

HARRY J. ELAM, JR
Occidental College
1600 Campus Road
Los Angeles, CA 90041
(323) 259-2691 (o)
president@oxy.edu

EDUCATION

- June 1984 Ph.D. in Dramatic Arts, University of California, Berkeley, Berkeley, CA
- Dissertation: Theatre for Social Change: The Artistic and Social Vision of Revolutionary Theatre in America 1920-1970
- June 1978 A.B. in Social Studies, Harvard College, Cambridge, MA
Undergraduate Commencement Speaker

ADMINISTRATIVE APPOINTMENTS

- 2020-present President, Occidental College- Serve as the chief executive officer and administrative head of Occidental College, a top ranked liberal arts institution embedded in the heart of Los Angeles, CA. Founded in 1887, Occidental College provides a gifted and diverse group of students with a highly rigorous and personalized educational experience. The distinctive interdisciplinary and multicultural focus of the College's academic program seeks to foster both the fulfillment of individual aspirations and a deeply-rooted commitment to the public good. Occidental's mission as a liberal arts college is anchored by four cornerstones: excellence, equity, community, and service.
- 2017-2020 Vice President for the Arts (VPA) —Oversee all non-departmental arts programs at Stanford. This includes the Bing Concert Hall/Stanford Live, the Cantor Art Museum, the Anderson Collection, the Institute for Diversity in the Arts, and the Stanford Arts Institute. Direct a budget of over \$25,000,000 and staff of over 120.
- 2017-2020 Senior Vice Provost for Education (SVPE) —Envision and realize projects vital to education at Stanford; initiate and integrate student-facing programs and projects that support education at Stanford broadly, oversee the operation of the Haas Center for Public Service and their budget of \$10,000,000 and staff of 30.

- 2010-2020 Freeman-Thornton Vice Provost for Undergraduate Education (VPUE)—Direct and oversee a budget of close to \$70,000,000, staff of over 200, and undergraduate population of 7200. Responsible for development of all policies and programs related to undergraduate education university-wide, including implementation of 2012 recommendations of the Study of Undergraduate Education at Stanford (SUES), a major re-evaluation of the undergraduate curriculum. The VPUE partners with the Graduate School of Business, Graduate School of Education, School of Medicine, School of Earth Sciences, School of Engineering, School of Humanities and Sciences, and the School of Law.
- 2007-2017 University Budget Group—Advisory group to provost on the University’s consolidated budget of over \$6,000,000,000. Decide on annual general funds allocations and long-range financial planning. Advise on endowment payout, as well as room and board and tuition increases. Review budget requests from all units of the University, including the School of Medicine and the Department of Athletics.
- 2007-2010 Senior Associate Vice Provost for Undergraduate Education—co-chaired the Study of Undergraduate Education at Stanford (SUES), major re-evaluation of entire undergraduate curriculum.
- 2005-2009 University Advisory Board—Voted on, and advised the president and provost, on all promotions, appointments and tenure cases at the university, including those at the professional schools.
- 2005-2007 Chair, Department of Drama
- 2000-2010 Director, Institute for Diversity in the Arts
- 1997-2000 Director, Introduction to the Humanities Program
- 1991-2009 Director, Committee on Black Performing Arts

ACADEMIC APPOINTMENTS

- 2004 -2020 Endowed Professorship—Olive Holbrook Palmer Professor in the Humanities, Stanford University
- 2002-2011 Robert and Ruth Halperin University Fellow for Undergraduate Education, Stanford University

2001-2020 Professor, Department of Drama, Stanford University
1997-2000 Christensen Professor for the Humanities, Stanford University
1991-2001 Associate Professor, Stanford University Drama Department
1990-1991 Visiting Associate Professor, Stanford University
1990- 1991 Associate Professor, University of Maryland-College Park
1984-1990 Assistant Professor, University of Maryland-College Park

GRANTS AND AWARDS

Spring 2019. Elected to the American Academy of Arts and Sciences

Fall 2018. Arnold B. Kates Lecture, Bowdoin College

Spring 2016. Hildale Lecture in the Humanities Award, University of Wisconsin.

Summer 2014. Career Achievement Award, Association of Theater in Higher Education.

Fall 2006. Distinguished Scholar Award for Lifetime Achievement. American Society of Theatre Research

Summer 2006. Betty Jean Jones Teaching Award. American Society for Theatre and Drama.

Summer 2006. Award for Excellence in Editing. Association for Theatre in Higher Education.

Spring 2006. Inducted into the College of Fellows of the American Theatre.

Winter 2005. Winner, Errol Hill Prize. American Society for Theatre Research for *The Past as Present in the Drama of August Wilson* (Univ. of Michigan Press, 2004).

Spring 2005: Faculty Recognition Award for Exceptional Teaching, Advising and Mentorship, Center for Comparative Studies of Race and Ethnicity at Stanford University.

Winter 2003. Richard T. Lyman Award for Outstanding Service. Stanford Alumni Association.

Spring 2003. St Clair Drake Teaching Award. Black Community Services Center. Stanford University.

Winter 2002: Robert and Ruth Halperin University Fellowship in Undergraduate Education. Stanford University.

Winter 2001. Winner, Errol Hill Prize. American Society for Theatre Research for *A Critical Reader on African American Performance and Theatre History* (Oxford Univ. Press, 2001)

Spring 1997. Rhodes Teaching Award for Undergraduate Teaching. Stanford University.

Spring 1994. Bing Teaching Award for Undergraduate Teaching. Stanford University.

Spring 1994. St. Clair Drake Outstanding Teacher Award. Black Community Service Center. Stanford University.

Spring 1993. Humanities and Sciences Deans Distinguished Teaching Award, Stanford University.

Summer 1993. James Irvine Foundation Course Development Grant to research and develop a new course on Women Playwrights of Color.

Summer 1992. James Irvine Foundation Course Development Grant to research and develop new course on Major Dramatic Texts: Contemporary Ethnic Drama.

Spring 1992. Associated Students of Stanford University Teaching Award for Undergraduate Teaching.

Summer 1988. Creative and Performing Arts Grant, Univ. of Maryland, to research the work and career of Pulitzer Prize-winning black playwright, August Wilson, and to prepare for stage the musical, *Purlie*, by Ozzie Davis, Philip Rose and Peter Udell.

Summer 1985. Graduate Records Board Grant, Univ. of Maryland, to research the plays and productions of Pulitzer Prize-winning black playwright, Charles Fuller.

Summer 1984. Creative and Performing Arts Grant, Univ. of Maryland, to mount my production of *Tell Me Again Now*, a performance of two one-act plays, *Party Nice* by Paul Keens Douglas and *Steal the Old Man's Bundle* by Kenneth Pressman.

SCHOLARSHIP

BOOKS

Methuen Drama Book of Post-Black Plays, co-edited with Douglas A. Jones, Jr. (Methuen Press, 2012)

Black Cultural Traffic: Crossroads in Black Performance and Black Popular Culture, Co-edited with Kennell Jackson (University of Michigan Press, 2005).

The Fire This Time! A New Anthology of Contemporary African American Drama, Co-edited with Robert Alexander (Theatre Communications Group Press, 2004).

The Past as Present in the Drama of August Wilson (University of Michigan Press, 2004).
Winner Errol Hill Prize from the American Society for Theatre Research in 2005.

A Critical Reader on African American Performance and Theatre History) Co-Editor with David Krasner, (Oxford University Press, 2001). Winner of the Errol Hill Prize from the American Society for Theatre Research in 2001.

Taking It To The Streets: The Social Protest Theater of Amiri Baraka and Luis Valdez (Ann Arbor: University of Michigan Press, 1997).

Colored Contradictions: An Anthology of Contemporary African American Drama, Co-edited with Robert Alexander (New York: Penguin Press, 1996).

BOOK CHAPTERS

“Strategic Planning for the Theatre, “ in *Cultivating Leadership: a primer for academic theatre programs*, eds Mark Heckler and Bonnie Korver (Santa Cruz CA: Association of Theatre in Higher Education Press, 2020), 66-80.

“The Politics of Black Masculinity in Theodore Browne’s *Natural Man*,”
Experiments in Democracy: Inter-racial and Cross-cultural Exchange in American Theatre and Performance during the Pre-Civil Rights Era, eds. Jonathan Shandel and Cheryl Black (Carbondale IL: Southern Illinois University Press, 2016), 126-146.

“Teaching *Joe Turner’s Come and Gone*,” *Approaches to Teaching the Plays of August Wilson*, eds. Sandra G. Shannon and Sandra L. Richards (New York: Modern Language Association,

2016), 128-145.

“August Wilson’s Race Matters” *Gem of the Ocean: Essays on August Wilson in the Black Diaspora* eds. Olasope O. Oyelaran and Kwame S. Dawes (Chicago: Third World Press, 2015), 42-57.

“The High Stakes of Mixed Race: Post-Race, Post-Apartheid Performance in the U.S. and South Africa,” co-authored with Michele Elam, *Theatres in the Round: Multi-ethnic, Indigenous, and Intertextual Dialogues in Drama*, ed. Marc Maufort (Peter Lang, 2011), 71-90.

“‘We Wear the Mask’: Performance, Social Dramas and Race,” co-authored with Michele Elam, *Doing Race: 21 Essays in the 21st Century*, eds. Paula M.L. Moya and Hazel Rose Markus (New York: Norton, 2010), 545-562.

“Race and Racial Formation, co-authored with Michele Elam, *Sage Handbook of Identities*, eds. Chandra Mohanty and Margaret Wetherell (Sage Press, 2010), 186-200.

“Radio Golf in the Age of Obama,” *August Wilson: the Final Four Plays*, ed. Alan Nadel (University of Iowa Press, 2010), 173-185.

“The High Stakes of Identity: Lorraine Hansberry’s *Follow the Drinking Gourd* and Suzan-Lori Parks’ *Venus*,” *Representing the Past*, eds. Charlotte Canning and Thomas Postlewaite (University of Indiana Press, 2010), 282-302.

“Cultural Capital and the Presence of Africa: Lorraine Hansberry, August Wilson and the Power of Black Theatre,” *African American Literature and New World Cultures*, eds. Maryemma Graham and Jerry Ward (Cambridge University Press, 2009), 874-924.

“Theater of the Gut: Suzan-Lori Parks and Tennessee Williams,” *The Influence of Tennessee Williams*, ed. Philip Kolin (MacFarland Press, 2008), 200-215.

“Remembering Africa, Performing Cultural Memory: Lorraine Hansberry, Suzan-Lori Parks and Djanet Sears,” *Signatures of the Past: Cultural Memory in Contemporary Anglophone North American Drama*, eds. Marc Maufort and Caroline De Wagter (Brussels: Peter Lang 2008), 31-48.

“*Gem of the Ocean* and the redemptive power of history,” *Cambridge Companion to August Wilson*, ed. Christopher Bigsby (Cambridge: Cambridge University Press, 2007), 75-89.

“Reality Check,” *Critical Theory and Performance*, 2nd Edition, eds. Janelle Reinelt and Joseph Roach (University of Michigan Press, 2006), 173-190.

"Spike Lee's *Bamboozled*," *Black Cultural Traffic: Crossroads in Black Performance and Black Popular Culture*, co-edited with Kennell Jackson (University of Michigan Press, 2005), 346-363.

"Change Clothes and Go: A Postscript to Postblackness," *Black Cultural Traffic: Crossroads in Black Performance and Black Popular Culture*, co-edited with Kennell Jackson (University of Michigan Press, 2005), 379-389.

"The TDR Black Theatre Issue, Refiguring the Avant-Garde," eds. James Harding and John Rouse (University of Michigan Press, May 2006), 41-66.

"Keeping it Real: Wilson, Hybridity and Hip-Hop" *August Wilson, Black Aesthetics and a New Black Arts Movement*, eds. Dana Williams and Sandra Shannon (Palgrave Press, 2004), 81-96.

"August Wilson, Doubling, Madness and Modern African-American Drama," *Modern Drama: Defining the Field*, eds. Ric Knowles, Joanne Tompkins, and W.B. Worthen (University of Toronto Press, 2003), 173-192.

"*Ma Rainey's Black Bottom*: Singing Wilson's Blues," *New Readings in American Drama: Something Happening Here*, ed. Norma Jenkes (New York: Peter Lang, Inc.), 239-254.

"The Postmulticultural: A Tale of Mothers and Sons" *Crucibles of Culture*, ed. Marc Maufort (Peter Lang Press, 2002), 113-128.

"August Wilson," *African American Writers*, ed. Valerie Smith (Scribner's Reference (February 2000)).

"Toward a New Territory in Multicultural Theater," *The Color of Theater: A Critical Sourcebook on Race and Theater*, ed. Roberta Uno (Athlone Press, 2002), 91-114.

"The Black Performer and the Performance of Blackness: *The Escape or a Leap to Freedom* by William Wells Brown and *No Place to Be Somebody* by Charles Gordone," *African American Performance and Theatre History: A Critical Reader*, co-editor with David Krasner (Oxford University Press, 2000), 288-305.

"Dreams of a City: The East Palo Alto Project," co-authored with Kim Fowler, *Performing Democracy: A Critical Anthology on Community Theater* eds. Susan Haedecke and Tobin Neilhaus (University of Michigan Press, 2001), 197-212.

"The Area One Program at Stanford Co-Authored with Cheri Ross, *Alive at the Core: Exemplary Approaches to General Education in the Humanities* ed. Michael Nelson (Jossey-Bass Publishers, 2000), 329-347.

"Echoes from the Black (W)hole: *The America Play* by Suzan-Lori Parks," co-authored with Alice Rayner, *Cultural Pluralism in American Drama*, eds. Jeffrey Mason and J. Ellen Gainor (University of Michigan Press, 1999), 178-192.

"Body Parts: *Venus* by Suzan-Lori Parks," co-authored with Alice Rayner, *Staging Resistance* ed. Jeanne Collieran (University of Michigan Press, 1998), 265-282.

"Social Urgency and the Performance of *Slave Ship* by Amiri Baraka," *The Crucible of Crisis: Performing Social Change*, ed. Janelle Reinelt (Ann Arbor: University of Michigan Press, 1996), 13-33.

"Of Angels and Transcendence: A Cross-Cultural Analysis of *Fences* by August Wilson and *Roosters* by Milcha Sanchez-Scott," *Staging Difference: Cultural Pluralism in American Theatre*, ed. Marc Maufort (Peter Lang Publisher, 1995), 287-300.

"The Feminist Aesthetic and the Male Director," *Theatre and the Feminist Aesthetic*, eds. Catherine Schuler and Karen Laughlin (Farleigh Dickinson Press, 1995), 286-298.

"August Wilson's Women," *May All Your Fences Have Gates: Essays on the Plays of August Wilson*, ed. Alan Nadel (University of Iowa Press, 1994), 165-182.

ARTICLES PUBLISHED

"A Crucial First Step," *Times Higher Education* (May 2018)
<https://www.timeshighereducation.com/world-university-rankings/world-reputation-rankings-2018-its-our-nature-nurture>

"The Ground on Which I Stand, 20 Years later: The Distance We Have Travelled?" *American Theatre Magazine* (20 June 2016) http://www.americantheatre.org/2016/06/20/the-distance-we-have-traveled/#disqus_thread

"Blood Debt: Langston Hughes' *Mulatto*," Co-authored with Michele Elam, *Theatre Journal* (March 2009), 61.1:85-103.

"Fathers and Sons," *TDR*, 22.2 (Summer 2008): 2-3.

"Teaching *Joe Turner's Come and Gone*," *Modern Drama* 50.4(Winter 2007), 582-600.

"Absent/Presence: Women in Lorraine Hansberry's *A Raisin in the Sun* and Suzan-Lori Parks' *Topdog/Underdog*," *Assaph: Studies In Theatre* 21 (2007), 39-54

"Making History" *Theatre Survey* 45.2 (October 2004), 219-227.

"Revising the Past, Pushing into the Future," *American Theater* (April 2004): 28.

"Suzan-Lori Parks: trzecie królestwo," *Didaskalia*, 58 (2004), 65-71.

"August Wilson, Doubling, Madness and Modern African American Drama," *Modern Drama* XLIII.4 (Winter 2000), 611-632.

"The Dialectics of August Wilson's *Piano Lesson*," *Theatre Journal* 52.3 (October 2000): 361-379.

"Only in America? Power and Performativity in Contemporary American Theater," *Voices of Power: Co-operation and Conflict in English Language and Literatures*, eds. Marc Maufort and Jeanne-Pierre von Noppel (Brussels: Belgian Association of Anglicists in Higher Education 1997), 151-164.

"*Ma Rainey's Black Bottom*: Singing Wilson's Blues," *American Drama* 5.2 (Spring 1996): 76-99.

"Unfinished Business: Reconfiguring History in *The Death of the Last Black Man in the Whole Entire World* by Suzan-Lori Parks," co-authored with Alice Rayner, *Theatre Journal* (December 1994): 447-461.

"Signifyin(g) on African American Theatre: *The Colored Museum* by George C. Wolfe," *Theatre Journal* 44 (1992): 291-303.

"The Visual Representation of The Singular Life of Albert Nobbs by Simone Benmussa," *Text and Performance Quarterly* (Fall 1991): 286-298.

"Revolution and Ritual: Luis Valdez' *Quinta Temporada* and LeRoi Jones' *Slave Ship*," *Theatre Journal*, 38.4 (1986): 463-472.

"LeRoi Jones' Spirit House," National Conference on Afro-American Theatre Publication (Spring 1987).

OPINION EDITORIALS (OP EDS)

"My brother, Gangstarr's Guru," *Boston Globe*: 23 April 2010. Reprinted in *The International Herald Tribune*.

“August Wilson,” *Boston Globe*: 14 October 2005. Reprinted in *The International Herald Tribune*.

BOOK REVIEWS

Testifyin': Contemporary African Canadian Drama, Volumes I & II, ed. Djanet Sears. *Modern Drama* (May 2004).

Of Borders and Thresholds, ed. Michal Kobialka. *Theatre Survey*, 40.2 (November 1999): 122.

Black Theatre in the 1960s and 1970s by Mance Williams. *Theatre Research International*, 12.1 (Spring 1987): 82-83.

CONFERENCE PAPERS

“The Transnational in American Theatre Studies,” Association of Theatre in Higher Education Conference 2006, Chicago Illinois.

“The Legacy of August Wilson,” Association of Theatre in Higher Education Conference 2006, Chicago Illinois.

“Absent Presence in Lorraine Hansberry and Suzan-Lori Parks: *Les Blancs* and *Topdog/Underdog*,” Modern Language Association Conference, December 2005, Washington D.C.

“Blood Debt: Black Masculinity & Nationhood in Langston Hughes's *Mulatto*,” co-presented with Michele Elam, Modern Language Association Conference, December 2001, New Orleans LA.

“The Postmulticultural,” Association of Theatre in Higher Education Conference, August 2001, Chicago, Illinois.

“Spike Lee’s *Bamboozled* and the Performance of Race,” Association of Theatre in Higher Education Conference, August 2001, Chicago Illinois.

“Towards A New Territory of Black Theater,” Collegium of African American Research Conference, April 2001, Sardinia, Italy.

“August Wilson, Doubling, Madness and Modern African American Drama,” Modern Drama Conference, May 2000, Toronto Canada.

“Warren Beatty’s White Nigga: A discussion of race and performance in the film *Bulworth*” Association of Theater in Higher Education Conference, August 1999, Toronto, Canada.

“Rap and the Transnational Performance of Social Protest” MLA Conference, December 1998, San Francisco, CA.

“August Wilson, Regulating Black Theater” Plenary Panel, American Society of Theatre Research, November 1998, Washington D.C.

“Performing Blackness in the Age of O.J.,” Association of Theater in Higher Education Conference, August 1996, New York, NY.

“Only in America?: Power and Performativity in Contemporary American Theater,” Keynote Address, Belgian Association for Anglicists in Higher Education Conference, November 1995, Brussels Belgium.

“The East Palo Alto Project,” Association of Theater in Higher Education Conference, August 1995, San Francisco CA.

“*Ma Rainey’s Black Bottom: Singing Wilson’s Blues*,” First Annual Black Theater Symposium, North Carolina A&T University, October 1994, Greensboro, NC.

“The Avant-Garde and Black Cultural Resistance,” Black Theater Network Conference, July 1994, Chicago IL.

“Race as Device: Black Theater and the Performance of Blackness” Race and Representation Symposium, Stanford University, May 1994, Stanford, CA.

“Social Urgency and the Performance of *Slave Ship* by Amiri Baraka,” American Society for Theatre Research, November 1993, New Orleans, LA.

“Unfinished Business: Reconfiguring History in *The Death of the Last Black Man in the Whole Entire World* by Suzan-Lori Parks,” co-authored with Alice Rayner, Association of Theatre in Higher Education Conference, August 1993, Philadelphia, PA.

“A Critical Review of Black Anthologies,” Association of Theatre in Higher Education Convention, August 1992, Atlanta, GA.

“The Visual Rhetoric of *The Singular Life of Albert Nobbs* by Simone Benmussa,” Visual

Rhetoric Panel at the Speech Communication Association Convention, October 1990, Chicago, IL.

“The First Black Playwright, William Wells-Brown,” Theatre History Panel at the Afro-American Historical and Geological Society Conference, May 1990. Washington, DC.

“Black Critics in the 1960s,” National Conference on Afro-American Theatre, April 1989. Baltimore, MD.

“*The Brothers* by Kathleen Collins and the Black Middle Class,” American Theatre in Higher Education Conference, August 1988. San Diego, CA.

“The Poetic Power of August Wilson's *Fences*,” American Culture Association, March 1988. New Orleans, LA.

“Spirit House and the Black Arts Movement,” National Conference on Afro-American Theatre, April 1987. Baltimore, MD.

“Revolution and Ritual: *Quinta Temporada* and Black Mass,” Mid- America Theatre Conference, March 1985. St. Louis, MO.

“Revolutionary Urgency and Beaumarchais' The Marriage of Figaro,” competitively selected for the Theater History Debut Panel at the American Theatre Association Convention, August 1984. San Francisco, CA.

INVITED AND KEYNOTE PRESENTATIONS

October 2018, “Arts Matters: The *Arts* in a Liberal Arts Education,” Arnold B. Kates Lecture, Bowdoin College.

September 2017, Invited Presentation, “Academic Inclusion and the Significance of Belonging,” Harvard Summit on Higher Education, Book Center for Teaching and Learning, Harvard University, Cambridge MA.

April 2016, Award Lecture, "Why Theatre is Still Relevant in the 21st Century"
Hilldale Lecture in the Humanities University of Wisconsin-Madison, Madison Wisconsin.

July 2015, “Strategic Planning for the Theatre,” ATHE Leadership Institute, Montreal Canada.

April 2015, Invited Guest Lecture, “How Should Define of Black Theatre in the Age of

Obama?" University of Texas-Austin, Austin Texas.

July 2014, Invited Guest Lecture, "Inaction as Action in Lorraine Hansberry's *Sign in Sidney Brustein's Window*," Oregon Shakespeare Festival, Ashland Oregon.

March 2013. Invited Guest lecture with Michele Elam, "Barack Obama in the Popular Imagination," Norfolk State University, Norfolk VA.

November 2012. Invited Guest Lecture, "The Plays of August Wilson," Chicago Humanities Festival, Chicago Illinois.

June 2012. Keynote Address with Michele Elam, "The Play of Race," Multi-Ethnic Society of Europe and the Americas Conference, Barcelona Spain.

May 2012. Keynote Address, "Love, Liberation and August Wilson," The Fourth International Conference on American Theatre and Drama, Seville Spain.

April 2012. Invited Guest Lecture, "Black Cultural Traffic and Today's Black Theater," Penumbra Theater Symposium, Minneapolis Minnesota.

July 2011. Keynote Address, "Who Speaks for Black Theatre or How Should We Speak of Black Theatre in the Age of Obama?" National Black Theatre Festival Colloquium, Winston-Salem North Carolina.

September 2010. El-Kati Distinguished Lecture, "Struggling with Racial Legacies and the Power of African American Theatre," Macalester College, St. Paul, MN.

July 2010. Invited Guest Lecture, "The Work of Suzan-Lori Parks," University of Puget Sound Summer Faculty Symposium Series, Seattle WA.

April 2010. Invited Guest Lecture, "Looking Back to Look Forward" African American Studies Department, University of California Santa Barbara, CA.

April 2010. Invited Guest Lecture, "If it were any more real...": *Passing Strange* and the Politics of realness," Black Theatricality Conference, Dartmouth College.

March 2010. Invited Guest Lecture, "August Wilson, Romare Bearden and the Politics of Collage," Romare Bearden Foundation Pittsburgh, PA.

November 2009. Keynote Address." Looking Back to the Past: Lorraine Hansberry's Africa," Conference on Lorraine Hansberry, Northwestern University, Evanston IL.

October 2009. Invited Guest Lecture, ““If it were any more real...’ *Passing Strange* and the Politics of Realness,” Ohio University. Athens, OH.

February 2009. Distinguished Visiting Professor, University of Warwick, Warwick, England.

April 2008. Invited Guest Lecture with Michele Elam, “The High Stakes of Mixed Race,” Dartmouth College, Hanover, NH.

April 2008,.Keynote Speaker. “*Radio Golf* and the Age of Obama,” August Wilson the Second Half Plays Conference. University of Kentucky, Lexington Kentucky.

September 2007. Invited Consultant. Center for World Performance Studies, University of Michigan. Ann Arbor Michigan. *Kitchen Prayers Project*.

April 2007. Keynote Speaker, “Remembering Africa, Performing Cultural Memory: Lorraine Hansberry, Suzan-Lori Parks and Djanet Sears.” Signatures of the Past Conference, Brussels Belgium.

April 2007. Invited Guest Panelist, “August Wilson at Yale,” Yale University, New Haven CT.

November 2007. Opening Welcome Address, Black Performance Conference, Northwestern University, Evanston IL.

October 2006. Invited Guest Lecture, “*Shuffle Along* and the Performance of Masks.” Purdue University, West Lafayette, IN.

September 2006. Invited Guest Lecture, “Reality Checks,” Department of Theater, UCLA, Los Angeles CA.

April 2006. Invited Guest Lecture, “August Wilson’s History Lesson.” Hamline University, Minneapolis, MN.

March 2006. Keynote Speaker, “The Post-Multicultural.” Mid-America Theatre Conference, Chicago IL.

February 2006. Invited Guest Speaker, “August Wilson and the Doing and Undoing of History,” Ohio State University.

November 2005. Invited Guest Lecturer, “August Wilson and the Doing and Undoing of History” Yale University, New Haven CT.

September 2005. Invited Presenter, “Absent/Presence: Women in Lorraine Hansberry’s *A Raisin*

in the Sun and Suzan-Lori Parks' *Topdog/Underdog*," Calamity Conference, Northwestern University, Evanston IL.

April 2005. Invited Guest Speaker, "August Wilson's *Gem of the Ocean* and the Redemptive Power of History," Pennsylvania State University, August Wilson Festival.

April, 2005. Keynote Speaker, "August Wilson and the Doing and Undoing of History," Howard University, Washington D.C.

April, 2005. Invited Guest Lecture, "Breach and the Social Politics of Rap," College Language Association, University of Georgia, Athens GA.

October, 2004. Invited Guest Lecture, "August Wilson's History Lessons," Oberlin University, Oberlin OH.

June, 2004. Invited Guest Lecture, "Race and Performance," Irvine Minority Graduate Student Seminar, University of Southern California, Los Angeles, CA.

April, 2004. Invited Guest Lecture, "Making History" International Symposium on Theatre Historiography, National Taiwan University, Taipei Taiwan.

April, 2004. Invited Guest Lecture "August Wilson's 20th Century History Cycle," Taipei National University of the Arts, Taipei Taiwan.

November, 2003. Invited Guest Lecture, "The Politics of Lorraine Hansberry's *Les Blancs*," University of Wisconsin, Madison, Madison, WI.

July, 2003. Invited Guest Lecture, "Eubie Blake's *Shuffle Along*," The Chicago Humanities Festival, Chicago IL.

February, 2003. Invited Guest Professor and Lecturer, Williams College Black Performance Festival, Williams College, Williamstown MA.

October, 2001. Invited Guest Lecture "(W)righting History: The Past as Present in the Drama of August Wilson." University of Wisconsin, Madison, WI.

May, 2001. Keynote Speaker, "The Postmulticultural Theater." Crucible of Crisis Conference, Brussels, Belgium.

February, 2001. Keynote Speaker, "Warren Beatty's White Nigga: A discussion of Race and Performance in the film *Bulworth*." Graduate Studies Conference, University of Southern California, Los Angeles, CA.

November 2000. “(W)righting History: Time, History and Memory in August Wilson,” Lecture Series on “Amnesia”, Department of Theatre and Dance, University of Minnesota, Minneapolis, MN.

October, 2000. Guest Speaker, “The Idea of the Humanities,” University of Puget Sound. Tacoma WA.

May, 2000. Dramatic Arts Department Commencement Speaker. University of California Berkeley, CA.

April, 2000. Chism Visiting Professor. Invited to teach week of classes for faculty on subject of Community Theater and African American theater and performance at University of Puget Sound, Tacoma, WA.

November 1998. Teaching the Humanities: An Interdisciplinary Conference/Workshop on Interdisciplinary Education in the Humanities, Rhodes College, Memphis TN.

September, 1997. Post-Performance Critique. New World Theater Conference, University of Massachusetts, Amherst, Amherst MA.

December, 1995. Address on East Palo Alto Project. Dutch Theatre School, Brussels Belgium

November, 1995. Invited to present the keynote address on American Theater at the Belgian Association of Anglicists in Higher Education Conference in Brussels, Belgium

December, 1994. Invited to symposium panel entitled, Women of Color and the Avant-Garde. Sponsored by Theatre Artaud and BRAVA, Women for the Arts. The symposium was in conjunction with the performance of Suzan-Lori Park's play, *The America Play*, at Theatre Artaud. San Francisco, CA.

November, 1994. Invited to organize two seminar sessions on theater and cultural crisis for the American Society of Theater Research annual convention. The first seminar focused on American drama and cultural crisis. The second seminar focused on cultural crisis and contemporary Irish and South African Theater. Chicago, IL.

January, 1994. Invited to participated in a post-play discussion panel of Anna Deavere Smith's *Fires in the Mirror* at the Berkeley Repertory Theatre, Berkeley CA. The discussion was a part of the theatre's continuing symposium series.

November, 1993. Participated in a seminar, "Theatre and the Crucible of Crisis," American Society for Theatre Research Conference, New Orleans LA.

August, 1992. Chaired panel on "Teaching African American Theatre History," American Theatre in Higher Education Convention, August 1992, Atlanta, GA.

August, 1991. Chaired panel on "Cross Cultural Performance," American Theatre in Higher Education Convention, August 1991, Seattle, WA.

December, 1990. *Fences* by August Wilson Post-Performance Discussion Panel, Lorraine Hansberry Theatre, San Francisco, CA.

June 24, 1989. Invited opening lecture for "Setting the Stage: An Evolving Black National Theatre," a national symposium on Black Theatre in America featuring black scholars and theatre practitioners from around the country at the Smithsonian Institute, Washington D.C.

June 18, 1989. *Brecht on Brecht* by Bertolt Brecht Post- Performance Discussion Panel at The Washington Jewish Theatre, an Equity professional theatre in Rockville, MD. Sponsored by the Montgomery County Council Commission on the Humanities.

April 27, 1989. Globus Lecturer on Revolutionary Theatre in America. Invited lecture demonstration to students and faculty on Black Revolutionary Theatre and Feminist Theatre, Speech and Drama Department at Baruch College, New York, NY.

April 1, 1989. *Heathen Valley* by Romulus Linney Post-Performance Discussion Panel at The Roundhouse Theatre, an Equity professional theatre in Rockville, MD. Sponsored by the Montgomery County Council Commission on the Humanities.

February 24, 1989. Research Forum on Race and Gender, sponsored by the Departments of Afro-American Studies and Women's Studies at the University of Maryland College Park. Invited, with the Black Drama Workshop, to present three scenes focusing on black women from three plays by black playwrights: *Wine in the Wilderness* by Alice Childress, *Unfinished Women* by Aisha Rahman, and *The Colored Museum* by George Wolfe.

January 15, 1989. *Joe Turner's Come and Gone* by August Wilson Post-Performance Discussion Panel at Center Stage in Baltimore, Maryland, one of the foremost regional professional theaters in the country, sponsored by Center Stage as part of their Mainstage 89 Humanities Discussion Series.

November 22, 1987. Invited panelist for "Theatre and Politics," sponsored by the Drama Affinity Group at the University of Maryland College Park.

October 18, 1986. *The Water Engine* by David Mamet Post- Performance Discussion Panel at The Roundhouse Theatre, an Equity professional theatre in Rockville, Maryland, sponsored by

the Montgomery County Council Commission on the Humanities.

August 14, 1984. *Tell Me Again Now*, invited panel discussion of this traveling one-man show for American Theatre Association Conference in San Francisco, CA.

RADIO / TELEVISION / NEWSPRINT INTERVIEWS

- November 2017 WBOK “What’s Your Revolution,” with Dr. Charles Corprew on August Wilson and the Representation of Blacks in Hollywood.
- October 2008 KALW “New America Now,” with Mary Ambrose on *Radio Golf*
KALW “Open Air,” with Alan Farley discussion on *Radio Golf*
“Cool As Hell Theatre,” Podcast with Michael Rice on *Radio Golf*
- September 2008 The Wave Magazine, interview by Michael Vaughn on Harry Elam’s theatre background, expertise on August Wilson, and this production of *Radio Golf*.
- KRON-4 ‘Weekend Morning Show,’ *Radio Golf*
- San Jose Mercury News, interview by Karen D’Souza on *Radio Golf*
- February 2006 KQED (San Francisco public radio) “Forum with Michael Krasny”
Discussion of August Wilson’s life
- November 2005 WBUR (Boston public radio) “On Point” Discussion of August Wilson’s life with *New York Times* Theatre Critic Ben Brantley
- October 2005 National Public Radio, “News & Notes with Ed Gordon” Discussion of August Wilson’s Life with Director Kenny Leon

PROFESSIONAL THEATRE ACTIVITIES

DIRECTORIAL EXPERIENCE

- 2010 *Rent* by Jonathan Larson. Roble Theatre, Stanford University, Stanford CA.
- 2008 *Radio Golf* by August Wilson. TheatreWorks Company, Mountain View

- Center for the Performing Arts, Mountain View CA.
- 2007 *Les Blancs* by Lorraine Hansberry. Pigott Theatre, Stanford University, Stanford CA
- 2005 *In the Blood* by Suzan-Lori Parks. Nitory Theatre, Stanford University, Stanford CA.
- 2002 *Natural Man* by Theodore Browne. Piggott Theatre, Stanford University, Stanford CA.
- 2000 *Fences* by August Wilson. TheatreWorks Company, Lucie Stern Theater Palo Alto CA. Winner of 9 Choice Awards including Best Production and Best Direction.
- 1998 *A Raisin in the Sun* by Lorraine Hansberry. Zellerbach Playhouse, University of California, Berkeley, Berkeley CA.
- 1997 *Blues for an Alabama Sky* by Pearl Cleague. TheatreWorks Company, Mountain View Center for the Performing Arts, Mountain View CA. Winner of Drama Logue Awards for Best Direction, Best Design, Best Ensemble Cast, and Best Production. Nominated for 9 Bay Area Theatre Critics Awards including Best Production and Best Direction.
- 1996 *Two Trains Running* by August Wilson. TheatreWorks Company, Lucie Stern Theatre, Palo Alto CA.
- 1995 *Dancing on the Brink* by Charles Oyamo Gordon. Part of the East Palo Alto Project: "Dream of A City." Chavez Academy East Palo Alto CA, and the Nitory Theater, Stanford University, Stanford CA.
- 1995 *Tod, the Boy Tod* by Talvin Wilks. Oakland Ensemble Theater. Alice Arts Center, Oakland CA.
- 1994 *Joe Turner's Come and Gone* by August Wilson. The Little Theater, Stanford University, Stanford CA.
- 1993 *Servant of the People* by Robert Alexander. Staged Reading. Oakland Ensemble Theatre, Oakland CA.
- 1992 *Jar the Floor* by Cheryl West. TheatreWorks Company, Mountain View

Center for the Performing Arts, Mountain View, CA.

- 1992 *The Death of the Last Black Man in the Whole Entire World* by Suzan-Lori Parks. The Nitery Theatre, Stanford University, Stanford, CA.
- 1990 *The Colored Museum* by George Wolfe. The Nitery Theatre, Stanford University, Stanford CA.
- 1990 *The Singular Life of Albert Nobbs* by Simone Benmussa. The Pugliese Theatre, University of Maryland, College Park.
- 1989 *The Colored Museum* by George Wolfe. The Nyumburu Cultural Center, University of Maryland, College Park.
- 1989 *Purlie* by Philip Rose and Ossie Davis. Tawes Mainstage, University of Maryland, College Park.
- 1988 *The Bacchae of Euripides* adapted by Wole Soyinka. Pugliese Theatre, University of Maryland, College Park.
- 1987 *Love's Labors Lost* by William Shakespeare. Tawes Mainstage, University of Maryland, College Park.
- 1986 *Lysistrata* by Aristophanes. Tawes Mainstage, University of Maryland, College Park.
- 1985 *Cloud Nine* by Caryl Churchill. The Gallery Theatre, University of Maryland, College Park.
- 1985 *Machinal* by Sophie Treadwell. The Gallery Theatre, University of Maryland, College Park.
- 1984 *Wedding Band* by Alice Childress. The Gallery Theatre, University of Maryland, College Park.

PROFESSIONAL ACTING EXPERIENCE

June 1989. Turner Greystoke in *Fraternity* by Jeff Stetson. A staged reading directed by Derek Jones. This was the first event of the Black Dramatist Festival sponsored by the American Playwrights Theatre. The reading was held at The American Playwrights Theatre in Washington,

DC.

May 1988. Gortz in *Charles XII* by August Strindberg. A staged reading directed by Derek Jones. This reading was part of the 1988 Strindberg Festival sponsored by the American Scandinavian Foundation. The reading was held at The Swedish Embassy, Washington, DC.

October 1987. Andre in *A Dance Against Darkness* conceived by Fred Anzevino, Roy Barber, Paula Burns and Roberta Gasbarre. Directed by Roberta Gasbarre. D.C. Space, Washington, DC Play was nominated for three 1988 Helen Hayes Awards, Washington DC's version of the Tony Awards, including Best Resident Musical and Best New Play.

May 1986. Sylvester in *Ma Rainey's Black Bottom* by August Wilson. Directed by Samuel Barton. The Studio Theatre 14th and Church Streets NW Washington, DC. One the most heralded productions of the season. Ma Rainey broke all the Studio Theatre's previous box office records, during a twice-extended twelve week run.

November 1985. Rudy in *Party Nice* by Paul Keens Douglas and Foster in *Steal the Old Man's Bundle* by Kenneth Pressman, two one-act plays that made up an evening of one-acts entitled *Tell Me Again Now*. Performed at SUNY Binghamton and Cornell University in Ithaca, NY.

October 1984. Rudy in *Party Nice* by Paul Keens Douglas and Foster in *Steal the Old Man's Bundle* by Kenneth Pressman. Performed at The Rollins Griffin Auditorium Boston, MA.

August 1984. Rudy in *Party Nice* by Paul Keens Douglas. Performed at the American Theatre Association Convention, San Francisco, CA.

August 1984. Rudy in *Party Nice* by Paul Keens Douglas and Foster in *Steal the Old Man's Bundle* by Kenneth Pressman. Performed at The Source Theatre in Washington, DC.

July 1984. Rudy in *Party Nice* by Paul Keens Douglas and Foster in *Steal the Old Man's Bundle* by Kenneth Pressman. Performed at The Gallery Theatre, University of Maryland, College Park.

February 1982. Estragon in *Waiting for Godot* by Samuel Beckett. Directed by Stanley Lai. Performed at The Zellerbach Playhouse on the campus of the University of California, Berkeley. I was the recipient of the Eisner Prize, the University's highest award for creative achievement for my performance of this role.

PROFESSIONAL SERVICE

2005-2007 Executive Board, American Theatre and Drama Society

2004- Editorial Board, *Atlantic Studies*

2003-2006 Executive Board Drama Division, MLA

2003-2005 Editor, *Theatre Journal*

2001-2003 Co-Editor, *Theatre Journal*

2000-2003 Vice-President, American Society of Theater Research

2001-2003 Editorial Board, *Comparative Drama*

2001 Director Conference Program Committee for the American Society for Theatre Research Conference in San Diego CA.

2000-2002 Editorial Board, *Modern Drama*

1997-1999 Executive Board, American Society of Theater Research.

1996-1999 Editorial Board, *Theatre Survey*, Publication of the American Society for Theatre Research.

1996-1997 Chair, Task Force on Diversity, Association of Theater in Higher Education.

1996-1998 Director of the Randolph Edmonds Young Scholar Competition, Black Theatre Network.

1995 Consultant to the Oakland Ensemble Company, Oakland California.

1994 Consultant to the East Palo Alto Historical Society on a video project that traces the history of development in East Palo Alto, CA.

1993-94 Consultant to the San Francisco Performing Arts Museum on an exhibit tracing the history of the performing arts in San Francisco.

1989 Consultant to Liz Roberts and National Public Radio (NPR) for a special segment on black actress, Ruby Dee.

1989 Consultant to Marlo Harper of the *Washington Post* on black playwright, Charles Fuller, as Harper prepared a special feature on Fuller for the Post

Sunday "Limelight" section.

- 1989 Consultant/Advisor to the Takoma Players, a black theatre company in Takoma Park, MD.
- 1988 Chairman, Local Planning Committee for the National Conference on Afro-American Theatre held in April 1988 in Baltimore, MD.
- 1988 Consultant/Advisor to Delta Sigma Theta Sorority Founder's Day Committee, Washington, D.C.
- 1987 Consultant/Advisor to HOME, a new black theatre starting in Washington, D.C.
- 1985-1987 Consultant to the Gifted and Talented Program, Frederick County, MD.
- 1985 Adjudicator for the Larry Neal Drama Competition sponsored by the D.C. Commission on the Arts.
- 1985 Program Reviewer for the Maryland State Board of Higher Education.
- 1984 Consultant/Advisor to the Showcase theatre, a small black theatre company starting in Washington, D.C.

PROFESSIONAL ORGANIZATIONS

American Society for Theater Research-- Vice President (2000-2003), (Executive Board, 1996-99)

American Studies Association

Association of Theater in Higher Education (Editor of ATHE's official publication, *Theater Journal* from 2003-2005)

Black Theatre Association

Black Theater Network (Director, Young Scholar's Competition, 1993-1997)

College of Fellows of the American Theater

Modern Language Association (Drama Division Executive Committee 2004-2007)

National Conference of African American Theater

National Theatre Conference