 1977. Four segments of the original production broadcast nationally on the Today Show on May 7, 1976. Invited for a week of performances and workshops at Smithsonian Institution's Festival of American Folklife, August 1976. Revived by Three Rivers Shakespeare

Festival, June-July 1992. Third act performed as the opening event of the 1992 USWA Convention.

Hearts and Diamonds. A documentary drama with music, about Lillian Russell and Willa Cather, University of Pittsburgh Theatre, March 1980.

Bones. Full-length drama based on the "Piltdown Man" hoax. Reading by Roger Simon Studio at Actors' and Directors' Lab, New York City, November 1987. Featured Fritz Weaver as Sir Arthur Conan Doyle; revised version read at the New City Theatre, February 1988.

Yearbook. One-act play comparing high school experiences of fifty years ago and today; produced June 1993 by Generations Together; performances in all Pittsburgh high schools and at White House Mini-conference on Aging at University of Pittsburgh (December 1994); selected for presentation at Three Rivers Arts Festival (Pittsburgh), June 1995.

In the Garden of Live Flowers (with Lynne Conner). Full-length drama based on Rachel Carson and the publication of *Silent Spring*. University of Pittsburgh, 2001. Excerpts presented at Rachel Carson conference for ecological writers in Boothbay, ME, June 2001 and at Rachel Carson Conference at U. S. Fish and Wildlife Service Conservation Center, August 2001. David Mark Cohen award from Kennedy Center/American College Theatre Festival. Reading at ATHE Conference, 2002. Produced at Slippery Rock University in 2002 and Actor's Guild of Lexington (KY) in 2003; Main St. Theatre, Houston, 2004; .Theatre Hikes, Chicago, 2004; college and h.s. productions 2005.

Rachel Carson Saves the Day! (one-person play for young audiences)

SERVICE TO THE PROFESSION:

Executive Committee (ex officio), American Society for Theatre Research -- 1972-79.

Member, Board of Research, American Theatre Association -- 1973-74.

Chairman, Theatre History Panel, ATA Convention -- 1974.

Advisory Board, Pittsburgh Drama League -- 1974-75.

Vice-President for Research and Administration, University College Theatre Association, ATA -- 1975-76.

Advisory Committee, Gallery/Forum -- 1976-87.

Board of Directors, Marionette Theatre Arts Council -- 1976-81.

Board of Directors, Theatre Express -- 1978-81.

Board of Advisors, Creative and Performing Arts High School, City of Pittsburgh -- 1979-present.

Performing Arts Committee, Three Rivers Arts Festival -- 1980-85.

Board of Directors, Citizens for the Arts in Pennsylvania -- 1981-1992.

Board of Directors, Pittsburgh Public Theater -- 1982-87

Judge, National Foundation for Jewish Culture Playwriting Award -- 1983.

Member, UCTA Publications Committee -- 1983-86.

Member, ASTR Nominating Committee -- 1983.

Judge, Pittsburgh High School Shakespeare Festival -- 1986, 1987.

Adjudicator, American College Theatre Festival -- 1987-present.

Chair, Humanities Council, University of Pittsburgh -- 1988-89.

Member, Advisory Board, The Shakespeare Guild -- 1991-92.

Chair, Nominating and By-laws Committee, Shakespeare Theatre Association of America -- 1991-92.

Member, University of Pittsburgh Faculty Senate and Assembly--1993-1996.

Member, University of Pittsburgh Tenure Council--1993-1999.

Program Chair, ASTR Conference 1998.

Member, University of Pittsburgh Plant Utilization and Planning Committee—1999-present
Chair, 2000-2003.

Member, University of Pittsburgh Planning Committee for Chair's retreat—1999-2001.

Member, University of Pittsburgh Planning and Budget Committee, 2000-2003.

Member, University of Pittsburgh FAS Nominating Committee—2000-2001.

Member, ASTR Research Awards Committee--2001-present; Chair, 2003-04.

Judge for Pittsburgh New Works Festival, 2000-2001.

Vice-President for Awards, ATHE, 2002-2004.

Board of Directors, National Association of Schools for Theatre, 2005--

PRODUCING AND DIRECTING:

Executive Producer, University of Pittsburgh Summer Theatre -- 1976, 1977, 1979
(professional, non-Equity).

Executive Producer, City Theatre Company -- 1979-1988.
(professional, Equity "small theatre" in residence on Pitt campus)

Producing Director and Founder, Three Rivers Shakespeare Festival -- 1980-1992.
(professional, Equity U/RTA contract)

Directed "*Art Joins the Generations: An Evening of Intergenerational Performance*" for the 1993
Generations United Convention, Washington, D.C.

Directed revival of *Yearbook* for tour and video, 1995.

Directed and wrote four video sketches for Western Psychiatric Institute and Clinic research project,
1999.

Directed and wrote four video vignettes on racial issues in the health care delivery system for University
of Pittsburgh Medical School

CONSULTING:

Consultant to Standards Committee, University College Theatre Association (1976-78).

Independent consulting in theatre program evaluation.

Consultant on book-length manuscripts for various publishers, including McGraw-Hill, Prentice-Hall,
Longman's, University of Pittsburgh Press, University of Iowa Press and Macmillan, among
others.

OTHER:

Faculty Associate of University Center for Social and Urban Research.

Dramaturg on University Theatre, Shakespeare Festival and other local productions.

Nominated Vice-President for Policy, ATA.

Organized major Conference on Women in the Arts -- 1980.

Supervised design and implementation of new M.F.A. degree in Acting and Directing -- 1982.

Organized major Festival and Conference on Jewish Playwriting, co-sponsored by the National Foundation for Jewish Culture and the Greater Pittsburgh Chapter of UJF -- 1983.

Scriptwriter for "The Big Bardcast of 1984" -- Shakespeare parody with local radio personalities to benefit the Three Rivers Shakespeare Festival.

Devised "Shakespeare in the Schools" program, featuring various Shakespeare performance events for children aged 6-17.

OTHER: (Continued)

Organized international performance events for "Chautauqua-at-Pitt" involving Soviet artists.

Organized performance for "Discovery Weekend," Kick-off Event for the University of Pittsburgh Capital Campaign.

Special Events Committee for Carnegie Library.

Lectures on Shakespeare, theatre and memory for University of Wisconsin, Smith College, Pittsburgh Opera, Hampden Sydney College, others.

Dramaturg on numerous university and professional productions.

Devised and directed 9/11 Commemoration at University of Pittsburgh.

Organized year-long series of interdisciplinary colloquia on memory, 2005-2006.