

CURRICULUM VITAE

NAME: Marianne McDonald

DATE

and

PLACE OF BIRTH: January 2, 1937, Chicago, Illinois

DEGREES: 1958: B.A., Classics and Music, *Magna cum Laude*,
Bryn Mawr (Pennsylvania).
1960: M.A., Classics, University of Chicago
(Illinois).
1975: Ph.D., Classics, University of California
(Irvine).

**PROFESSIONAL
EMPLOYMENT:**

1972-74: Teaching Assistant, Department of Classics,
University of California, Irvine.
1975-99: Research Appointment with *Thesaurus Linguae
Graecae Project*, University of California, Irvine.
1990-92: Adjunct Associate Professor, Department of
Theatre, University of California, San Diego.
1990-2002 Yearly visiting lectures, School of Classics,
University of Dublin, Trinity College.
1992-4 Adjunct Professor, Department of Theatre,
University of California, San Diego. Advisory and
Contributing Editor: *Éire-Ireland*.
1992- Advisory and Contributing Editor: *Raritan*;
Didaskalia; *Theatre Forum*;
New Hibernian Review.
1994- Professor of Theatre and Classics, Department of
Theatre, Classics Program, University of California,
San Diego. Inducted into the Royal Irish Academy.
1997: Visiting Professor in Exiles Theatre Program at the
University of Ulster (Coleraine, Ireland), June 23-
August 2.
1999- Visiting Professor University of Cork, (Republic of
Ireland).
Fulbright Visiting Professor at University College
Dublin. Adjunct Professor, Trinity College,
University of Dublin; Fellow, University College
Dublin, University of Ireland.

2002 Visiting Professor at Trinity College, University of Dublin, and University College Dublin, University of Ireland, Fall (Sept.-Dec.).

2013 Distinguished Professor of Theatre and Classics, Department of Theatre, Classics Program, University of California, San Diego (joint program with Irvine).

A: PUBLISHED WORK

1. "Bedtime story," *Die Diagonale* 3(1967): 77-79. SHORT STORY
2. "Aeneas and Turnus: *Labor vs. Amor*," *Pacific Coast Philology* VII(1972): 43-48. RESEARCH ARTICLE
3. "Acies: *Virgil, Georgics* 1. 395," *Classical Philology* LXVIII.3(1973): 203-5. RESEARCH ARTICLE
4. "*Sunt Lacrimae Rerum*," *Classical Journal* 68(1972-73): 180-1. RESEARCH ARTICLE
5. "*Horace et Automedon*," written with Peter Colaclides, *Latomus* XXXIII.2(1974): 382-84. RESEARCH ARTICLE
6. *A Semilemmatized Concordance to Euripides' Alcestis* (Irvine: TLG Publications, Vol. 2: University of California, Irvine, 1977). BOOK
7. *Terms for Happiness in Euripides. Hypomnemata*, Vol. 54 (Göttingen: Vandenhoeck & Ruprecht, 1978); Greek Translation by Errikos Belies (1991). BOOK
8. *A Semilemmatized Concordance to Euripides' Cyclops*. (Irvine: TLG Publications, Vol. 3: University of California, Irvine, 1978). BOOK
9. *A Semilemmatized Concordance to Euripides' Andromache* (Irvine: TLG Publications, Vol. 4: University of California, Irvine, 1978). BOOK
10. *A Semilemmatized Concordance to Euripides' Medea* (Irvine, TLG Publications, Vol. 5: University of California, Irvine, 1978). BOOK
11. "Does Euripides Call the Gods *Makaríoi*?"

- Illinois Classical Studies* 4(1979): 27-33. RESEARCH ARTICLE
12. *A Semilemmatized Concordance to Euripides' Heraclidae* (Irvine: TLG Publications, Vol. 6: University of California, Irvine, 1979). BOOK
13. *A Semilemmatized Concordance to Euripides' Hippolytus* (Irvine: TLG Publications, Vol. 7: University of California, Irvine, 1979). BOOK
14. "Terms of Life in Homer: An Examination of Early Concepts in Psychology," *Journal of the College of Physicians of Philadelphia* IV.1(1982): 26-58. RESEARCH ARTICLE
15. *Euripides in Cinema: The Heart Made Visible* (Philadelphia: Centrum, 1983). Greek translation By Errikos Belies, Eujripivdh stovvn Kinhmatogravfo: JH: oJrathv kardiav: Bibliopwleivon th÷æV ESTIAS. (Athens: Estia, 1989; rpt. Boston: The Greek Institute, 1991). BOOK
16. *A Semilemmatized Concordance to Euripides'* BOOK
17. *Hecuba* (Irvine: TLG Publications, Vol. 11: TLG Publications, 1984).
18. *A Semilemmatized Concordance to Euripides' Hercules Furens* (Irvine: TLG Publications, Vol. 12: University of California, Irvine, 1984). BOOK
19. *A Semilemmatized Concordance to Euripides' Electra* (Irvine: TLG Publications, Vol. 13: University of California, Irvine, 1984). BOOK
20. "The Modern Vitality of Ancient Greek Tragedy," Del Mar: Greek Festival Program (1984-85). POPULAR ARTICLE
21. Translation with Torajiro Mori of Shinichi Hoshi's *The Cost of Kindness and Other Fabulous Tales* (Philadelphia: Centrum, 1985). TRANSLATED BOOK
22. "Love from Homer to the New Testament," Boston: *Hellenic Chronicle* (1985). POPULAR ARTICLE

23. *A Semilemmatized Concordance to Euripides' Ion* (Irvine: TLG Publications, Vol.14: University of California, Irvine, 1985). BOOK
24. "Immortality: Greek Culture on the Computer Disk," besides a translation of a poem by George Seferis. Del Mar: Greek Festival Program (1986). POPULAR ARTICLE/
TRANSLATION
25. Program Notes for Peter Sellar's *Ajax* La Jolla: La Jolla Playhouse Program, 1986. PROGRAM NOTES
26. "Heroism in the Greek tradition" Boston: *Hellenic Chronicle* (1987). POPULAR ARTICLE
27. "Delphi: Site of International Meeting of Ancient Greek Drama Scholars," Boston: *Hellenic Chronicle* (1987). POPULAR ARTICLE
28. Theodoros Terzopoulos' *Bacchae*, La Jolla and Vienna: Program notes in both English and German (1987). PROGRAM NOTES
29. "Actors Present Greek Drama at International Meeting in Delphi," Boston: *Hellenic Chronicle* (1988). POPULAR ARTICLE
30. "Modern Performances of Ancient Greek Drama at Delphi," Boston: *Hellenic Chronicle* (1989). POPULAR ARTICLE
31. "Cacoyannis' and Euripides' *Iphigenia*: The Power of the Powerless," delivered at American Academy in Rome; Università di Genova; University of Belgrade (1989); Conference given by Spyros Mercouris At Plovdiv, Bulgaria; "Kakojanisova i Euripidove 'Ifigenia': Moc Nemocnih," *Pozoriste* 56.10(1989): 54-57. RESEARCH ARTICLE
32. "Tadashi Suzuki's Chthonic Theater," *Proceedings of the Second International Meeting of Ancient Greek Drama* (Athens: European Cultural Center of Delphi, 1989), pp. 36-60. RESEARCH ARTICLE

33. "Vengeance is Mine, ll. 877-81:
Philia Gone Awry in the Chorus of
Euripides' *Bacchae*," *Proceedings of The
Third International Meeting of Ancient
Greek Drama*, (Athens: European Cultural
Center of Delphi, 1989), pp. 41-50. RESEARCH ARTICLE
34. "Harrison's *Trackers as People's Tract*,"
*Proceedings of the Fourth International
Meeting on Ancient Greek Drama* (Athens:
European Cultural Center of Delphi, 1989),
pp. 170-187 (See A34 and D7). RESEARCH ARTICLE
35. "Les Traqueurs de Harrison comme Tract
du Peuple" (*Traqueurs d' Oxyrhyncos*,
d'après les Limiers, drame satyrique de
Sophocle), *Thalie Mélanges
interdisciplinaires sur la Comédie*,
Cahiers du GITA 5 (Decembre, 1989),
pp. 39-60. (See A33 and D7). RESEARCH ARTICLE
36. "The *Prana* of Prometheus," *Dioniso* LIX.II
(1989): 389-91. REVIEW
37. "Ancient Greek Theater Thrives in Austria"
Boston: *Hellenic Chronicle* (1989). POPULAR ARTICLE
38. Michel Foucault's *Use of Pleasure*:
The History of Sexuality, Boston: *Hellenic
Chronicle*, (1989). REVIEW
39. Translation of two poems by C.P. Cavafy.
Boston: *The Greek Institute* (1989). TRANSLATION
40. "Iphigenia's *Philia*: Motivation in
Euripides' *Iphigenia at Aulis*," delivered at
PAPC (1987); King's College, London (1988),
Cambridge (1989), published in *Quaderni
Urbinate di Cultura Classica*, N.S. 34.1
(1990) 69-84. RESEARCH ARTICLE
41. "Antigone: Eternal Spirit of the Present"
Boston: *Hellenic Chronicle* (1990). REVIEW
42. "Ancient Greek Drama Flourishes POPULAR ARTICLE

- in Merida, Spain,” Boston: *Hellenic Chronicle* (1990).
43. Tony Harrison’s *Trackers*, Vienna: Carnuntum Festival, Program Notes in German (1990). PROGRAM NOTES
44. Theodoros Terzopoulos’ *Persians*, La Jolla: Program Notes (1990). PROGRAM NOTES
45. “Suzuki’s *Clytemnestra*: Social Crisis and a Son’s Nightmare.” In *Views of Clytemnestra, Ancient and Modern*, ed. Sally MacEwen, *Studies in Comparative Literature*, Vol. 9, (Lewiston/Queenston/Lampeter: Edwin Mellen Press: 1990), pp. 65-83. (See D5). BOOK CHAPTER
46. “Internal, External, Eternal *Medea*” and “Trackers as People’s Tract,” delivered at Panel on Ancient Greek Drama, Delphi, Greece, 1989. Published in *Tony Harrison, Bloodaxe Critical Anthologies*, Vol. I (Newcastle Upon Tyne: Bloodaxe Books, 1991), pp. 303-12, and 470-85. Also included in a different version in A51. BOOK CHAPTERS
47. “Cacoyannis’ and Euripides’ *Iphigenia*: The Dialectic of Power,” and “Interviews with Michael Cacoyannis and Irene Papas,” in *Classics and Cinema*, ed. Martin Winkler, *Bucknell Review*, (Lewisburg: Bucknell University Press, 1991), pp. 127-42, and 159-84 (See A30, D2, and D3). BOOK CHAPTER AND INTERVIEW
48. “The Immortal Treasure of Greek Antiquity,” Boston, *Dialogos* Vol. 1 (1991). POPULAR ARTICLE
49. “An Irish *Medea* Comes to America,” Boston: *Hellenic Chronicle* (1991). REVIEW
50. “What Hellenism Means to Me,” Boston: *SPGH* Newsletter. POPULAR ARTICLE
51. “Our Fragile Environment Celebrated in a Film about Patmos,” Boston: *Hellenic Chronicle* (1991). REVIEW

52. *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*. New York: Columbia University Press, 1992; Greek Translation by Paulos Matesis, (1993). (See A124 for expanded and revised translation into Italian.) BOOK
53. *A Semilemmatized Concordance to Euripides' Trojan Women*. Irvine: TLG Publications, Vol. 15: University of California, Irvine (in press). BOOK
54. *A Semilemmatized Concordance to Euripides' Iphigenia in Tauris*. Irvine: TLG Publications, Vol. 16: University of California, Irvine (in press). BOOK
55. "Guns, Drugs and Complacency," *Rancho Santa Fe Times* (1991). EDITORIAL
56. "Also Ran: Kurosawa Co-opts an Imperial Text," Panel: "The Constitution of Literature – The Formation of Literary Culture," *ICLA*, Tokyo, Japan (1991), accepted for publication in *East-West*, Hawaii. RESEARCH ARTICLE
57. "L'Extase de Penthée: Ivresse et représentation dans *Les Bacchantes* d'Euripide," delivered at Colloque: "Dramaturgie et Actualité du théâtre antique," Montpellier, also delivered as "Dionysos, 'Le très puissant et le très doux,' dans les *Bacchantes* d'Euripide," International Symposium: "Les deux visages de Dionysos," Béziers et Pézénas (1992), published in *Pallas XXXVIII* (1992): 227-37. RESEARCH ARTICLE
58. Theodoros Terzopoulos: Aeschylus' *The Persians*, Attis Theatre program notes in Spanish, German and Greek, October (1991). PROGRAM NOTES
59. "The Atrocities of *Les Atrides*: Mnouchkine's Tragic Vision," Boston: *Hellenic Chronicle* (1991). REVIEW
60. "The Atrocities of *Les Atrides*: Mnouchkine's Tragic Vision," RESEARCH ARTICLE

- TheatreForum* 1.1 (1992): 12-19.
61. Commencement Address, American College of Greece, *Newsletter*, no. 11 (Athens, Greece, 1988). ADDRESS
 62. "The Menace of Mnouchkine's *Eumenides*: Midnight Madness at Montpellier," Boston: *Hellenic Chronicle* (1992). REVIEW
 63. "The Menace of Mnouchkine's *Eumenides*: Midnight Madness at Montpellier," *TheatreForum*, 1.2 (1992): 11-17 (a longer revised version of the article just cited). RESEARCH ARTICLE
 64. "Ancient Greek Tragedy for Our Time," Boston: *Hellenic Chronicle* (1992). REVIEW
 65. "An Odyssey for our Time," Boston: *Hellenic Chronicle* (1992). REVIEW
 66. "Dionysus in France: A Greek God at Home in the Vineyards," Boston: *Hellenic Chronicle* (1992). REVIEW
 67. "The Dawn of Democracy in Greek Tragedy," Washington: *SPGH Newsletter* (1993). ARTICLE
 68. "Opus Oedipus: Sophocles done by the Wilma Theater," Boston: *Hellenic Chronicle* (1993). REVIEW
 69. "*Bacchae*: Chuck Mee's Tragic Confrontation," Boston: *Hellenic Chronicle* (1993). REVIEW
 70. "The Scent of Excellence: World Assembly of the Friends of Hellenic Culture," Boston: *Hellenic Chronicle* (1993). REVIEW
 71. "The *Lysistrata* that Fought to Perform: The Opening at Epidaurus, Boston: *Hellenic Chronicle* (1993). REVIEW
 72. "Theodorakis' *Medea*: An Opera of Passion," Boston: *Hellenic Chronicle* (1993). REVIEW
 73. "Fire in Your Heart: An Irish Version of Euripides' REVIEW

- Trojan Women*," Boston: *Hellenic Chronicle* (1993).
74. "A Bomb at the Door: Kennelly's *Medea*, 1988" *Éire-Ireland* XXVIII.2 (1993): 129-37. RESEARCH ARTICLE
75. "Greek Mythology in the Sky," Boston: *Hellenic Chronicle* (1993). POPULAR ARTICLE
76. "'Ohi' to Oppression, 'Yes' to Greek Culture," Boston: *Hellenic Chronicle* (1993). POPULAR ARTICLE
77. "Orestes' *Mania*: Euripides', Mee's and Bogart's Apocalyptic Vision," *Illinois Classical Studies* XVIII(1993): 73-81. BOOK CHAPTER
78. With Kenneth MacKinnon, "Cacoyannis vs. Euripides: From Tragedy to Melodrama," *Drama: Beiträge zum antiken Drama und seiner Rezeption*, Vol. 2 (Stuttgart: M and P, 1993), pp. 222-34 (See D36). BOOK CHAPTER
79. "Elektra's *Kleos Aphthiton*: Sophokles into Opera," in *Modern Critical Theory and Classical Literature*, eds. Irene J. F. de Jong and J. P. Sullivan (Leiden: Brill, 1994), pp. 103-26. BOOK CHAPTER
80. "The Madness that Makes Sane: Mania in Tadashi Suzuki's *Dionysus*," *TheatreForum* 4.1(1994): 11-18. RESEARCH ARTICLE
81. "Greek Tragedy with Modern Relevance," Boston: *Hellenic Chronicle* (1994). REVIEW
82. "Oedipus at Edinburgh," Boston: *Hellenic Chronicle* (1994). REVIEW
83. "Response: McDonald on O'Donnell on Solomon Bryn Mawr *Classical Review* 5.7 (April, 1994): 660-61. RESPONSE
84. "Omnia: Oedipus and the Luck of Thebes: A Tragic Slice of Contemporary Life," Boston: *Hellenic Chronicle* (April 28, 1994). REVIEW
85. "Ancient *Katharsis* into Modern Opera" RESEARCH ARTICLE

The Journal of Modern Greek Arts
1(Spring, 1994): 37-44. (See D21).

86. "Democratic Disenfranchisement: Women in Ancient Athens," published without notes in two parts in *The Greek American* (May 28, June 4, 1994): 10-11, 12 and 19. RESEARCH ARTICLE
87. "Larger than Life: Greek Drama and Tea," Boston: *Hellenic Chronicle* (1994); Longer review in *Didaskalia*, (an internet journal), (October 20, 1994). REVIEW
88. **"Fusing Greek and Asian Drama, Suzuki Tadashi's Theatre: A Japanese Export that Enriches", Marianne McDonald, *Didaskalia* Volume 1 Issue 4 - October 1994 / edited by Sallie Goetsch and Peter Toohey / University of Warwick / ISSN 1321-4853** and translation: We would like to ask permission for Turkish translation and reproduction of the article published in *Didaskalia*. We are planning to publish this article in a Turkish translation and research periodical *Mimesis*. Meltem Aravi Bogazici University Press www.bupress.org <<http://www.bupress.org/>> (2009).
89. "Greek and Roman Comedy is Alive and Well," Boston: *Hellenic Chronicle* (Nov. 3, 1994); longer review in *Didaskalia*, (an internet journal), (Nov. 3, 1994). REVIEW
90. "Operatic Epic: Henry Purcell's *Dido and Aeneas*," Boston: *Hellenic Chronicle* (Nov. 10, 1994). REVIEW
91. "Democratic Disenfranchisement: Women Metics and Slaves in Fifth-Century Athens," delivered at conference on "A Challenge to Democracy: From Greek Democracy to the Effects of Electronic Democracy Today," The National Archives, Washington (April, 1994); published in *A Challenge to Democracy: Proceedings from a Symposium*, Washington: The National Archives and The Society for the Preservation of the Greek Heritage, November, 1994 (see A 85). BOOK CHAPTER
92. "*Lysistrata*: Women Wage War and Make Peace," Boston: *Hellenic Chronicle* (Dec. 22, 1994). REVIEW

93. "The Secret of Ancient Greek Drama," POPULAR ARTICLE
Boston: *Hellenic Chronicle* (April 13, 1995).
94. "The Denial: A Poem by George Seferis" TRANSLATION
Boston: *Hellenic Chronicle* (May 4, 1995). AND
COMMENTARY
95. "Hecuba: A Terrorist for our Time," REVIEW
Boston: *Hellenic Chronicle* (July 20, 1995).
96. "Greek Tragedy as Modern News: *Trojan Women*: REVIEW
A Love Story," Boston: *Hellenic Chronicle* (August
24, 1995).
97. "Greece's Glorious Treasure: Greek on PUBLISHED TALK
the Computer," delivered at International AND RESEARCH
Conference on "National Languages of the ARTICLE
European Union: The Present and the
Future of the Greek Language," Athens,
Greece, Sept. 1995; Published in Greek
in *Euroguide*: On Themes of the E. O. K.
Athens, Greece, Dec. 1995, pp. 72-76.
98. "Tony Harrison's *Marcus Aurelius*: RESEARCH ARTICLE
The Kaisers of Carnuntum," *Didaskalia*, 2.3
(Dec., 1995), (Journal on the Web
[/www.warwick.ac.uk/didiskalia/didissues.html](http://www.warwick.ac.uk/didiskalia/didissues.html)).
99. "Die Barbarei der Zivilisation: Euripides RESEARCH ARTICLE
und Kakoyannis," *Circulare* 12
(February, 1996): 18-21.
100. "Heroes of War and Heroes of Peace: POPULAR ARTICLE
Sophocles' *Ajax*," Boston: *Hellenic
Chronicle* (April 28, 1996).
101. "Seamus Heaney's *Cure at Troy*: Politics RESEARCH ARTICLE
and Poetry," *Classics Ireland* 3 (May,
1996): 129-40.
102. "Music in Greek Tragedy, A Roundtable, RESEARCH ARTICLE
"Electra in Review," *Sophocles'* CONFERENCE PROCEEDINGS

Electra in Performance, Drama 4
(June, 1996): 154-63.

103. Published in England as *Star Myths: Tales of the Constellations* (London: Michael Friedman Publishing Group, June 5, 1996); Published in America as *Tales of the Constellations: The Myths and Legends of the Night Sky*. New York: Michael Friedman Publishing Group, 1996, translated and published in Greece as *Astra & Asterismoi: Muthoi kai Paradoseis* (Athens: Estia, 1998). BOOK
104. "Marianne McDonald on two works by Ruth Padel," *Theater* 26.3 (June 6, 1996): 99-103. REVIEW
105. "Theodoros Terzopoulos: Theatre of the Body," *TheatreForum* (June 11, Summer/Fall, 1996) 19-25. RESEARCH ARTICLE
106. "The God-Father Awakes: Greek Tragedy in Sicily," Boston: *Hellenic Chronicle* (July 18, 1996). REVIEW
107. "*Medea in the Mirror: A Revolutionary Medea*," Boston: *Hellenic Chronicle* (September 12, 1996). REVIEW
108. "Mother as Monster: A Sicilian Medea," Boston: *Hellenic Chronicle* (October 17, 1996). REVIEW
108. "Oedipus Unmasked: A Ritual That Failed," Boston: *Hellenic Chronicle* (November 14, 1996). REVIEW
109. "Mother Knows Best: Greek Tragedy in London," Boston: *Hellenic Chronicle* (January 9, 1997). REVIEW
110. Heaney's "*The Cure at Troy*. The Wound That Does Not Heal," Boston: *Hellenic Chronicle* (February 6, 1997). (See D46). REVIEW
111. "Medea as Politician and Diva: Riding the Dragon into the Future," in *Medea: Essays on Medea in Myth, Literature, Philosophy and Art*, eds., James J. Clauss and Sarah Iles Johnston (Princeton: Princeton University Press, 1997), pp. 297-323. BOOK CHAPTER
112. "When Despair and History Rhyme:" RESEARCH ARTICLE

- Colonialism and Greek Tragedy,"
New Hibernia Review 1.2 (Summer, 1997):
57-70.
113. Review of Rush Rehm, *Marriage to Death: The Conflation of Wedding and Funeral Rituals in Greek Tragedy* in *Hermathena* 160 (Summer, 1996, appeared in Summer 1997): 108-14. REVIEW
114. Review of Maria Wyke, *Projecting the Past: Ancient Rome, Cinema and History*, in *Bryn Mawr Classical Review* 9.4 (May, 1998): 391-97. REVIEW
115. "Violent Words: Brian Friel's *Living Quarters: after Hippolytus*," *Arion* 3rd Series 6.1 (Spring/Summer, 1998): 35-47. RESEARCH ARTICLE
116. "Dionysus at Play in Siracusa, Sicily," Boston: *Hellenic Chronicle* (July 15, 1998). REVIEW
117. "Some Mother's Son: *Hecuba* in Sicily," Boston: *Hellenic Chronicle* (September 2, 1998). REVIEW
118. "Philanthropy: A Life Without it - Is No Life at All," *Community of Recovery* (Fall, 1998): 7. POPULAR ARTICLE
119. "Theodoros Terzopoulos: A Director Who Crosses Millennia," delivered at VIII International Forum on Ancient Greek Drama: "Ancient Greek Drama: Crossing Millennia," Delphi, Greece, (August, 1995); *Symposium Proceedings*, (Athens: Livanis, 1998), pp. 175-86. BOOK CHAPTER
120. "Recent Irish Translations of Greek Tragedy: Derek Mahon's *Bacchai*," in *Translation of Ancient Greek Drama in All the Languages of the World*, ed. Elena Patrikiou, (Athens: *Desmoi*, 1998), pp. 190-200. (See D45) BOOK CHAPTER
121. "Incest, Rape and Revenge: *Phèdre* in London," Boston: *Hellenic Chronicle* (November 25, REVIEW

- 1998).
122. Program notes for Euripides' *Bacchae* performed by the China National Beijing-Opera Theatre, Art Carnuntum, Austria, 1998. PROGRAM NOTES
123. "An *Electra* for our Time: Greek Tragedy on Broadway," Boston: *Hellenic Chronicle* (Jan. 6, 1999). REVIEW
124. "The *Iphigenia* Cycle on Broadway, A Modern Parable," Boston: *Hellenic Chronicle* (March 10, 1999). REVIEW
125. *Sole Antico, Luce Moderna*, trans. of *Ancient Sun, Modern Light* by Francesca Albinì (Bari: Levante, 1999), with an expanded introduction, epilogue and additional chapter, *Dioniso Nero: la tragedia greca dell'Africa* ("Black Dionysus: Greek Tragedy in Africa"). (See A51) BOOK
126. "Mapping Dionysus in New Global Spaces: Multiculturalism and Ancient Greek Tragedy" in *(Dis)Placing Classical Greek Theatre*, ed. Savas Patsalidis and Elizabeth Sakellaridou, (Thessaloniki: University Studio Press, 1999), pp. 145-167. BOOK CHAPTER
127. Program notes for Sophocles' *Antigone*, translated by Marianne McDonald, Directed by Athol Fugard, Cork, Listowel, Ireland, July 1999. PROGRAM NOTES
128. "Politics and Classics: Cacoyannis' Greek "Trojan Trilogy," London: *Anglo-Hellenic Review* 20(Fall, 1999): 9-11. RESEARCH ARTICLE
129. "All or Nothing: *Antigone* in Ireland," Boston: *Hellenic Chronicle* (Oct. 13, 1999). REVIEW
130. "Oedipus: From King to Slave," Boston: *Hellenic Chronicle* (Nov. 3, 1999). REVIEW
131. "*Agamemnon* in England: Vital Greek Tragedy," Boston: *Hellenic Chronicle* (Dec. 1, 1999). REVIEW

132. "Theodorakis and Euripides' *Medea*, A Myth for all Times: The Mother who Kills," in *Music and Ancient Greece* (Athens: *Nea Sonora*, Livanis Publishing, 1999), pp. 255-82. BOOK CHAPTER
133. "The Gospel at Colonus: Black Pearls and Greek Diamonds" in *Contemporary Views of Ancient Drama*, Fifth International Symposium on Ancient Greek Drama (Leukosia: Cyprus Centre of International Theatre Institute, 1999), pp. 329-33. BOOK CHAPTER
134. *Mythology of the Zodiac: Tales of the Constellations* (New York: MetroBooks, 2000); Sophia Souliotis, trans. (Athens: Periplous, 2002). BOOK
135. "An Agonizing *Antigone*," Boston: *Hellenic Chronicle* (January 12, 2000). REVIEW
136. "Black Dionysus: Greek Tragedy from Africa," in *Theatre: Ancient and Modern, The January Conference*, (Milton Keynes: Open University, 2000), pp. 95-108 (see A 124, D 59). BOOK CHAPTER
137. *Antigone by Sophocles*, trans. with int., (London, Nick Hern Books, 2000). BOOK
138. "Classics as Celtic Firebrand: Greek Tragedy, Irish Playwrights, and Colonialism," in *Theatre Stuff: Critical Essays on Contemporary Irish Theatre*, ed. Eamonn Jordan (Dublin, Carysfort Press, 2000), pp. 16-26. BOOK CHAPTER
139. "Aeschylus," Entry in *The Encyclopedia of Greece and the Hellenic Tradition*, ed. Graham Speake I(London: Fitzroy Dearborn Publishers, 2000), pp. 24-26. ENCYCLOPEDIA ARTICLE/ CHAPTER
140. "Euripides" Entry in *The Encyclopedia of Greece and the Hellenic Tradition*, ed. Graham Speake I(London: Fitzroy ENCYCLOPEDIA ARTICLE/ CHAPTER

- Dearborn Publishers, 2000), pp. 586-589.
141. "Sophocles" Entry in *The Encyclopedia of Greece and the Hellenic Tradition*, ed. Graham Speake II (London: Fitzroy Dearborn Publishers, 2000), pp. 1566-1569. ENCYCLOPEDIA ARTICLE/
CHAPTER
142. "Medea è mobile: The Many Faces of Medea in Opera," in *Medea in Performance 1500-2000*, Eds. Edith Hall, Fiona Macintosh, and Oliver Taplin, (Oxford: Legenda, University of Oxford, 2000), pp. 100-118. BOOK CHAPTER
143. "La représentation de Médée la magicienne à l'opéra," in *La Magie, Vol 2: La Magie dans l'antiquité grecque tardive: les Mythes*, ed. Alain Moreau et Jean-Claude Turpin (Montpellier III: Université Paul-Valéry, 2000), pp. 321-333. BOOK CHAPTER
144. "A Classical Soap Opera for the Cultural Elite: *Tantalus* in Denver," *Arion*, 3rd Series 8.3 (Winter, 2001): 90-114. ARTICLE
145. "A King, a Prince, Two Princesses and a Sea Monster: Mozart's *Idomeneo*," *Performing Arts Magazine*, San Diego Opera (April, 2001): 20-22, 43. ARTICLE
- 146-47. "Michael Cacoyannis and Irene Papas on Greek Tragedy," An Interview, and "Eye of the Camera, Eye of the Victim: *Iphigenia* by Euripides and Cacoyannis," In *Classical Myth and Culture in the Cinema*, Ed. Martin Winkler (London/New York: Oxford University Press, 2001), pp. 72-101. BOOK CHAPTERS
148. "Silence and Samurai: Suzuki Tadashi and Greek Tragedy," *TheatreForum* (Summer/Fall 2001): 83-89. ARTICLE
149. Program notes for Lee Breuer and Bob Telson's *Gospel at Colonus*, St. Paul's Cathedral, July, 2001 PROGRAM NOTES

150. Translations from Ovid's *Tristia*,
Program for Athol Fugard's *Sorrows and Rejoicings*, Baxter Theatre, Cape Town, August, 2001. Also in text of play, *Sorrows and Rejoicings* (New York: TCG, 2002). TRANSLATION PROGRAM NOTES
151. *Sing Sorrow: Classics, History and Heroines in Opera* (Westport, Conn./London: Greenwood 2001). (See A167) BOOK
152. "Athol Fugard, 2001," Newsletter for Second Stage, Fall, 2001. ARTICLE
153. "Giants: A South African *Antigone*," Didaskalia (2001): http://www.didaskalia.net/reviews/2001_07_10_01.html REVIEW
154. *Andromache by Euripides*, trans. with int. Marianne McDonald and J. Michael Walton (London: Nick Hern Books, 2001). BOOK
155. Euripides' *Trojan Women*, trans. in *Six Greek Tragedies: Aeschylus: Persians, Prometheus Bound; Sophocles Women of Trachis, Philoctetes; Euripides Trojan Women, Bacchae*, Intro. and eds. Marianne McDonald and Michael Walton (London: Methuen, 2002). BOOK
156. *Amid Our Troubles: Irish Versions of Greek Tragedy*, eds. Marianne McDonald and Michael Walton (London: Methuen, 2002). BOOK
157. "A Gift for his Seventieth Birthday: Athol Fugard's *Sorrows and Rejoicings*" *TheatreForum* 21(Summer/Fall, 2002). <http://www.theatreforum.org/fugard.html>
To be reprinted in *Contemporary Literary Criticism*, Vol. 211 (CLC-211), November, 2005. ARTICLE
158. *Theodoros Terzopoulos and the Attis Theatre* (Athens: Agra Publications, 2002), pp. 15-30. BOOK PREFACE
159. Poem for dedicating Zen Garden at McDonald Center, Scripps Hospitals (June, 2002). POEM

160. "Anouilh's *Oedipus*: Outer Light and Inner Darkness," *Arion*, 3rd Series, 10.1 (Spring/Summer, 2002): pp. 67-81. ARTICLE
161. "Moving Icons: Teaching Euripides in Film," in *Approaches to Teaching the Dramas of Euripides*, ed. Robin Mitchell-Boysak (New York: MLA, 2002), pp. 60-69. BOOK CHAPTER
162. "Phaedra's Flame and Delphi Fire: From Euripides to Dassin," *Angelos Sikelianos and the Seventieth Anniversary of the Founding of the Festival of Ancient Drama at Delphi*, (Athens: Livanis Publications, 2002), pp. 235-241. BOOK CHAPTER
163. "From Titans to Titania: Classical Sources for Shakespeare," Commemorative Volume in Honor of M. Gigante, *Studi Italiani di filologia classica* (Florence: Periodici Le Monnier, 2002), pp. 244-255. BOOK CHAPTER
164. "Closure of Classics at Queens," with Athol Fugard, *Irish Times* (July 10th, 2002): 7. LETTER TO THE EDITOR
165. "La violenza drammatica: Fedra da Euripide a Sarah Kane," *Proceedings of "Violenza nel teatro greco e latino,"* Siracusa, Sicily September 11-13, 1997 (Padua: Istituto Nazionale del drama antico, 2002), pp. 287-294. BOOK CHAPTER
166. *Classically Romantic: Classical Form and meaning in Wagner's Ring*, by Jeffrey L. Buller, Review by Marianne McDonald, *Opera Quarterly* 18.4, (Fall, 2002): 602-606. ARTICLE/REVIEW
167. Euripides' *Medea*, Int. by Marianne McDonald and J. Michael Walton, in a translation by J. Michael Walton (London: Methuen, INTRODUCTION WITH COMMENTARY AND NOTES 2002)
168. "Cacoyannis and Euripides: Iphigenia as Modern Political Commentary," Proceedings of Congresso internazionale di studi sul dramma antico: sotto l'Alto Patronato del Presidente della Repubblica, "Euripide, futuro del teatro," BOOK CHAPTER

Siracusa, September 14, 1995 (Padua:
Istituto nazionale del drama antico, 2002),
pp. 81-88.

169. *Canta la tua pena: I classici, la storia,*
e le eroine nell'opera, translated by
Francesca Albini, Kleos (Bari: Levante,
2002), See A149. TRANSLATED BOOK
170. "Hello and Goodbye," article in program
for Athol Fugard's *Hello and Goodbye*,
Theatre by the lake, Keswick (24 May –
26 Oct 2002). PROGRAM NOTES
171. "Euripides' Dramatic Tears: Weeping as
Characterization of Women and Men,"
KLEOS: Estemporaneo di studi e testi
Sulla fortuna dell'antico, Francesco
De Martino, ed. (Bari: Levante, 2002): 181-192. BOOK CHAPTER
172. Text interview for *Women Rebels*,
Eveoke Dance Theatre, Jan. 30th –
Feb. 9th, 2003. RECORDED TEXT
173. "Fatal Commission," *Arion* Third Series, 10.3
(Winter, 2003): 125-141. ARTICLE
174. Interview in *America's New Vision*,
Our Leaders Point the Way, by
Doris Lee McCoy, Ph.D., San Diego:
1st Books, 2003. INTERVIEW FOR BOOK
175. Two Calendars with my original poetry
for 2002 and 2003. POETRY
176. Excerpts from my translation of *Children*
of Heracles are In "Euripides Joins post 9/11 Debate"
CounterPunch Diary, *CounterPunch* (May 23, 2003)
by Alexander Cockburn: www.counterpunch.org TRANSLATION
177. *The Living Art of Greek Tragedy* (Bloomington,
Indiana: University of Indiana Press, 2003). BOOK
178. *Fragments: Poems by Marianne McDonald*
(San Diego: Quantum 2, 2003). BOOK

179. ...and then he met a woodcutter, Illustrations
by Jasmine de Lung (San Diego, Quantum 2, 2003). BOOK
- 180-81. “The Delphic Oracle Speaks, Sings
and Dances,” (Keynote Speech) and “Sing
Vengeance: Medea in Opera” in IX International
Meeting on Ancient Greek Drama
on History and Myths, *Symposium
Proceedings* (Athens: European Cultural Center of
Delphi, 2004): 11-15; 87-92. BOOK CHAPTERS
182. *Women of Troy*, by Euripides, trans. Kenneth
McLeish, Int. Marianne McDonald and
J. Michael Walton (London: Nick Hern, 2004). INTRODUCTION
AND NOTES
183. *Electra*, by Euripides, trans. and int. Marianne
McDonald and Michael Walton (London:
Nick Hern Books, 2004). BOOK
184. Opening Statement for Family Program
Handbook at the McDonald Center (2004). INTRODUCTION
185. Program Notes for *Oedipus at Colonus*,
Sixth at Penn Theatre, 2004. PROGRAM NOTES
186. Program Notes for Athol Fugard’s
A Lesson from Aloes, Sixth at Penn
Theatre, 2004. PROGRAM NOTES
187. Program Notes for Athol Fugard’s
“*Master Harold*” ...and the boys, 2004,
Calypso Productions, Helix Theatre,
Dublin Fringe Festival, 2004. PROGRAM NOTES
188. Program Notes for Marianne McDonald’s
Ally Way at Sixth at Penn Theatre, 2004. PROGRAM NOTES
189. Kathleen L. Komar, *Reclaiming Klytemnestra:
Revenge or Reconciliation American Journal
of Philology* 125.2(Summer, 2004): 283-287. REVIEW
190. With J. Michael Walton, Commentary
and notes to Euripides’ *Electra*,
trans. Kenneth McLeish (London: Methuen,
2004). NOTES COMMENTARY
AND

191. *Electra*, by Sophocles, trans. and int. Marianne McDonald and Michael Walton (London: Nick Hern Books, 2004). BOOK
192. Program Notes for Marianne McDonald's translation of Euripides' *Hecuba*, Sixth at Penn Theatre, 2004. PROGRAM NOTES
193. *L'arte vivente della tragedia greca*, trans. Francesca Albini, additions by Umberto Albini, (Firenze: Le Monnier Università, 2004). [See A173] BOOK
194. Program Notes for Marianne McDonald's translation of *Antigone*, 2005. PROGRAM NOTES
195. Translation of *Sing Sorrow: Classics, History, and Heroines* into Greek with new material. (See A149): ;*Ellhnikhv muqologiva sthn klassikhv ovpera*, Giwvta Potamiavnou, trans. (Athens: Periplous, 2005). BOOK
196. Opening Statement for McDonald Center Brochure (2005). BROCHURE
197. Opening Statement on Wine for LA Wine Auction to benefit Scripps Hospital, La Jolla. BROCHURE
198. "Thoroughly Modern Medea: Does Greek Tragedy Speak to Women?" Gail A. Burnett Lectures in Classics (San Diego: San Diego State University, 2005). MONOGRAPH
199. Program Notes and bios for Women's International Center's Living Legacy ceremony, 2005. PROGRAM NOTES
200. *The Living Art of Greek Tragedy* (in Greek), trans. Helen Tserezole (Athens: Aither, 2005). (See A 89). TRANSLATION
201. Introduction to *Exits and Entrances*, by Athol Fugard (Cape Town, SA: New Africa Books: 2005), pp. 48-64. INTRODUCTION TO BOOK AND TRANSLATION OF *OEDIPUS TYRANNUS*

- PASSAGES
202. Interview with Athol Fugard
Published with *Exits and Entrances*,
By Athol Fugard, (Cape Town, SA: New
Africa Books, 2005), pp. 65-72. INTERVIEW
203. Euripides' *Hecuba*, trans. with int.,
(London: Nick Hern Books, 2005). BOOK
204. *Greek Tragedy: Three Plays by Euripides*,
Sophocles: Antigone, Bacchae, Medea
Int. for book, and translation of *Antigone*
(London: Nick Hern Books, 2005). BOOK
205. "Brendan Kennelly's Rebel Women:
His Irish Versions of Greek Tragedy"
New Hibernian Review 9.3 (Fall, 2005): 123-136 ARTICLE
206. ...and then he met a woodcutter (San Diego :
Quantum2, 2005). (Selected best new play of
PLAY
2005, San Diego Critics Circle) BOOK/
207. "Ancient Republics and Other
Political Dreams" in *The Republic: Essays from
RTÉ Radio's The Thomas Davis Lecture Series*,
Ed. Mary Jones, ArkHive Productions (Dublin:
Mercier, 2005), pp. 9-24. INTRODUCTION TO
AND ESSAY
IN BOOK
208. "A Play for Our Time: The Madness of Ajax"
CounterPunch, ed. Alexander Cockburn and
Jeffrey St. Clair (Jan. 14-15, 2006):1.
<http://www.counterpunch.com/mcdonald01142006.html> ARTICLE
209. Introduction and keynote article, "Theodoros
Terzopoulos, A Director for the Ages:
Theatre of the Body, Mind and Memory," in
*Reise mit Dionysos, Das Theater des Theodoros
Terzopoulos: Journey with Dionysos, The Theatre
of Theodoros Terzopoulos* ed. Frank M. Raddatz
(Berlin: Theater der Zeit, 2006), pp. 8-37. ARTICLE/
INTRODUCTION
210. Program notes to Euripides'
Iphigenia at Aulis,
6th at Penn Theatre (2006). PROGRAM NOTES

211. Program notes to Athol Fugard's *Booitjie and the Oubaas*, Baxter Theatre, Cape Town, South Africa (2006). PROGRAM NOTES
212. Program notes to Sophocles' *Antigone*, adapted by Bertolt Brecht, Wrigley Theatre, Chicago, Illinois (2006). PROGRAM NOTES
213. "The Return of Myth: Athol Fugard and the Classics," *Arion* 3rd Series.14.2 (Fall 2006): 21-47. Different version in *Akroterion Journal for the Classics in South Africa* 51 (2006): 1-19. ARTICLE
214. Program notes to Euripides' *Bacchae*, 6TH at Penn Theatre (2006). PROGRAM NOTES
215. Euripides' *Medea*, Expanded introduction and notes by Marianne McDonald and J. Michael Walton, in a translation by J. Michael Walton (London: Methuen, 2006) (See 164). INTRODUCTION WITH COMMENTARY AND NOTES
216. "Rhetoric and Tragedy: Weapons of Mass Persuasion," *A Companion to Greek Rhetoric*, ed. Ian Worthington (Oxford: Blackwell, 2006): 473-489. BOOK CHAPTER
217. "Wearing the Third Hat: Athol Fugard as Director," *Directors and Directing in South African Theatre Journal*, *SATJ* 20(2006): 207-220. ARTICLE
218. Preface to *The Abbess*, *South African Theatre Journal SATJ* 20(2006): 335-338. PREFACE
219. "Wars Then and Now: The Legacy of Ancient Greek Tragedy," *Hermathena* 181 (Winter 2006): 83-104. ARTICLE
220. "Translating *Antigone*: Staging Anti-colonial Protests," *Counterpunch*, eds. Alexander Cockburn and Jeffrey St. Clair (March 24/25, 2007): 1-15. ARTICLE
<http://www.counterpunch.com/mcdonald03242007.html>

221. Program Notes to Aeschylus' *Oresteia* (April, 2007). PROGRAM NOTES
222. Program Notes to McDonald's *The Last Class* (May, 2007). PROGRAM NOTES
223. Aeschylus: *The Oresteia*, int. and trans. with J. Michael Walton (London: Nick Hern Books, 2007). BOOK
224. "Teaching of Old Irish at UCD," *Irish Times* (5/4/2007) LETTER TO THE EDITOR
225. *The Cambridge Companion to Greek and Roman Theatre*, ed. with J. Michael Walton, including introduction and chapter, (Cambridge: Cambridge University Press, 2007). BOOK
226. "Medea: The Beginning" published with "Jason: The End" by Athol Fugard *Arion* Third Series, 15.1(Spring/Summer, 2007): 127-137; 138-146. TRANSLATION AND VERSION
227. Program Notes to Euripides' *Medea* (Oct.-Nov. 2007) trans. Marianne McDonald. PROGRAM NOTES
228. Program Notes to Aristophanes' *Frogs* (Nov. 2007) trans. Marianne McDonald and J. Michael Walton. PROGRAM NOTES
229. *The Last Class in Reality Strikes Back: Tage vor dem Bildersturm: Eine Debatte zum Einbruch der Wirklichkeit in den Bühnenraum*, Kathrin Tiedemann and Frank Raddatz, eds., 47. *Theater der Zeit*, (Berlin: 2007): 190-200. PLAY
230. "A Man Most Awesome and Most Gentle,' In Memoriam, Thomas Rosenmeyer," *Arion*, 15.2 (Fall, 2007): 19-28. TRIBUTE ARTICLE: REVIEWED A SCHOLAR'S WORK AND LIFE
231. "A New Hope: Film as a Teaching Tool for the Classics" in *A Companion to Classical Reception*, Lorna Hardwick and Christopher Stray, eds. (Oxford/Australia: Blackwell, 2008), pp. 327-341. BOOK CHAPTER

232. Afterward to Athol Fugard's *Exits and Entrances* (New York, TCG, 2008). See A201, but this has new material. AFTERWARD
233. "Black Antigone and Gay Oedipus: Postcolonial Dramatic Legacies in the New South Africa" (web: WWW.CRGR.ORG)
Centre for the Reception of Greece and Rome
(Royal Holloway, University of London, May 28th, 2008). INAUGURAL SPEECH
234. DVD talk for Amy Greenfield: *Antigone: Rites of Passion*, 2008. DVD LECTURE
235. Program notes to *Helen, Prometheus Bound* and *Cyclops* (July-Dec. 2008).
236. Program notes to *Phoenician Women* (2009).
237. "Black Antigone and Gay Oedipus: Postcolonial Dramatic Legacies in the New South Africa," *Arion* 17.1(Spring/Summer 2009): 25-51. See 233, but revised and rewritten. ARTICLE
238. Introduction to *Antigone Project: A Play in Five Parts* by Tanya Barfield, Karen Hartman, Chiori Myagawa, Lynn Nottage and Caridad Svich (South Gate California: NoPassport Press, 2009), pp. 11-25. INTRODUCTION
239. Program notes to *Fires in Heaven: For Those Who Believe in Miracles*, October, 2009. PROGRAM NOTES
240. Program notes to my translation of Euripides's *Orestes* February-March 2010. PROGRAM NOTES
241. "The Rise and Fall of Dionysus: Suzuki Tadashi and Greek Tragedy," *Arion*, 3rd series, 17.3 (Winter 2010): 55-69. ARTICLE
242. *Fires in Heaven* in *Living and Writing on America's Left Coast: Contemporary Women's Plays* (Los Angeles: Murasaki Books, 2010), pp. 223-266. PLAY
243. "A Hero for our Time: Bernard Knox," *Arion* 18.2 (fall 2010): 131-146. ARTICLE
244. Reviews of *Found in Translation: Greek Drama in English*, and *Euripides Our Contemporary* by J. Michael Walton, *The Text Strikes Back: The Dynamics of Performativity*, Eds. Savas Patsalidis and Elizabeth Sakellariou (Thessaloniki: Aristotle University of Thessaloniki, 2009), vol. 17: 291-94. (Published Jan. 2011) BOOK CHAPTER/
REVIEWS

245. Program notes to *A Taste for Blood*, Oct. 2011. PROGRAM NOTES
246. Program notes to my translation of Euripides' *Medea*, Dec. 2011. PROGRAM NOTES
247. "Making the Gods Jealous," *CounterPunch* (Special Tribute Issue for Alexander Cockburn (June 6, 1941-July 21, 2012) 19.15-19 (Sept. 2012): 25-26. ARTICLE
248. "Uncivil Liberties and Libertines: Empire in Decay," 20.1 *Arion* (Spring 2012): 145-171. REVIEW/ARTICLE
249. "Sophocles Made New: Modern Performances" *Marianne McDonald*, University of California, San Diego) in *Brill's Companion to Sophocles*, Andreas Markantonatos, ed. (Leiden: Brill, 2012). BOOK CHAPTER
250. "Classical Collisions: Winning and Losing in Greek Tragedy" *Dionisio, Rivista di studi del teatro antico* (Spring, 2012). ARTICLE
251. "Classical Comic-Con," 20.2 *Arion* (Fall, 2012): 131-154. ARTICLE
252. *The Craft of Athol Fugard: Space, Time, and Silence* (Los Angeles: Murasaki books, 2012). BOOK
253. *Medea, Queen of Colchester in Black Medea: Adaptations in Modern Plays*, ed. Kevin Wetmore, Jr. Amherst, New York: Cambria Press (Global Performing Arts Series, General Editor: John M Clum), 2013. PLAY
254. "Great Expectations on Stage, a review of Helena Foley's Reimagining Greek Tragedy on the American Stage," 21.2 *Arion* (Fall, 2013): 169-187. REVIEW/ARTICLE
255. "In Memoriam: Seamus Heaney: April 13, 1938-August 30, 2013," 21.3 *Arion* (Winter 2014): 151-162. ARTICLE/TRIBUTE
256. "Croaks into Song: Sondheim Tackles Greek Frogs," chapter in *Oxford Handbook of Sondheim Studies*, ed. Robert Gold (Oxford: Oxford University Press, 2014). BOOK CHAPTER
257. "Dancing Drama: Ancient Greek Theatre in Modern Shoes and Shows" for *Oxford Handbook on Dance and Theatre*, edited by Nadine George (Oxford: Oxford

University Press, 2015).

258. “Dionysus as Global Rorschach” a review of Erika Fischer Lichte’s *Dionysus Resurrected: Performances of Euripides’s The Bacchae in a Globalizing World*, Third Series 22.3 *Arion* (Winter 2015): 171-191. REVIEW/ARTICLE
259. “Mythical Musical Drama in Monteverdi,” *Arion* 23.2 (Fall 2015): 111-143. ARTICLE
260. Article for *Oxford Bibliographies in African Studies* on Athol Fugard. BIBLIOGRAPHICAL ARTICLE
- <http://www.oxfordbibliographies.com/view/document/obo-9780199846733/obo-9780199846733-0180.xml>
- This can also be updated.
261. “James Joyce: Portrait and Still Life,” *Arion* 24.1 (Spring/Summer 2016): 111-122. ARTICLE
262. “American directorial perspectives: Independence Day meets Greek tragedy” pp. 31-53 in *Contemporary Adaptations of Greek Tragedy Auteurship and Directorial Visions*, ed. George Rodosthenous (London: Methuen/Drama, Bloomsbury, 2017). BOOK CHAPTER
263. “Avatars of Aeschylus: O’Neill to Herzog/Golder” pp. 509-527 in *Brill’s Companion to the Reception of Aeschylus*, ed. Rebecca Futo Kennedy (Leiden/Boston: Brill, 2017). BOOK CHAPTER
264. “Classics Defeating Imperialism: The Irish Strike Back,” a review of Laurie O’Higgins, *The Irish Classical Self: Poets and Poor Scholars in the Eighteenth and Nineteenth Centuries*, in the Series *Classical Presences*, (Oxford/New York: Oxford University Press, 2017) *Arion* ((Fall, 2017): 175-183. REVIEW/ARTICLE
265. *The Myth Strikes Back: Medea Plays by Women*, eds. Marianne McDonald and Velina Hasu Houston (Los Angeles, Ca.: Mursaki Books, 2018). BOOK
266. “Seamus Heaney: An Irish Poet Mines the Classics,” in *Seamus Heaney and the Classics*, eds. Stephen Harrison Fiona Macintosh, and Helen Eastman (Oxford: Oxford University Press, 2019): 121-146. BOOK CHAPTER

B: UNPUBLISHED MATERIAL (SEE ALSO SECTION C-D)

Master's Thesis: Position of the Verb in Petronius'
Cena Trimalchionis, written under the supervision of E. L. Bassett for the
University of Chicago, 1960.

C. WORK IN PROGRESS (Included unpublished work)

1. "Technological Triumph and Greek Tragedy: Digitaling Michalis Cacoyannis' Trilogy," chapter in *Greek Tragedy and the Digital*, eds, Prof George Rodosthenous and Dr, Angeliki Poulou. Bloomsbury Methuen Drama. 2020. (Accepted for Publication.)
2. Autobiography: ...*the dog was glad to see me*

D. CONFERENCES/PANELS/PUBLIC LECTURES/SEMINARS (AND UNPUBLISHED MATERIALS, SEE ALSO SECTION B-C AND E)

1. "Terms for Happiness in Euripides' *Medea*," University of Illinois (1977).
2. "Cacoyannis' and Euripides' *Iphigenia at Aulis*," APA Meeting (1979), Panel on Ancient Myth and Modern Cinema; Hellenic University Club of Southern California (1980); American Hellenic Club, Philadelphia (1984), Hellenic Cultural Society of San Diego (1985), Bryn Mawr (1986). (See A46).
3. "Victor/Victim: A Dialectic and New Heroism in Cacoyannis' and Euripides' *Trojan Trilogy*," PAPC Meeting, Stanford University (1981).
4. "Euripides; *Medea* and Dassin's *Dream of Passion: Ancient Theater/Modern Tragedy*," Friends of Classics, San Diego State University (1985).
5. "Suzuki's *Clytemnestra: Social Crisis and a Son's Nightmare*," *CAMWS* Panel in Boulder, Colorado (1987). (See A44).
6. "Heiner Müller's *Medeamaterial: Muthos als Produktionsmittel*," Berlin: Conference on Heiner Müller (1988).
7. "*Les Traqueurs* comme tract du peuple," Université de Paris (Nanterre) and Université de Paul Valéry (1989).
8. "The Arbiter of Elegance Vs. Arbitrated Erotics: Censorship in Petronius and Fellini's *Satyricon*," Paper for a panel on "Eroticism of Censorship in Literature and Film," 2nd annual Comparative Literature, Classics Conference, California State University, Long Beach (1989).

9. "Education and Women" for the 2nd Annual Regional Conference for Women, San Diego (1990).
10. "Classics in a Class by Themselves: Weapons of Cultural Imperialism," Conference on *The Classics in Contemporary Theatre*, U.C.S.D. (1990).
11. "Classics in the Computer Age," Loyola University (1990).
12. "Old Classics in New Shapes: Secret Weapons of Western Imperialism?" Brown University, Boston College (1990); Trinity College, Dublin (1990 and 1991).
13. "Otherness' in the Eye of the Beholder: The Dramatic Web of Tadashi Suzuki," Conference on "Representation of Otherness: Japan and the United States," University of California, Humanities Research Institute (1990).
14. "The Infected Hero: Love Ritualized as Disease in Sophocles' *Women of Trachis*." Sixth International Meeting on Ancient Greek Drama, Delphi, Greece (1990).
15. "Also *Ran*: Kurosawa Co-opts an Imperial Text," Panel: "The Constitution of Literature – The Formation of Literary Culture," *ICLA*, Tokyo, Japan (1991).
16. "*Apo ton Helio ston Probolea: Ta Olophoteina Erga ton Hellinon Klassikon*," "From Sun to Searchlight: The Splendid light of Greek Classics," Archeological Association of Athens (1991).
17. "The Immortal fire of Greek Independence," Keynote Speech: Greek Independence Day, AHEPA (1991).
18. "Ancient Sun Modern Light: Greek Drama on the Modern Stage," University of Wisconsin (1991); San Diego State University (1991); Royal Irish Academy, Trinity College, (1990, 1991, 1992); American School of Classical Studies (1992).
19. "*Axios*: On Being Worthy," Acceptance speech for Axios "Woman of the Year Award" (1991).
20. "The Art of Michael Cacoyannis," The Quatercentenary Classics Festival Fortnight, School of Classics, Trinity College, Dublin (1992); Smithsonian Institute (1992).
21. "Ancient *Katharsis* into Modern Opera: Theodorakis' *Medea*," VII International Forum on Ancient Greek Drama at Delphi (August, 1992) (See A83, E34).

22. "A Theater Towards the 21st Century," Symposium at The Saratoga International Theater Institute (1992).
23. "From Hellion to Heroine: The Hellenic Woman in Greek Literature," Daughters of Penelope, San Diego Branch (1992).
24. "From Capitals to Computers: Alumnae/I Career Directions," "Art, Archaeology, and Classics at Bryn Mawr," Conference, Bryn Mawr (1992).
25. "*Medea*: The Myth of the Murderous Mother in Modern Masks," Trinity College, Dublin (1993). American School of Classical Studies (1993-1994).
26. "*Heroikes Gynaikes Prototpa apo tin Archaia Hellenika*," Hellenic University Women (1993).
27. Commencement Address: "Our Endangered Languages," Celtic Studies and Scandinavian Department, University of California, Berkeley (1993).
28. "Euripides' Pentheus, King of the *Polis*: Dream or Nightmare," "Dreaming in Greece," International Conference, Greece (1993).
29. "Beaumarchais' Revolutionary Drama in Mozart's *Marriage of Figaro*," for a NEH sponsored course at U.C.S.D. on the Enlightenment (1993).
30. "Intercultural Plays: An Exchange for the Better," for "Collision or Collaboration: A Cultural Exchange in the Arts," Symposium at The Saratoga International Theater Institute (1993).
31. "A Cosmic Soap Opera: Mythology in the Sky," for the series called "Eyes on the Universe," Reuben H. Fleet Space Theater, San Diego (1993).
32. "The Language of Freedom – Greece's Glorious Treasure," Keynote Address, United Hellenic American Societies, Modern Greek Studies Association Banquet, Berkeley, California (1993); University of Thessalonika in their distinguished lecture series (1994). (See E35).
33. "Monteverdi's *Il ritorno d'Ulisse in patria*: Heroism at Home," Panel on Monteverdi, APA meeting in Washington (1993).
34. "Ancient *Katharsis* into Modern Opera: Theodorakis' *Medea*," American School of Classical Studies at Athens (1993-4). Lecture Series (See E21, A83).
35. "*I Glossa tis Eleutherias: O Endoxos Thisauros tis Hellados*," speech on accepting an honorary doctor of letters from the University of Athens (1994). (See E32).

36. Cacoyannis' *Iphigenia: Tragedy into Melodrama*," UCLA and Harvard (1994). (See A77).
37. Dionysian Excess: Ancient Greek Tragedy into Modern Irish Masques," Conference on "Excess," Université d'Orléans (1994).
38. "Monteverdi's *Il ritorno d'Ulisse in patria*: Heroism at Home," "Monteverdi, Opera, Language, The Gods, Ulysses and the Classical Tradition," Conference at the University of Maryland (November 19, 1994); University of California, Berkeley (1995).
39. "Colonialism and Greek Tragedy: The Irish Experience," Conference on "Modern Productions of Greek Tragedy" at USC, (October 8, 1994); also Singleton Lecture, Latin School in Chicago, October 12; Trinity, University of Dublin, January 6; and Cornell University (January 31, 1995).
40. "Henry Purcell's *Dido and Aeneas*: Witches and Weddings," Third Meeting of the International Society for the Classical Tradition, Boston University (March 8, 1995); Symposium on *Dido and Aeneas*, University of California, San Diego (March 11, 1995).
41. "National Differences in Modern Adaptations of Greek Tragedy: The Irish, Japanese and French Experience," Keynote Speech, joint conference by the University of Athens and University of Dublin on "Modern Adaptations of Ancient Greek Theatre," Athens, Greece (April 3, 1995).
42. "Women's Wrongs Righted or Reflected in Greek Drama: Women and the Athenian Law in Fifth Century B.C.," conference on "Law, Women, and Rights in Classical Antiquity," University of California (February 11, 1995); Hellenic Cultural Society of San Diego (April 28, 1995).
43. "Mozart, Man of the Enlightenment," NEH National Institute: "Teaching the Enlightenment in the Community College Classroom," University of California, San Diego (August 11, 1995).
44. "The Barbarism of Civilization: Cacoyannis and Euripides," XV Congresso internazionale di studi sul dramma antico: sotto l'Alto Patronato del Presidente della Repubblica, "Euripide, futuro del teatro," Siracusa, September 14, 1995; Art Carnuntum International Conference on Mediterranean Theatre, September 23, 1995 (Short version published in German, A97).
45. "Recent Irish Translations of Greek Tragedy: Derek Mahon's *Bacchae*," International Conference sponsored by the Centre for Study and Practical Realisation of Ancient Greek Drama, "The Translation of the Ancient Greek Drama in all Languages of the World," Athens, Greece (October 4, 1995). (See A119)

46. Head of panel at the meeting of the American Philological Association in San Diego: "Modern Stagings of Ancient Greek Tragedy; my paper, "Colonialism and Greek Tragedy: Seamus Heaney's *Philoctetes*" (December 18, 1995) (See A109).
47. Headed panel for conference, "Public Space and Democracy: Theatricality, Legitimacy, Politics," University of California, San Diego (May 2-4, 1996).
48. "Ancient Theatre in Modern Times – Japanese and Greek Classical Drama," Art Institute of Chicago, Lecture Series (May 24, 1996).
49. "Theodorakis and Euripides' *Medea*: A Myth for All Times about the Mother Who Kills" Symposium on Ancient Greek Music, Delphi (August 8-11, 1996).
50. "Lovers in the Sky: Myths and Constellations," Reuben H. Fleet Space Center (San Diego, February 12, 1997).
51. "Phaedra's *Flame*: From Ancient Theatre to the Modern Stage and Film," University of Ionia (March, 1997). A modified version given at an international conference at Delphi (July, 1997).
52. "Multiculturalism and the Classics," Future of Antiquity Symposium, Irvine, California (April 26, 1997).
53. "The Enduring Value of Greek Mythology and the Stars," Smithsonian Institution, Washington D.C. (May 1, 1997).
54. Multiple talks on Sophocles and also the Irish use of ancient Greek plays in an international six week seminar given jointly by Yale University and the University of Ulster in Coleraine, Ireland (June, July, August, 1997).
55. "La violenza drammatica: Fedra da Euripide a Sarah Kane," international conference, "Violenza nel teatro greco e latino," Siracusa, Sicily (September 11-13, 1997).
56. "Mapping Dionysus in New Global Spaces: Multiculturalism and Ancient Greek Tragedy," Keynote speech at an international Conference, "Millennium Responses: (Dis)placing Classical Greek Theatre," Thessaloniki, Greece (September 18-22, 1997). (See A 125)
57. "Violent Words: Brian Friel's *Living Quarters*, after *Hippolytus*," American Conference for Irish Studies/West: "The Search for Themes in Irish Literature, History and Culture," San Diego, California (October 18, 1997). (See A 114)

58. "Phaedra's Flame: From Ancient Stage to Modern Screen," International Conference: *Crossing the Stages: The Production, Performance and Reception of Ancient Theatre*, Saskatoon, Saskatchewan, Canada (October 22-25, 1997). (See E51).
59. "Black Dionysus: African Theatre Based on Greek Tragedy," talk for Trinity College, University of Dublin (December 3, 1997). See A 124).
60. "Sing Vengeance: Medea in Opera," Talk for "*Medea in Performance, 1500-2000*," Oxford (July 10-11, 1998); International Symposium, "On History and Myths: Theatre, Movement, Music," European Cultural Center, Delphi (July 14-19, 1998); International Society for the Classical Tradition, IVth Meeting, Tübingen, July 29 - August 2, 1998).
61. "Black Pearls and Greek Diamonds: *Gospel at Colonus*," for 5th International Symposium on Ancient Greek Drama, ITI, Droushia, Paphos, Cyprus (September 5-8, 1998).
62. "Politics and Classics: Cacoyannis' Greek Trojan Trilogy," "Theatres of War: Fifty Years of Greek Cinema," Cambridge University (September 16-18, 1998). (See A. 127).
63. "Witches and Weddings: Purcell's *Dido and Aeneas*," Panel, Mandeville Hall, UCSD (March 6, 1999). (See E40: content differs).
64. "La représentation de Médée la magicienne à l'opéra," Colloque sur la magie, Université Paul Valéry, Montpellier (March 24-27, 1999).
65. "Teaching Sophocles: The Theban Plays," A conference at Loyola University, Northwestern University, and the University of Chicago (April 23-25, 1999).
66. Taught a seven week course at University of Cork with Athol Fugard on "Fugard's Women" and "Antigones: Sophocles and Others" (June-July, 1999).
67. "Arts and Giving," Talk for National Meeting of Fundraisers, San Diego (September, 1999).
68. Talk at McDonald Center, 20th Anniversary Celebration, La Jolla (September, 1999).
69. "Cool Classics and Irish Fire: Modern Irish Playwrights and Ancient Greek Tragedy," Teaching at University College Dublin, Fulbright Grant (September-December, 1999).

70. "Modern Irish Playwrights and Ancient Greek Tragedy," Lecture series on Mondays from Oct. to December at Newman House, Dublin, 1999, with various speakers including Brendan Kennelly, Seamus Deane and Athol Fugard.
71. "Theatre and the Future," International Theatre Conference, Carysfort Press, Drama Studies Centre, UCD, and Project Arts Centre, Dublin, Oct. 7, 1999.
72. "Agamemnon," University of Cork (Oct. 29, 1999). Keynote speech for "Insubstantial Pageants: A Conference on Historical Theatre Practice."
73. "Interview with Athol Fugard," Abbey Theatre (Nov. 7, 1999).
74. "Modern Irish Writers and the Ancient Classics," National Library of Ireland at Royal Irish Academy (Nov. 11, 1999).
75. Panel on the Future of Theatre, Abbey Theatre, Dublin, Ireland, 1999.
76. "Tribute to George Huxley," Classical Association of Ireland (Nov. 12, 1999).
77. "Phaedras," Lecture at Trinity College, University of Dublin (Nov. 23, 1999).
78. "Amid Our Troubles: Irish Versions of Greek Tragedy," University of Iowa, Spring Colloquium Series (March 1, 2000).
79. "Image into Identity: The Irish Create Themselves through Greek Tragedy," Keynote speech at a conference on "Image into Identity," University of Hull (England), September 16, 2000.
80. "The Irish and Greek Tragedy," at University of Indiana, September 18, 2000.
81. "Colonialism, the Irish, and Greek Tragedy," at the University of Michigan, Dec. 6, 2000.
82. "Silence and Samurai: Suzuki Tadashi and Greek Tragedy," Panel on "Two Japanese Directors and Greek Tragedy," American Philological Association meeting, San Diego, January, 2001.
83. "Riffs on the Rep," Talk on "Idomeneo: King of Crete" for San Diego Opera Series, April, 2001.
84. "Amid Our Troubles: Irish Versions of Greek Tragedy," at Princeton University, May 7, 2001.
85. "Why Greek tragedy Now?" Distinguished Lecture, Extension, UCSD, October 19, 2001; For AHEPA June, 2002.

86. "Shakespeare Today," on panel for San Diego Shakespeare Society, October 23, 2001.
87. "Greek Tragedy in Ireland," Glucksman Ireland House, sponsored by Irish Studies at NYU, Onassis Program in Hellenic Studies and NYU Center for Ancient Studies (2002).
88. "From Titans to Titania: Classical Sources for Shakespeare," Keynote speech, San Diego Shakespearean Society (June 17, 2002). Published- see Bib.
89. Talk on my translation of Euripides' *Andromache* at 6th and Penn Theatre (August 25, 2002) to accompany the reading.
90. Talk on my *Medea, Queen of Colchester*, Sept. 9th at Sledgehammer Theater to accompany a reading of the play.
91. "Space, Time, and Silence: The Craft of Athol Fugard" Dublin, DCU, at a conference on South African Theatre, fall, 2002.
92. "Three Queens, Hecuba, Alcestis and Medea: Translations or Versions," Trinity College Dublin for Faculty, Theatre department and Classicists (different talks), 2003.
93. Talk for the McDonald Center, Scripps Hospitals, "A Life with Meaning," Feb. 19th, 2003.
94. "Rebel Women in Greek Tragedy and the Work of Brendan Kennelly," Keynote speech at Trinity, Dublin for international conference on "Rebel Women," accompanying Spyros Mercouri's exhibition at Dublin Castle, March 7, 2003; talk also given at Sofia, Bulgaria. (To be published, 2005).
95. Various talks at Sixth at Penn to accompany performances of *Children of Heracles*, 2003.
96. Various talks at Sledgehammer to accompany performances of *Medea, Queen of Colchester*, 2003.
97. Various talks at Sledgehammer to accompany *Ally Way* reading, and my translations of Euripides' *Alcestis*, *Medea* and Sophocles' *Electra*, 2003.
98. Talk following my translation of Euripides' *Children of Heracles* for production and schools (Performed by Sixth at Penn July 17th – August 20, 2003)
99. Talk following my translation of Euripides' *Medea*, reading at Sledgehammer, August, 2003

100. Talk following my Translation of Euripides' *Alcestis*, reading at Sledgehammer, 2003.
101. Various talks following my translation of Sophocles' *Oedipus Tyrannus* at Sixth at Penn Theatre, 2003.
102. Various talks following my translation of Sophocles' *Oedipus at Colonus* at Sixth at Penn Theatre, 2004.
103. Talk following Athol Fugard's *Road to Mecca* at Sixth at Penn Theatre, 2004.
104. Talk for *Frontiers in Medicine*: "Substance Abuse and the Path to Recovery," San Diego Marriott, May 20, 2004.
105. Talks following my version of Euripides' *Alcestis, The Ally Way*, 6th at Penn Theatre, San Diego, 2004.
106. Talks following my translation of *Hecuba*, 6th at Penn Theatre, San Diego, 2004.
107. Keynote Lecture for The Thomas Davis Lecture Series: Ireland's Radio/Television (Eircom), "Ancient Republics and Other Political Dreams." Published 2005.
107. Remarks for Alumnae Scholars at Chicago Latin School, 2005.
108. Talks following the production of my translation of *Antigone*, 2005.
109. "Dionysus Strikes Back: Politics in Greek Tragedy," Annual Burnett Seminar at San Diego State University (Monday, April 25, 2005).
110. "Thoroughly Modern Medea," Gail A. Burnett Lecture in Classics at San Diego State University (Monday, April 25, 2005).
(Published – see Bib)
111. Interview for Greek Radio/Television on the Value of Ancient Greek Drama, and the Ancient Greek Language (Spring, 2005).
112. Talk for Friends of Classics, San Diego State University, on Sophocles' *Ajax*, 2006.
113. Various talks following performance of my translation of *Ajax*, 2006.
114. "The Future of Greek Tragedy," Panel Discussion in Honour of and including Dr. Marianne McDonald, with Seamus Heaney, Marina Carr, Brendan Kennelly, Athol Fugard and Conall Morrison, including presentation of Festschrift: *Rebel Women*,

Staging Greek Tragedy Today, eds. John Dillon and S.E. Wilmer, Trinity College (Dublin, Ireland) at the Samuel Beckett Theatre (April 10, 2006).

115. "The Return of the Myth: Athol Fugard and the Classics," Keynote speech in honor of Margaret Mezzabotta, followed by Presentation of *Medea: the Beginning* and *Jason: The End*, with Athol Fugard, University of Cape Town, Cape Town, South Africa (April 21, 2006).
116. "The Return of the Myth: Athol Fugard and the Classics," University of Stellenbosch, Stellenbosch, South Africa (April 24, 2006).
117. "The Return of the Myth: Athol Fugard and the Classics," with Athol Fugard's "Jason: The End," Oxford University (Oxford, England), Magdalen College Auditorium (June, 2006).
118. Various talks following performance of my translation of *Iphigenia at Aulis* (July-August, 2006). 6th at Penn Theatre.
119. Various talks following performance of my translation of *Bacchae* (November-December 2006). 6th at Penn Theatre.
120. Various talks following performance of my translation with J. Michael Walton of Aeschylus' *Oresteia* (April 5-May 13, 2007). 6th at Penn Theatre.
121. Pre-talk for *Oresteia* about fifty of the Greek Classical Society, (April 14, 2007).
122. *A Symposium: Theatre and War*, presented by Friends of Classics of San Diego State University (May 5, 2007).
123. Various talks following performance of my play, *The Last Class* at 6th at Penn Theatre (2007).
124. Readings of and talkbacks for my translation of Euripides' *Medea* at the Experimental Theatre at San Diego State, Sat. July 21 and Sat. July 28, 2007.
125. Consulted with North Coast Repertory Theatre on their production of *Rashomon*, giving background, July-August, 2007.
126. A panel on *Theatre and War*, including dramatic presentations, organized by Jenni Prisk, president and founder of Voices of Women (VOW), September 18, 2007, 7:00-9:00 PM, Institute for Peace and Justice at University of San Diego.
127. Reading of my plays and translations at the Hillcrest Book and Literacy Fair on June 10th, as part of the Resilience of the Spirit: Human Rights Festival, 2007.

128. Talks about the play and my translation of Euripides' *Medea* at 6th at Penn, Oct. 11- Nov. 11, 2007.
129. Talks about the play and my translation of Aristophanes' *Frogs*, The Theatre, at The Ark, Nov. 1-18 2007.
130. Conference on Asian Theatre, UCI, Jan. 26-27, 2008.
131. Talk to open new International Institute: Centre for the Reception of Greece and Rome at Royal Holloway, University of London. My talk: "*Black Antigone and Gay Oedipus: Postcolonial Legacies*," May 28th, 2008.
132. Talkbacks for *Helen*, performance from July 10th- August 2, 2008.
133. Co-Chair of 25th Annual Living Legacy Award Ceremony, Women's International Center (fall, 2008).
134. Jan. 23, 2009, Talkback following Ion's *Trojan Women* (my translation) in San Diego.
135. Feb. 8th, 2009, talk on my translation of Euripides' *Bacchae* at Irvine for people working on Mihai Maniutiu's production of it at the Claire Trevor Theatre.
136. March 4th, 2009, talk on Sophocles' *Oedipus Tyrannus* (my translation) and also Stravinsky's *Oedipus Rex* for La Jolla Symphony and Chorus.
137. Talk on "Euripides the Humanist" for The Humanist Fellowship of San Diego, Sunday, April 19th, 2009, 2:00 PM in the Wangenheim Room, San Diego Central Library.
138. Talks following Performances of *The Phoenician Women* in May, 2009 at The Theatre, Inc. San Diego.
139. Talks following Performances of *Fires in Heaven: For Those Who Believe in Miracles*, October 2009.
140. Talks following Performances of Euripides' *Orestes*, Feb.-March 2010.
141. Talk at opening of Sharp McDonald Center, fall, 2011.
142. Talk following performance of reading of my *A Taste for Blood*, Oct. 31, 2011, North Coast Repertory Theatre.
143. Celebrity Sonnet Presentations (Shakespeare), July 11, 2011.

144. Talk before performance of my translation of Euripides' *Medea*, Intrepid Shakespeare, Dec. 12, 2011.
145. Talk in Pat Ledden distinguished faculty series for faculty, at Faculty Club, 12:00 Nov. 5, 2012. Talk was on "Greek Tragedy and Democracy," just before elections.
146. Talk in Pat Ledden distinguished faculty series for faculty, at Faculty Club on James Joyce, June 16 (Bloomsday), 2015.

E. BOARD APPOINTMENTS/MEMBERSHIPS/ UNIVERSITY AND COMMUNITY SERVICE (See also section D)

1. Founded with Joachim Seyppel and Michael Krüger, *Die Diagonale, Journal for Literature and Criticism*, 1966.
2. Board of La Jolla Country Day School, 1971-73.
3. Founded *Thesaurus Linguae Graecae* Project (at UCI Irvine: Greek literature in the computer data bank), 1972.
4. National Board of Advisors to American Biographical Institute, 1982-84.
5. Board of Centrum, 1982-84.
6. Board of Hellenic University Club, 1982-84.
7. Foundation Board of Scripps Hospital, Head of Science, Medicine and Health Lecture Series, 1982-88.
8. Governing Board of TLG Project, University of California, Irvine, 1982-1998.
9. Founded McDonald Center (Treatment of Alcohol and Substance Abuse) – Scripps Memorial Hospital. La Jolla, 1984.
10. Board McDonald Center, 1984-present.
11. International President, Women's International Center, 1984- present.
12. Distinguished Membership on the Board of Overseers, University of California, San Diego, 1984-89.
13. Board of American College of Greece, 1984-90.
14. La Jolla Playhouse Board 1984-86.
15. Board of U.C.S.D. Cancer Center, 1984-86.

16. President, U.C.S.D. Friends of Music, 1984-86.
17. 25th Anniversary Planning Committee for U.C.S.D., 1984.
18. Established Hajime Mori Chair for Japanese Studies, U.C.S.D., 1985.
19. U.C.S.D. Friends of the Library, 1985-90.
20. San Diego Woman's Newspaper, 1985-88.
21. Board of Overseers, U.C.S.D., 1985-98.
22. American School of Classical Studies at Athens, 1986-2002.
23. Founder and President, Greek Language Foundation: *Thisauros tis Hellenikis Glossis* (expansion of the Greek computer data bank), 1987-1996.
24. President, Society for the Preservation of the Greek Heritage, 1990-96; Chairman, 1996-1997.
25. Library of America, 1990-93.
26. Editorial board of *Raritan*, 1990–2000.
27. Sledgehammer Theatre, 1999-2004.
28. Founded *Thesaurus Linguarum Hiberniae* Project (With Royal Irish Academy in Dublin: to put Gaelic texts into a computer data bank) 1991. On Advisory Board 1991-96.
29. Editorial board *TheatreForum* 1991-94; Advisory board, 1994- present.
30. Editorial board *Didaskalia* 1994-present.
31. American Ireland Fund, 1994-present.
32. Member Royal Irish Academy 1994-present.
33. President, *Desmi*, Center for Research and Practical Realization of Ancient Greek Drama, Athens, 1995-present.
34. Opening of house in Athens for the *THEG (Thisauros tis Ellinikis Glossis)* Project, September, 1995.
35. Dean's Committee for the Humanities, 1996-2001.

36. Onassis International Prize for best play, 1996-1997: selected as judge for the United States.
37. Exile's Summer Theatre Program 1996-1998, based in Cork Ireland, member of staff.
38. Chair: Fundraising and Publicity for Planning Committee for "Black Women Writers and the High Art of Afro-American Letters" Conference. May 15-17, 1998.
39. Member, Advisory Council for San Diego Performing Arts League, 1998.
40. Talks at Rancho Santa Fe School to grade school students on mythology, 1997-98.
41. Dissertation committees, exams for University of California, M.A. and Ph.D. degrees: Nakissa Etemad (M.A., UCSD Theatre, 1997); Andrea Watson (M.A., Theatre, 1998); (Ph.D., Theatre, 1998); Scott Stein M.A., Theatre, 1999; Abbie Cory (Ph.D. UCSD Literature, 1998); Kristi Wilson (Ph.D., UCSD Literature, 1999); University of Ulster: Ella O' Dwyer (Ph.D., English, 1998); University College Dublin: Kelly Younger. *Dionysus in Ireland: The Greening of Greek Tragedy* (Ph.D. Drama Studies Center, 1999).
42. Representative from UCSD on Ph.D. committee for Classics (Riverside, UCI, and UCSD, 1998-9).
43. Representative with others on Ph.D. committee for Theatre (UCSD and UCI, 1998-9).
44. Two hour seminar for students from Sam Diego Jewish Academy in La Jolla on Ancient Greek Theatre, Dance and Music, Spring 1999.
45. "Interview with Seamus Heaney." La Jolla; UCSD TV Archives, Feb. 199
46. Taught a seven week course at University of Cork with Athol Fugard on "Fugard's Women" and "Antigones: Sophocles and Others." (See D. 65) (July, 1999).
47. Taught a ten week course on "Cool Classics and Irish Fire: Irish Playwrights and Greek Tragedy" at University College Dublin, Fulbright Grant. (See D. 69).
48. Member of two committees at the American Philological Association, one on performance and one on research projects (1998-2002).
49. Advisor to Spyros Mercouris (Greece) with a project to computerize ancient Greek theatres. (1999-present).

50. Advisor to both *Thesaurus Linguae Graecae* and *Thesaurus Linguae Hibernicae* (two computer projects, one at UCI and one in Ireland), two projects I founded, 1999-2004.
51. Dissertation/Doctoral Chair: Christopher Berchild, 2001-03 “Staging Dublin: Representations of Urban Space in Contemporary Irish Drama and Performance.”
52. Dissertation/Doctoral Committee: Carla Kirkwood, 2001-2008.
53. Chair of Dissertation/Doctoral Committee: Kate Booth, 2001- 2007.
54. Dissertation Doctoral Committee: Virginie Magnat, 2001-03.
55. Dissertation/Doctoral Committee: Antonia Glenn, 2002-5.
56. Writing letters for faculty for promotions, recommendations for jobs.
57. Writing letters for students.
58. Member of committee to review the Visual Arts Program, UCSD, 2001-2002.
59. Dissertation/Doctoral Chair: Colette Kavanaugh, Pacifica Graduate Institute 2002-5. “Between Ebb and Flow: Ireland’s Legacy of Liminality.”
60. Advising Eric Bowling for his production of the *Oresteia*, 2002- 2003.
61. Teaching a fall course with Athol Fugard at Trinity College, Dublin on “Modern Versions of Ancient Greek Tragedy,” 2002.
62. Teaching a fall course with Athol Fugard at University College Dublin on “Irish Versions of Ancient Greek Tragedy,” 2002.
63. American Philological Association Development Committee, 2002-3.
64. American Philological Association Research Committee, 2002-.
65. Dissertation/doctoral committee for John Vella, 2002-2003: “Nature, Reason and *Philia* in Euripidean Drama.”
66. Teaching a spring and fall course with grad student Antonia Nakano Glenn: “Films: Myths, Mysteries and The Samurai Code,” 2003.
67. Dissertation/doctoral committee for Paul Backer, 2003-2009.
68. Teaching a fall course for ICL on Mythology and Opera. 2003.

69. Advisory committee for McDonald Center to combat alcoholism and drug abuse, 2003-
70. Board appointment for AART, Asian American Repertory Theatre, 2003-2004.
71. Outreach Prize Committee for American Philological Association, 2003.
72. Chair of Dissertation/Doctoral committee for Summer Neilson Moshy, 2003-2008.
73. Chair of Dissertation/Doctoral committee for Heather Donahoe LaForge, 2004-
74. Writing evaluation for Nursing Staff for Scripps Memorial Hospitals so that they could become members of the Magnet system, 2004.
75. Evaluation for Government of Ireland Senior Research Fellowships in the Humanities and Social Science of a project, 2004.
76. Chair of Dissertation/Doctoral committee for Greg Ungar, 2005-2007.
77. Chair of Dissertation/Doctoral committee for Michael Jaros, 2005-2008.
78. Writing for a program and giving a talk about wine for a sale of wines that benefit Scripps Memorial Hospitals, 2005.
79. "Dionysus Strikes Back: Politics in Greek Tragedy," Annual Burnett Seminar at San Diego State University (Monday, April 25, 2005).
80. "Thoroughly Modern Medea," Gail A. Burnett Lecture in Classics at San Diego State University (Monday, April 25, 2005). Published.
81. Offering lectures to invited student Groups who saw my translation of Sophocles' *Antigone* (2005) at 6th at Penn Theatre.
82. June 10th lecture on "Does Greek Tragedy Speak to Women" for ICL, 2005.
83. Chair of Dissertation/Doctoral committee for Cipriana Petre, 2005-2008.
84. Chair of Dissertation/Doctoral committee for Karen O'Brien, 2006-2009.
85. E-seminar discussant of 'The experience of the rehearsal room in academia' by Jane Montgomery Griffiths, run by Open University, March, 2006 (C.A.Gillespie@open.ac.uk).
86. On Dissertation/Doctoral committee for Rebecca Johannsen 2006-2010.

87. Offering lectures to invited student Groups, and community groups, who saw my translation of Euripides' *Iphigenia at Aulis* (July, 2006) at 6th at Penn Theatre.
88. Program notes for Bertolt Brecht's adaptation of Sophocles' *Antigone* Wrigley Theatre, Chicago, Illinois (10-13 October, 2006).
89. Mentoring students in an outreach program called Next Step at UCSD (2006).
90. Consulting on production of Timberlake Wertenbaker's *The Love of the Nightingale* at Mandell Weiss Forum Theatre, UCSD, (November, 2006).
91. On the doctoral committee for Fan Liao, 2006-2012.
92. On doctoral committee for Taehyung Kim, 2006-2009. Dissertation published 2010.
93. Offering lectures to invited student Groups, and community groups (studying Greek Classics) who saw my translation of Euripides' *Bacchae* (Nov. –Dec. 2006) at 6th at Penn Theatre.
94. Vetting work for Oxford University Press, Cambridge University Press, *New Hibernian Review* and *Didaskalia* (2006-)
95. Taking over Class in dramaturgy for Jim Carmody who was recovering from surgery on Monday, March 5, 2007.
96. Pre-talk for *Oresteia* to about 50 people of the Greek Classical Society, April 14, 2007.
97. Various talks following performance of my translation with J. Michael Walton of Aeschylus' *Oresteia* (April 5-May 13, 2007). 6th at Penn Theatre.
98. Talk on Aristophanes' *Frogs* for a literary club group, San Diego State, April, 2007.
99. Selected from our faculty to review national programs in theatre 2007: NRC Assessment: NRCAssessment@mathematica-mpr.com
100. *A Symposium: Theatre and War*, presented by Friends of Classics of San Diego State University (May 5, 2007), also developed and organized by Voices of Women (VOW) in September 2007 at the Joan Kroc Institute for Peace and Justice at USD.
101. Talkbacks after my play, *The Last Class* (6th at Penn, Hillcrest), May-June 2007. The play that I wrote and directed is part of the Resilience of the Spirit: Human Rights Festival, 2007.

102. Co-Chair of 24th Annual Living Legacy Award Ceremony, Women's International Center (May 26, 2007).
103. Reading of my plays and translations at the Hillcrest Book and Literacy Fair on June 10th, as part of the Resilience of the Spirit: Human Rights Festival, 2007.
104. Talks about the play and my translation of Euripides' *Medea* at 6th at Penn, Oct. 11-Nov. 11, 2007.
105. Talks about the play and my translation with J. Michael Walton of Aristophanes' *Frogs*, The Theatre, at The Ark, Nov. 1-18 2007.
106. Consulted with North Coast Repertory Theatre on their production of *Roshomon*, giving background, July-August, 2007.
107. Conference on Asian Theatre, UCI, Jan. 26-27, 2008.
108. Co-Chair of 25th Annual Living Legacy Award Ceremony, Women's International Center (March 8, 2008).
109. Talks to Hellenic Society on Euripides' *Helen*, and Euripides' plays, March 21, 2008.
110. Contribution to an e-seminar on "Sappho on Stage" by Jane Montgomery Griffiths, March 2008, contact C.A. Gillespie (C.A.Gillespie@open.ac.uk).
111. Talk to open new International Institute: Centre for the Reception of Greece and Rome at Royal Holloway, University of London. My talk: "*Black Antigone and Gay Oedipus: Postcolonial Dramatic Legacies in South Africa*," May 28th, 2008.
112. Giving advice to a High School Student in Vanguard High School in Ocala Florida about how to stage Greek tragedy.
113. Vetting work for Oxford University Press, Cambridge University Press, *New Hibernian Review* and *Didaskalia* (2006-)
114. Panel at UCSD to welcome incoming students, talk and Q & A, Sept. 18th, 2008, Solis Hall.
115. Academic Senate 2008-2010.
116. Academic Council 2008-2010.
117. Talk about *Bacchae* at UCI for performance in Feb. 2009.

118. Panel on Stravinsky's *Oedipus Rex* for La Jolla Symphony and Chorus in their Informance series, March 4, 2009 (Mandeville Hall, UCSD).
119. Vetting work for grants in Ireland: IRCHSS (Irish Research Council for the Humanities and Social Sciences) postdocs, March, 2009.
120. Chair of dissertation committee for Heather Ramey, 2009-2014.
121. Gave a talk on *Oedipus* to undergrads October, 2009 (For Emily Roxworthy's course).
122. Headed a panel at San Diego Repertory Theatre, Sam's Salon: "Sympathy for the Devil: the Good, the Bad and the Wicked (in Irish lore)", before a performance of Conor McPherson's *The Seafarer*, Dec. 3, 7:00, 2009.
123. Committee on Committees, 2010-2011.
124. Chancellor's Naming Committee 2010-
125. Teaching at Osher Institute, UCSD, Fall, 2010.
126. Talk on the McDonald Center for the Rotary Club in Rancho Santa Fe, Aug. 2, 2010.
127. Talk about Fugard's *Road to Mecca* with the director Todd Salovey at San Diego Repertory Theatre, Sept. 26, 2010.
128. Advisory Board for TCD Classics Journal 2010-
128. Academic Assembly 2010-2011.
129. COPE Committee: Committee on Extended Studies and Public Service, 2010-2011.
130. UC multicampus research group (MRG) in Irish studies for 2010-2011. TOPIC: "The Cultural Ramifications of Ireland's Economic Boom and Crisis."
131. Presentation of the Eric Bowling award at Graduation, Spring, 2011.
132. Vetting a book for Oxford University Press, Spring, 2011.
133. Vetting submissions for a panel on music at the American Philological Association, Spring, 2011.
134. On doctoral committee for Li-wen Wang, Fall, 2011-2013.
135. On doctoral committee for Lily Kelting, fall, 2011-2014.

136. Academic Senate 2011-2013.
137. Academic Council 2011-2012.
138. Talk following my *A Taste for Blood* at North Coast Repertory Theatre, fall, 2011.
139. Hosting yearly meetings of the joint Theatre Ph.D. program with graduate students and faculty, 2011-2012.
140. Co-chaired *Women's International Living Legacy Awards*, spring 2012.
141. As Academic Council Member, Interviewing Candidates for Vice-Chancellor for Diversity.
142. Many letters of recommendation for students and for faculty promotion.
143. Giving Eric Bowling Award at Graduation, June, 2012.
144. Talk following reading of my play *Peace*, at Moxie Theatre, January 14, 2013.
145. Giving Eric Bowling Award at Graduation, June 2013.
146. Head Dissertation Committee for Jason Dorwart, 2014.
147. Head Dissertation Committee for Bryan White. 2014.
148. On Dissertation Committee for Jon Reimer, 2016.
149. Head Dissertation Committee for Kristen Tregar, 2016.

F. AWARDS / HONORS

1. Ellen Browning Scripps Humanitarian Award, January, 1975.
2. International Who's Who in Education, 1979.
3. Community Leaders of America, 1979-80.
4. Distinguished Achievement – World Who's Who of Women, 1980.
5. Dictionary of International Biography, 1980.
6. Distinguished Service Award by University of California, Irvine, June, 1982.

7. Philanthropist of the Year, March, 1985.
8. Headliner of 1985, San Diego Press Club, April, 1985.
9. Women of Dedication, Salvation Army, March, 1986.
10. Living Legacy, Women's International Center, 1986.
11. Honoree by National Conference of Christians and Jews, 1986.
12. University of California, Irvine Medal, 1987, for founding the *Thesaurus Linguae Graecae*, a Computerized Thesaurus for the Greek Language.
13. Won Third Prize in Midwest Poetry Center Contest, 1987.
14. Honorary Doctorate, American College of Greece, June, 1988.
15. Awarded house in Greece for *Thisauros tis Ellinikis Glossis* Project, 1988.
16. Honored by AHEPA- Woman of the Year, 1988.
17. Awarded Bravissimo Gold Medal as a Patron of the San Diego Opera, 1990.
18. Honored by the San Diego Regional Conference for Women – Woman of Distinction, 1990.
19. Woman of the Year, American Biographical Association, April, 1990.
20. Gold Medal, Society for the Internationalization of the Greek Language, 1990.
21. Nastar finalist, skiing, May, 1990.
22. Honorary Doctorate from the Archeological University of Athens, January, 1991.
23. Gold Medal from the Mayor of Athens, January, 1991.
24. Gold Medal from the Mayor of Piraeus, January, 1991.
25. Axios: Woman of the Year, October, 1991.
26. Award from *Desmoi*, September, 1992.
27. Order of AHEPA Academy of Achievement Award, October, 1992.
28. American Biographical Institute: Most Admired Woman of the Decade and International Honors Cup, November, 1992

29. *Hypatia* Award for Achievement from the Hellenic Association of University Women, March, 1993 (with Melina Mercouri).
30. International Order of Merit, April, 1993.
31. University of California, San Diego: *Civis Universitatis* Award, June, 1993.
32. European Cultural Centre of Delphi: Woman of Delphi Award, August, 1993.
33. Member, Royal Irish Academy, 1994.
34. Doctor of Letters *honoris causa*, University of Athens, January, 1994.
35. American Ireland Fund Heritage Award, February, 1994.
36. Award from the Aristotle University of Thessaloniki for Contribution to Greek Letters, February, 1994.
37. Mirabella Magazine, "Mirabella Readers' Choice: 1000 Women for the Nineties," February, 1994.
38. Volunteer of the Year, Women's International Center, March, 1994.
39. Greece's Order of the Phoenix, (Commander), from the Prime Minister Papandreou, April 4, 1994.
40. Doctor of Letters *honoris causa*, University of Dublin, July 8, 1994.
41. Honorary citizen of Delphi, August 24, 1995.
42. Gold medal of the *Amphiktuonon* of Delphi, 1995.
43. Award from European Cultural Center of Delphi, 1995.
44. Women Who Mean Business, *San Diego Business Journal*, Education Award, 1995.
45. Hellenic Cultural Society: Alexander the Great Award, including citations from the U.S. Congress, and the California Senate, 1995.
46. Volunteer of the Decade, Women's International Center, March 9, 1996.
47. Gold Star Award from San Diego Arts League, April, 1997.

48. Doctor of Letters *honoris causa* from the University of Thessalonika, December, 1997.
49. *Eschilo d'Oro* ("Golden Aeschylus") award from the Istituto Nazionale del Dramma Antico, Siracusa, Sicily, May, 1998.
50. Women Who Mean Business, *San Diego Business Journal*: Fine Arts Award, Fall, 1998.
51. Fulbright for teaching at University College Dublin, Fall, 1999.
52. Ellis Island Award for distinguished achievements as an American (along with Hilary Clinton), New York, Spring, 1999.
53. 75th Anniversary Spirit of Scripps Award, Fall, 1999.
54. American Philological Association's Medal for Distinguished Service in recognition of outstanding contributions to scholarship and extraordinary service to the profession, Dec. 29, 1999.
55. American Hellenic Council Award, May, 2000.
56. KPBS Patté Award for Theatre Excellence, February, 2001.
57. Distinguished Alumni & Friends Leadership Award from the University of California, Irvine, June, 2001.
58. Honorary Doctorate, *honoris causa* from the National University of Ireland, June, 2001.
59. Member 2000 Outstanding Scholars of the 21st Century, International Biographical Centre, Cambridge, England.
60. Visiting Scholar, New York University, 2001-2.
61. Outstanding achievement as an Alumnus, Lauds and Laurels, University of California, Irvine, June, 2002.
62. Companion of Honour, *Defensor Elegentiae*, International Biographical Centre, Cambridge, England, 2003
63. Living Legends, International biographical Centre, Cambridge, England, 2003.
64. Award "For Perpetuating the Greek Language," The Hellenic Cultural Society of San Diego, March 9, 2003.

65. *Children of Heracles*, CRITIC'S PICK, *San Diego Union-Tribune*, July, 2003.
66. "Women Who Make Theatre Happen" Award, Sledgehammer Theatre, August 23, 2003.
67. "It Takes a Community" Award, (For McDonald Center), New Path, and Mental Health Association, September 6, 2003.
68. 7th Annual KPBS Patté Awards: Special Citation for "Old Plays, New Productions" 2004.
69. *Egeria* Award, Women's International Center, 2004.
70. Billie Award for "Artist of the Year" (2004) from *San Diego Playbill* (Fourth Annual) for her plays *Children of Heracles*, *Medea*, *Queen of Colchester*, *Oedipus Tyrannus* and *Oedipus at Colonus*,
71. The Hope and History Award, American Ireland Funds, 2004.
72. Award from Common Ground Theatre, 2004.
73. Award from San Diego Shakespeare Society, 2005.
74. Compassion Award, from Women's International Society, 2005.
75. Tribute from the International Organization for the Transmission of the Greek Language (Athens: D.E.D.A.E.O), 2005.
76. Promoted to Deputy Director General of the IBC (International Biographical Association, and Lifetime Achievement Award, cited in *Living Legends*, dedicated to Professor Marianne McDonald, Cambridge, England, 2005.
77. Beacon of Light Award "in recognition of her dedication to restoring hope, health and happiness to those who walk through our doors" from Scripps McDonald Center, 2005.
78. Outreach Prize from the American Philological Association, Jan. 2006.
79. The San Diego Critics Circle 2005 Craig Noel Awards for Theatre Excellence (Jan. 2006), Outstanding New Play: Marianne McDonald's ...*and then he met a woodcutter*.
80. 2006 KPBS Patté Award for Theatre Excellence.
81. Entry in Cambridge Blue Book for an Outstanding Contribution in the Field of Theatre and Classics (March 3, 2006).

82. Presentation of Festschrift: *Rebel Women, Staging Greek Tragedy Today*, eds. John Dillon and S.E. Wilmer, Trinity College (Dublin, Ireland) at the Samuel Beckett Theatre (April 10, 2006) (See D 114).
83. Tribute from AART, Asian American Repertory Theatre (October 8, 2006), presented by Pat Launer (KPBS).
84. Induction into San Diego Women's Hall of Fame, March 29th, 2008.
85. "Sustaining Light Award" from Common Ground Theatre (June 14, 2008).
86. *Homo Hellenicus* award from Delphi, Greece, July, 2010.
87. Hellenic Society *Anthousa* award, San Diego, October, 2010.
88. Voices of Women (VOW) "Award of Distinction for Artistic Works" at their Beyond Borders Benefit, October 2010.
89. In 2011 Nieu Bethesda Theatre in South Africa named Marianne McDonald Theatre for work in staging productions there with mixed casts after the free election in 1994.
90. Donald N. Sharp Medal for Philanthropy, October, 2011.
91. As Co-Founder of Women's International Center for the 27th anniversary award ceremony, Spring 2012.
92. A New PATH (Parents for Addiction Treatment & Healing) "Path to Recovery" award, 2013.
93. "Women Who Move the City Award," San Diego Magazine 2013.
94. Marquis Who's Who:
Who's Who in America 2017-2018.
95. Marquis Who's Who: Marquis' Industry Leaders: a Who's Who of Preeminent Innovators and Achievers, 2017 Leaders.
96. Maverick Award, Women's International Center, 2017.
97. Dedication of *American Political Plays in the Age of Terrorism*, ed. Allan Havis (Methuen/Bloomsbury, 2019): "Dedication to a wonderful friend, scholar, and artist, Dr. Marianne McDonald, and former Yale Dean Dr. Robert Brustein, Who launched two vanguard regional American theatres: Yale Repertory and American Repertory Theatre at Harvard."

G. BIOGRAPHICAL LISTINGS

1. *Directory of American Scholars.*
2. *The World Who's Who of Women.*
3. *International Who's Who of Intellectuals.*
4. *Who's Who in American Education Personalities of America.*
5. *Men and Women of Distinction.*
6. *International Register of Profiles.*
7. *Community Leaders of America.*
8. *Two Thousand Notable Americans.*
9. *Registry of American Achievement.*
10. *International Book of Honor.*
11. *Directory of Distinguished Americans.*
12. *Dictionary of International Biography.*
13. *Who's Who of American Women.*
14. *Who's Who in the West.*
15. *One Thousand Great Americans*, International Biographical Centre, Cambridge England.
16. *Who's Who in the World*, 19th edition, 2002.
17. *Living Legends*, International Biographical Centre, Cambridge, England, 2005.
18. *Who's Who in Ireland: The Influential Irish, Incorporating 250 Leading Irish Americans*, 2006.
19. *Who's Who in America*, 61st edition, 2007.

H. PERFORMANCES OF MY TRANSLATIONS/ADAPTATIONS/PLAYS

1. My translation of Sophocles' *Antigone*, Cork, Ireland, Directed by Athol Fugard, July, 1999.
2. My translation of Sophocles' *Antigone*, Cork, Ireland, Directed by Donal Courtney, Donad Company, May, 2000.
3. My translation of Sophocles' *Antigone*, Directed by myself and Donal Courtney, Donad Company, Delphi, Greece, July, 2000 (International Festival).
4. My translation of Sophocles' *Antigone*, Directed by Donal Courtney, Donad Company, Vienna, Austria, August, 2000 (International Festival).
5. My adaptation of the Euripides' *Trojan Women* for Globe Theatres, San Diego, directed by Seret Scott, Sept. 9-Oct. 14, 2000.
6. Reading of my translation of *Andromache* (with Michael Walton) at 6th and Penn Theatre, San Diego, August 25th.
7. Reading of my *Medea, Queen of Colchester*, Directed by Kirsten Brandt, Sledgehammer, Sept. 9, 2002.
8. Performance of my and Michael Walton's translation of Euripides' *Andromache* by the Hellenic Cultural Society, Friday, September 27th, 2002. www.hellenic-culture.org.
9. *The Ally Way*, my version of Euripides' *Alcestis*, Reading directed by Seret Scott, New York, Nov. 25, 2002.
10. My translation of Sophocles' *Antigone* performed at the University of Little Rock, Arkansas, fall, 2002.
11. After Euripides, *Medea, Queen of Colchester* for Sledgehammer Theatre, San Diego, directed by Kristen Brandt, July, 2003.
12. Reading of my *Medea* by Grassroots Greeks at Sledgehammer Theatre, 2003.
13. My ten minute play...*and then he met a woodcutter* (a Noh type drama about life and death, and the survival of refugees) performed by Asian American Repertory Theatre, director George Ye, Saturday, April 26 at Playwrights Express, First Stage, Hollywood/Los Angeles, and at UCSD, Peterson Hall, May 13, 2003.
14. My translation of Euripides' *Children of Heracles* for 6th and Penn, San Diego, July 2003 (Reading was in April by Grassroots Greeks at 6th and Penn Theatre).
15. My translation of Euripides' *Children of Heracles* for Grossmont College, May 7th, by Grass Roots Greeks, 2003.

16. ...and then he met a woodcutter (a Noh type drama about life and death, and the survival of refugees) performed by Asian American Repertory Theatre, director George Ye, Tuesday, May 13, Peterson Hall, 108, University of California, San Diego, 2003.
17. My translation of Euripides' *Children of Heracles*, full performance by Sixth at Penn from July 18th –August 20th, 2003, directed by Delicia Turner Sonnenberg.
18. Reading of my translation of Euripides' *Alcestis* at Sledgehammer Theatre, 2003.
19. Reading of my translation with Michael Walton of Sophocles' *Electra* at Sledgehammer Theatre, 2003.
20. Reading of my translation of Euripides' *The Trojan Women*, Sledgehammer Theatre, 2003.
21. My translation of Sophocles' *Oedipus Tyrannus*, October 8-26th full performance at Sixth at Penn, 2003, directed by George Ye, 2003.
22. After Euripides, *Medea, Queen of Colchester*, full performance, Sledgehammer, August 24th- Oct. 12th 2003, directed by Kirsten Brandt.
23. My translation of Sophocles' *Oedipus at Colonus*, full performance, Sixth at Penn, April, 2004, directed by George Ye.
24. *FireStorm Flower*, dance and reading based on my ...and then he met a woodcutter, Sixth at Penn, April, 2004, directed by Charlene Penner.
25. My translation of Euripides' *Iphigenia at Aulis*, reading performed by VOW (Voices of Women) at Joan Kroc Center for Peace and Justice, USD, June 30, 2004, directed by Rosina Reynolds.
26. My version of Euripides' *Alcestis, The Ally Way*, at 6th at Penn Theatre, July 31-Sept. 1, 2004, directed by Robert Salerno.
27. My translation of Euripides' *Trojan Women*, fall, 2004, Australian National University, Canberra, Australia, directed by Cathie Clelland.
28. My translation of Euripides' *Hecuba*, Nov. 21-Dec. 21, 2004, directed by Esther Emery, Also performed by Grassroots Greeks, 2005.
29. My translation of Sophocles' *Antigone*, April 7-May 8, 2005, directed by Delicia Turner Sonnenberg at Sixth at Penn theatre.
30. My translation of Sophocles' *Antigone* at UCSD directed by

- Jeremiah LaFleur, spring 2005.
31. My translation of Sophocles' *Antigone* at Seevic College Benfleet, Essex, UK) by Julian Hutton, June 22-24, 2005.
 32. *...and then he met a woodcutter*, directed by George Ye at Cygnet Theatre, July, 2005.
 33. Sophocles' *Ajax*, directed by Forrest Aylsworth at 6th at Penn Theatre, Jan-Feb., 2006.
 34. *Medea: The Beginning* and *Jason: The End* (with Athol Fugard) at Bewleys, Dublin, Ireland (April 12, 2006).
 35. *Medea: The Beginning* and *Jason: The End* (With Athol Fugard) University of Cape Town, Cape Town, South Africa (April 21, 2006), See D 115.
 36. My translation of Euripides' *Iphigenia at Aulis*, directed by Douglas Lay at 6th at Penn Theatre, July-August, 2006.
 37. *Medea: The Beginning* and *Jason: The End* (With Athol Fugard) to benefit 6th at Penn Theatre, August 27, 2006.
 38. My translation of Euripides' *Bacchae*, directed by Douglas Lay at 6th at Penn Theatre, November 24-December 23, 2006.
 39. Performance of my translation of *Antigone*, *Oedipus Tyrannus*, and *Oedipus at Colonus* at Gaiety School of Acting directed by Donal Courtney (2006), Dublin, Ireland.
 40. Performance of my translation of *Oedipus at Colonus* by The Performance Theatre Company at the Smock Alley Theatre, Dublin, Ireland (2007).
 41. Reading by professional actors of my translation of Seneca's *Thyestes* by Vox Nova on the Lyceum stage, San Diego Repertory Theatre, January 15, 2007 (Directed by Ashley Adams).
 42. Aeschylus' *Oresteia* directed by Douglas Lay, 6th at Penn Theatre, April 5-May 13, 2007.
 43. My *The Last Class* that I directed at 6th at Penn Theatre, May 25-June 18th, 2007.

44. My reading of excerpts from my works for the Hillcrest Book Literacy Fair, June 10th, 2007.
45. Consultation with director and actors at North Coast Repertory Theatre giving them background about *Rashomon*, June 14, 2007.
46. Concert of my libretto for Myron Fink's opera, *Trojan Women*, 2007.
46. Talks about the play and my translation of Euripides' *Medea* to actors and after the reading by Grassroots Greeks, July 16th, 21st, and 28th at San Diego State Theatre complex.
47. My translation of Euripides' *Medea*, directed by Ruff Yeager at 6th at Penn, Oct. 11-Nov. 11, 2007.
48. My translation of Aristophanes' *Frogs*, Directed by Douglas Lay, The Theatre, at The Ark, Nov. 1-18 2007.
49. My translation of Sophocles *Oedipus Tyrannus* by The Experimental Theatre Club, Tuesday-Saturday, December, 2007 at Brigham Young University, The Little Theatre of the Joseph F. Smith Building, Provo, Utah.
50. My translation of Euripides' *Helen*, directed by Douglas Lay, The Theatre, Inc. July, and Nov-Dec. 2008.
51. My translation of Aeschylus' *Prometheus Bound* and Euripides' *Cyclops*, directed by Douglas Lay, The Theatre, Inc. Nov. 7-December 14,th 2008.
52. My translation of Euripides' *Trojan Women*, directed by Claudio Raygoza, Ion Theatre, January, 2009.
53. My translation of Euripides' *Bacchae*, directed by Mihai Manitiu, at the Claire Trevor Center for the Arts, Irvine, Feb. 2009.
54. My translation of Euripides' *Phoenician Women* by Douglas Lay, The Theatre Inc. San Diego, May 2009.
55. My original play, *Fires in Heaven: For Those Who Believe in Miracles*, Directed by Douglas Lay, The Theatre Inc., San Diego. Sept.-Oct. 2009.
56. Sophocles' *ANTIGONE*, translated by Marianne McDonald: three performances at Croydon Sixth Form College on 25 - 26 November 2009.
57. Sophocles' *Antigone*, translated by Marianne McDonald, seven performances by Louisiana State University, Oct. 19-25, 2009.

58. Euripides' *Orestes*, translated by Marianne McDonald, and J. Michael Walton, directed by Douglas Lay, The Theatre Inc., Feb. 20th-March 21, 2010.
59. Aeschylus' *Seven Against Thebes*, translated by Marianne McDonald, directed by Charlie Oates, Mandell Weiss Forum Theatre, May 13-22, 2010.
60. Nevada Conservatory Theatre at UNLV, performances of *Trojan Women* by Euripides, adapted by Marianne McDonald, Directed by Ramey Cornell, April, 2011 in Las Vegas.

['The Trojan Women' addresses atrocities of war then and now - Entertainment / Neon - ReviewJournal.com*](#)

61. THE CLASSICAL GREEK THEATER FESTIVAL 2011: Anne Stewart Mark will direct a new production of *Iphigenia in Tauris*, rarely seen in performance, with original music by Ricklen Nobis, choreography by William Richardson and design by Spencer Brown. The Salt Lake City performances feature the premiere production of a new translation by Marianne McDonald and J. Michael Walton. *Iphigenia in Tauris* will open in Salt Lake City on Friday, September 16th, with a matinee at Westminster College at 5:00pm. Performances will continue at the Red Butte Garden Amphitheater on September 17-18 and 24-25 at 9:00 a.m. with tickets \$15/10/7. Performances will also take place in Provo at Brigham Young University's de Jong Concert Hall on Monday, September 19th at 5:00 p.m. and in Ogden at Weber State University's Wildcat Theater on Wednesday, September 28th, at 7:30 p.m. with additional venues elsewhere.
62. *A Taste for Blood*, reading performed at North Coast Repertory Theatre, Oct. 31, 2011. Original play by Marianne McDonald, with talkback.
63. Intrepid Shakespeare performed a reading of Euripides' *Medea*, translated by Marianne McDonald, Dec. 12, 2011, with talkback.
64. Performance of McDonald's translation of Seneca's *Phaedra*, April 28th, 2012 in Irvine for the California Classical Association of Southern California.
65. Performance of McDonald's translation of *Antigone* in Utah and Colorado, September 2012 at the Classical Greek Theatre Festival: Red Butte Garden Amphitheatre, Salt Lake City.
66. One Monologue with Others in We Are Theatre: Guerilla Girls on Tour, September 24, 2012, The Cherry Lane Theatre, New York City.
www.ggontour.com
67. *Peace*, original play, read at Moxie Theatre, San Diego, January 14, 2013, Directed by Patricia Elmore Costa.

68. *After Troy*, Scenario by Mihai Măniutiu, based on Euripides's *Hecuba*, translated by Marianne McDonald, Claire Trevor Theatre, University of California, Irvine, March 12 -17, 2013.
69. Sophocles's *Electra*, trans. Marianne McDonald and J. Michael Walton, Westminster College presents in Classical Greek Theatre Festival in several Utah Venues, Sept. 2015.
70. *Antigone*, Wilma Theatre (Pennsylvania), dir. Theodoros Terzopoulos, October 7- Nov. 8, 2015.
71. *Antigone*, Drama Studio, University of East Anglia, Nov. 5-7th, 2015.
72. Performance of my translation of *Prometheus Bound* in Braddock, The Hill District, Northside and Wilkinsburg, and Irma Freeman Center for the Imagination, Garfield, directed by Felicia Cooper. *Review* October 28, 2016, by Yvonne Hudson, Pittsburgh in the Round.
73. Performance of *Trojan Women*, Sept. 21, 2017 at Valley Vista High School 15550 North Parkview Place Surprise, Arizona 85374 directed by Nate Gayan.
74. *Classical Women: A Devised Piece*, Directed by Kristen Tregar, UCSD Arthur Wagner Theatre 2019: using my translations from *Agamemnon*, *Antigone*, *Hecuba*, *Lysistrata*, *Medea*, and *Trojan Women*.

I. VIDEO TAPES/CDs

1. With Yasuhiko Tohsaku, *Business Negotiations with the Japanese: A Practical Guide*. San Diego: Primavera Video Productions. April, 1985.
2. "Interview about Greek Thesaurus Project (TLG)," ERT, Athens, 1987.
3. "Interview with Melina Mercouri," Women's International Center Award, Athens, Greece, 1988.
4. "Interview with Dora Bakoyannis," Women's International Center Award, Athens, 1989.
5. "Interview on the Work of Theodoros Terzopoulos," Terzopoulos Archives, Athens, 1990.
6. "Interview with Seamus Heaney." La Jolla: UCSD TV Archives, February, 1999.

7. Video with Tania Kamal-Eldin of *Antigone* choruses and scenes from Irish History, Summer, 1999.
8. Interview with Athol Fugard, followed by a performance of my translation of *Antigone* which he directed in Ireland, 2001.
9. DVD of my interview with Athol Fugard, my recitation of a chorus and a performance of my translation of *Antigone* which he directed in Ireland, 2002.
10. "Heart of San Diego," Video (on my life and work), July, 2002.
11. Video of the 6th and Penn reading of my (and Michael Walton's) *Andromache* August 2002.
12. Video of Sledgehammer's reading of *Medea, Queen of Colchester*, Sept. 2002.
13. CD of my rap choruses for *Medea, Queen of Colchester*, 2003.
14. Video by Tania Kamal Eldin of reading of my translation of Euripides' *Medea, Queen of Colchester*, 2003.
15. Video by Tania Kamal Eldin of my ten-minute play ...and then he met a woodcutter performed at Playwrights' Express/FirstStage, Hollywood/Los Angeles, and at UCSD Peterson Hall, 2003.
16. Video by Tania Kamal Eldin of performance of my translation of Euripides' *The Children of Heracles*, 2003.
17. Video by Tania Kamal Eldin of reading of my translation of Euripides' *Alcestis* at Sledgehammer Theatre, 2003.
18. Video by Tania Kamal Eldin of my translation with Michael Walton of Sophocles' *Electra*, 2003.
19. Video by Tania Kamal Eldin of my translation of Euripides' *The Trojan Women*, Sledgehammer Theatre, 2003.
20. Video by Tania Kamal Eldin of the performance of *Medea, Queen of Colchester* at Sledgehammer Theatre, 2003.
21. DVD by Tania Kamal Eldin of the performance of *Oedipus Tyrannus*, 2003.
22. Video of me speaking on the McDonald Center, which I founded to combat drug and alcohol abuse, 2003.
23. DVD by Tania Kamal Eldin of performance of *Oedipus at Colonus*, 2004.

24. DVD by Tania Kamal Eldin of *FireStorm Flower*, based on my ...and then he met a woodcutter, 2004.
25. Video by Chuck Connors of reading of my translation of *Iphigenia at Aulis*, 2004, VOW (Voices of Women), Joan Kroc Center for Peace and Justice, USD.
26. DVD by Tania Kamal Eldin of performance of *The Ally Way*, 2004.
27. Video on me speaking about the *Thesaurus Linguae Graecae*, which I founded to record all of Greek Literature on a computer data base and make it available to all students, 2004.
28. DVD by Tania Kamal Eldin of performance of *Hecuba*, 2004, at 6th at Penn Theatre.
29. DVD by Tania Kamal Eldin of performance of *Antigone*, 2005, at 6th at Penn Theatre.
30. Video by Tania Kamal Eldin of performance of *Antigone* at UCSD, 2005.
31. CD of my Keynote Lecture for the Thomas Davis Lecture Series, Irelands Radio/Television (Eircom), 2005: Ancient Republics and Other Political Dreams,” to be published. CD available, by Jean-Pierre Prieur.
32. Video by Chuck Connors on my introductions at the Women’s International Center Living Legacy Awards, 2005.
33. Video by Trinity college of Panel given in my honour on The Future of Greek Tragedy (with Seamus Heaney et al, April 2006), see D 114.
34. DVD by Marie Louise O’Donnell of my Reading of *Medea: The Beginning and Jason: The End* (With Athol Fugard) at Bewleys, Dublin Ireland (April, 2006).
35. DVD by Tania Kamal Eldin of performance of my Translation of Euripides’ *Iphigenia at Aulis* at 6th at Penn Theatre, July-August, 2006.
36. DVD by Tania Kamal Eldin of performance of my translation of Euripides’ *Bacchae* at 6th at Penn Theatre, Nov.-Dec. 2006.
36. DVD by Tania Kamal Eldin of performance of my translation (with J. Michael Walton), of Aeschylus’ *Oresteia* at 6th at Penn Theatre, April-May, 2007.

37. Video by Tania Kamal Eldin of my play *The Last Class* that I directed and that starred Jenni Prisk at 6th at Penn Theatre, May-June, 2007 in Resilience of the Spirit, Human Rights Festival.
38. BBC Wales production called *Citizens*, based in part on my translation with J. Michael Walton of Euripides' *Andromache*, 2007.
39. DVD of Concert of my libretto for Myron Fink's opera on *Trojan Women*, 2007.
40. Video by Bridget Brigitte and J.P. Prieur of Euripides' *Medea* 6th at Penn Theatre, San Diego, October-November 2007.
41. Video by Bridget Brigitte and J.P. Prieur of Aristophanes' *Frogs*, by The Theatre, performed at The Ark, San Diego, November 2007.
42. DVD by Bridget Brigitte and J. P. Prieur of McDonald's Introduction to Amy Greenfield's *Rites of Passion* (Antigone) ,June, 2008.
43. DVD BY Bridget Brigitte and J. P. Prieur of Aeschylus' *Prometheus Bound*, Nov.-Dec. 2008. The Theatre, Inc.
44. DVD BY Bridget Brigitte and J. P. Prieur of Euripides' *Cyclops* Nov.-Dec. 2008. The Theatre, Inc.
45. DVD BY Bridget Brigitte and J. P. Prieur of Euripides' *Helen* revival. The Theatre, Inc. Nov.-Dec. 2008.
46. DVD by Bridget Brigitte and J. P. Prieur of *The Trojan Women*, Ion Theatre, Jan.-Feb. 2009.
47. DVD by UCI of Euripides' *Bacchae*, Claire Trevor Theatre, Irvine, Feb. 2009.
48. DVD by Bridget Brigitte and J. P. Prieur of Euripides' *Phoenician Women*, The Theatre Inc., May 2009.
49. DVD by Bridget Brigitte and J. P. Prieur of *Fires in Heaven: For Those Who Believe in Miracles*, The Theatre Inc., San Diego, Oct. 2009.
50. DVD by Bridget Brigitte and J. P. Prieur of Euripides' *Orestes*. The Theatre Inc., San Diego, Feb.-March, 2010.
51. DVD of *A Taste for Blood* by Dave Harville and Chuck Connors. Read at North Coast Repertory theatre. Oct. 31, 2011.

52. DVD of *Peace*, Read at Moxie Theatre, San Diego, January 14, 2013, by Bridget Brigitte and J. P. Prieur.

J. Languages

English, Greek, ancient and modern, Latin, French, German, Japanese, some Irish, Afrikaans, Italian, Chinese, Hebrew.

K. SELECT PUBLISHED ARTICLES ABOUT ME AND MY WORK

1. "Classics and Film Scholar Addresses University Club," *New California Hellenic Review* (Aug. 16, 1980).
2. "Richard Seaford, "Marianne McDonald: *A Semilemmatized Concordance to Euripides' Andromache*," review of the *Thesaurus Linguae Graecae*, *Classical Review* (1980): 133-34.
3. *Semilemmatized Concordances to Euripides' Alcestis, Cyclops, Andromache, and Medea*, by Marianne McDonald, reviewed by Paul Elbert, *Classical Philology*, Univ. of Chicago Press 76. 1 (Jan. 1981).
4. *Euripides in Cinema: The Heart Made Visible*, by Marianne McDonald, reviewed by John E. Rexine. Boston: *Hellenic Chronicle* (Jan. 17, 1985)
5. *Euripides in Cinema*, by Marianne McDonald. "Experiencing Euripides Through Film," by Fotine Z. Nicholas. *Weekly Review Proini* (Mar. 15, 1985).
6. "Marianne McDonald: Author, Scholar, Philhellene, Philanthropist, Mother, Leader...Is There Anything This Woman Can't Do?" *Proini Weekly Review* (Sept. 20, 1985).
7. "Philanthropist of Year Choice Felt She Owed Debt to Society," by Lew Scarr, *San Diego Union* (Nov. 25, 1985).
8. "Dr. Marianne McDonald: 'A Day, Even a Lifetime, Is Too Short'," by Julie Manganis, *The Hellenic Chronicle* (Jan. 2, 1986).
9. "The Women of Dedication," by Janet Sutter, *The San Diego Union* (Jan. 19, 1986).
10. "Leading Women to Receive Living Legacy Awards," *The San Diego Union* (Mar. 4, 1986).
11. "Up and Coming," by Nancy Scott Anderson, *The Tribune* (Mar. 6, 1986).

12. "Legacy Awards Are Presented," *The San Diego Union* (Mar. 8, 1986).
13. "Star-studded Banquet Salutes Living Legacies," by Nancy Scott Anderson, *The Tribune* (Mar. 10, 1986).
14. "Honoring McDonald," *Rancho Santa Fe Review* (Mar. 12, 1986)
15. "Marianne McDonald: A Gift for Living," by Nancy Shoeffler, *Ranch & Coast* (Spring 1986).
16. "For Contributions to Humankind," *San Diego Magazine* (May, 1986).
17. "Rancho Santa Fe Women Honored by Local, National Groups," *Rancho Santa Fe Times* (May 8, 1986).
18. "Marianne McDonald, Philanthropist of the Year," by Magna Stylianou, *The Greek American* (May 10, 1986).
19. "Modern Woman Incorporates Greek Classics in Today's Schema," by Lorin Hallinan, *Rancho Santa Fe Times* (May 14, 1986).
20. "Alumna's Devotion to Classics Is At the Root of TLG project." *UCI Journal* (Mar/Apr. 1987).
21. "Irish Woman Puts Ancients' Words on Computer Disks," by Pamela Little, *The Tribune* (1987).
22. "McDonald awarded UCI Medal for Greek databank project." *The Hellenic Chronicle* (July 8, 1987).
23. "Pomp and Pride," *UCI Journal* (Fall, 1987).
24. "They Give and They Get Involved," *Ranch & Coast* (Dec., 1987).
25. "Thesaurus Linguae Graecae: A Living Monument For the Ages," *The Hellenic Chronicle* (Apr. 28, 1988).
26. "Marianne McDonald Accepts Post as International President for WIC," *WIC* (Women's International Center) *Communiqué* (May, 1988).
27. "Plaques and Plaudits." *San Diego Magazine* (May 1988)
28. "Worthy Givers: Philanthropy Enhances Life," by Michael Scott-Blair, *The San Diego Union* (May 15, 1988).

29. "Area Scholar Wins Honors in Greece," *The San Diego Union* (June 14, 1988).
30. "Dr. M. McDonald Recipient of Honorary Degree from American College of Greece," *The Greek Sunday News* (June 14, 1988).
31. "Dr. Marianne McDonald to Receive Honorary Degree from American College of Greece," *The Hellenic Chronicle* (June 16, 1988).
32. "Marianne McDonald Receives Honorary Degree." *The Hellenic Journal* (June 23, 1988).
33. "Scholar Comfortable in the Boardroom," by Michael Scott-Blair, *The San Diego Union* (June 27, 1988).
34. "American College of Greece confers honorary degree on M. McDonald," *Hellenic Pilgrimage* (July 1, 1988).
35. "Legacy Awards Feature McDonald, Gage," *The Hellenic Chronicle* (March 30, 1989).
36. "60 Million Words Later, The *Thesaurus Linguae Graecae*: A classic case of perseverance," by Colleen Bentley-Adler, *UCI Journal* (May/June 1989).
37. "TLG: SPGH Trustee's Contribution to the Preservation of the Greek Heritage," *Newsletter for The Society For The Preservation Of The Greek Heritage* (Dec/Jan. 1989).
38. "Marianne McDonald: A Perspective in Praise," by Minas Savvas. *The Greek American* (Jan. 6, 1990).
39. "'Woman of Distinction' Winner Sets High Standard," *The Tribune* (Feb. 23, 1990).
40. "Marianne McDonald Named Woman of Achievement At San Diego Regional Conference For Women," *WIC (Women's International Center) Communiqué* (May 1990).
41. "San Diego Opera Salutes Marianne McDonald, Ph.D., Gold Medal Bravissimo Patron," *San Diego Opera Magazine* (Jan. 1991).
42. "Ancient Greece Enters Computer Age," by Paul Gordon, *Rancho Santa Fe Times* (Feb. 14, 1991).
43. "Athens Honors Professor Marianne McDonald," *The Hellenic Chronicle* (Feb. 14, 1991).

44. "Scholar Simplifies Study of Early Greek writing," by Scott LaFee, *The San Diego Union* (Apr. 14, 1991).
45. *Terms for Happiness in the Greek Language*, by Marianne McDonald, reviewed in *Athena* (Apr. 1991).
46. "Candidates Field Questions," *Rancho Santa Fe Review* (May 8, 1991).
47. "Candidates on Same Wavelength," by Lorine Flemons Wright, *Rancho Santa Fe Review* (May 22, 1991).
48. "Three Campaign for Two Seats on Association Board," by Paul Gordon, *Rancho Santa Fe Times* (May 23, 1991).
49. "Dr. Marianne McDonald, *Axios*, 'Woman of the Year'." *Axiologos* (Apr./June 1991).
50. "Dr. Marianne McDonald, *Axios* 'Woman of the Year'," *The Hellenic Chronicle* (Oct. 17, 1991).
51. "Ancient Greek, the Modern Way," by Kristina Lindgren, *Los Angeles Times* (Dec. 18, 1991).
52. "Marianne McDonald, Philhellene and Linguist," *Scholars Notebook* (Jan. 1992).
53. "Dr. Marianne McDonald is named *Axios* 'Woman of the Year'," *The Hellenic Chronicle* (Jan. 2, 1992).
54. *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*, by Marianne McDonald, reviewed by Brian Johnston, *Comparative Drama* 26.3(1992) 279-83.
55. "Mystery House Filled with the Secrets of Time: Early Ranch Abode Home for Greek Scholar" *Rancho Santa Fe Review* (March 24, 1992): B2-4.
56. "Dr. Marianne McDonald Speaks to Smithsonian Institute," *The Hellenic Chronicle*, May 28, 1992.
57. "Cacoyannis' and Euripides' *Iphigenia*: The Dialectic of Power," by Marianne McDonald in Martin M. Winkler ed. *Classics and Cinema*. Reviewed by James J. Clauss. *Bryn Mawr Classical Review* 3.4 (Sept. 1992) 305-10.
58. *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*, by Marianne McDonald, reviewed by Kenneth MacKinnon, *The Classical Review*, Oxford Univ. Press XLII.2 (1992) 489-90.
59. "Fairy Godmother in Academe," *The Irish Times* (Jan. 20, 1993).

60. *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*, by Marianne McDonald, reviewed by W. Thomas MacCary, *The Classical Outlook, Journal of the American Classical League* 70. 2 (1993) 73.
61. "Classics Professor Elected to Academy," *The Irish Times* (Dec. 3, 1993).
62. *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*, by Marianne McDonald, reviewed by Fotine Nicholas, *The Greek American* 10.54(Feb. 26, 1994) 1-2, 9.
63. "Their Individual Legacies: An Honor to All Women," by Burl Stiff, *The San Diego Union-Tribune* (Mar. 17, 1994).
64. "The Many Lives of Marianne," by Dirk Sutro, *San Diego Home/Garden Lifestyles* (May 1994).
65. "Trinity Degree Conferings: Academic with Kick Honored," by Pat Holmes, *Irish Press* (July 9, 1994).
66. "Trinity Salute for Top Official," *Irish Independent* (July 9, 1994).
67. *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*, by Marianne McDonald, reviewed by Bernard Knox, *Book World. Washington Post* (Sunday, Dec. 4, 1994).
68. "Scholar indulges passion for knowledge in world of ancient Greece," by Denys Horgan, *UCSD Perspectives* (Spring 1995).
69. "Greece's Glorious Treasure: The Greek Language on Computer," *The Hellenic Culture* (Sept. 1995).
70. "UCSD Professor Marianne McDonald to Receive Highest Honor of the Hellenic Cultural Society," *UCSD News* (Sept. 6, 1995).
71. "UCSD Professor Gets Award," *Mabuhay News* (Sept. 16, 1995).
72. "UCSD professors feted," *Beach News* (Sept. 21, 1995).
73. "Business Journal Awards Honor 36 Businesswomen," *San Diego Business Journal* (Oct. 16, 1995).
74. *Ancient Sun, Modern Light: Ancient Greek Drama on the Modern Stage*, Marianne McDonald, reviewed by Walter Puchner, *Parabasis*, Athens, 1995: 298-301.

75. *Ancient Sun Modern Light*, Marianne McDonald, reviewed by B. M. W. Knox, *Arion: A Journal of Humanities and the Classics*, 3rd Series, 4.1(Spring, 1996) 155-73.
76. "Medea as Politician and Diva" by Marianne McDonald in James J. Clauss and Sarah Iles Johnston, eds. *Medea: Essays on Medea in Myth, Literature, Philosophy and Art*, reviewed by Edith Hall, *Times Literary Supplement* (Feb. 14, 1997) 4-5.
77. "Women Saluted as Living Legacies," by Burl Stiff, *The San Diego Union-Tribune* (Mar. 13, 1997).
78. "The Modernist and Postmodernist Adaptations of Ancient Greek Drama": *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*, by Marianne McDonald, reviewed by F. Nazerzadeh Kermani, *Honor-Ha-Ye-Ziba/2, Journal of the Faculty of Fine Arts*, University of Tehran (Spring, 1997): 75-89; 112-113.
79. "Ancient Sun, Modern Light: Greek Drama on the Modern Stage by Marianne McDonald," *Newsletter of the International Theatre of the United States, Inc.* 25(Summer, 1997) 7.
80. "Gold Star Award Congratulations to Marianne McDonald," *Center Stage*, Performing Arts League (Summer, 1997).
81. "Medea as Politician and Diva" by Marianne McDonald in James J. Clauss and Sarah Iles Johnston, eds. *Medea: Essays on Medea in Myth, Literature, Philosophy and Art*. Reviewed by Joachim Vogeler. *Bryn Mawr Classical Review* 97.7.19 (1997).
82. "Of All Things Greek," by Minas Savvas. *The Greek American* (1997).
83. "Board Director Profile: Marianne McDonald," by Christopher Kenneally, *Connections* (The American Ireland Fund, Winter, 1997).
84. "Who's Who in San Diego High Society," by Darlene Davies, *Social Calendar* (Dec. 1997).
85. "Ambassador for Greek Theatre Honored," *Ellenikos Borrás* (Dec. 1997).
86. "Interesting Alumni," *UCI Journal* (1998).
87. "San Diego Women Who Mean Business Awards," *San Diego Business Journal* (1998).
88. "Happiness Comes from Tragedy," by Rosa Tomarchia and Carmelita Celi, *Cerimonia dell'Inda*, National Institute for Ancient Drama (Spring, 1998).

89. "Premio Eschilo d'Oro," article in program for *Le Baccanti/Ecuba*, INDA (May-June, 1998)
90. "UCSD Professor Supports La Jolla Playhouse," *Scene at the Playhouse* (Fall, 1998).
91. "She Put Our Ancient Language on a Computer," interview by Nina Blancou in *Nina's Women: Thirty-Seven Interviews with Outstanding Women*, (Athens: Labyrinth, 1998), pp. 86-89.
92. "Marianne McDonald recognized with Ellis Island Medal of Honor," *Rancho Santa Fe Review* (April 15, 1999).
93. "UCSD Professor Wins Ellis Island Medal of Honor," *UCSD Guardian* 97.4 (1999).
94. "A Celebration on the Island Where it All Began," *Greek American* (May, 1999).
95. "Professor Joining the Elite at Ellis," *San Diego Business Journal* (May 3, 1999).
96. "Did that Play of Mine Send Out...? South African Playwright Athol Fugard is in Cork to Direct Marianne McDonald's Version of Sophocles'," Mary Leland, *Irish Times* (July 13, 1999).
97. Review of performance of McDonald's translation of Sophocles' *Antigone*, directed by Athol Fugard in Cork, Ireland, Luke Clancy, *The Times* (London, July 21, 1999) 46.
98. Awards: Marianne McDonald, Ellis Island Medal of Honor, *UCSD Times* (June 14-Aug. 8, 1999).
99. Awards: Marianne McDonald, Fulbright Award, *UCSD Times* (Aug. 9-Sept. 26, 1999).
100. "Marianne McDonald: A Heart that Beats in Greek," in *Hyper: The Greek Magazine* (Fall, 1999) 16-23.
101. *Sole antico luce moderna* by Marianne McDonald, translation by Francesca Albini, reviewed by Dario Del Corno, *Il Sole* (December 12, 1999) 28.
102. Kudos to Philhellene extraordinaire Dr. Marianne McDonald," *Hellenic Chronicle* (Jan. 5, 2000) 10.
103. "Distinguished Service Award to Marianne McDonald," *American Philological Association Newsletter* (February 2000).

104. Web publication: UCSD News (April 12, 2000):
<http://ucsdnews.ucsd.edu/newsrel/awards/default.asp>
105. “Timeless Tragedy of War: UCSD Professor Adapts Trojan Women for Globe, Bill Fark, *North County Times*, September 1, 2000.
106. “Trojan Force: New Translation gives Globe a Fresh Euripides,” *San Diego Union*, Sunday, September 3, 2000.
107. Review of my adaptation of *Trojan Women*, “An Unforgettable Tragedy,” Anne Marie Welsh, *San Diego Union*, Monday, September 11, 2000.
108. Review of my adaptation of *Trojan Women*, Pam Kragen, *North County Times*, September 15, 2000
109. Review of my adaptation of *Trojan Women*, Don Braunagel, *L. A. Times*, Saturday, September 16, 2000.
110. “Marianne McDonald, a professor of theatre, given KPBS Patté Award,” KPBS Bulletin, March, 2001
111. “Globe Sets Sights on Reviving Ancient Classics,” Mike Boehm, *Los Angeles Times*, Friday, March 16, 2001.
112. “Globe Pushes Classics to Preserve Past,” Anne Marie Welsh, *San Diego Union-Tribune*, Friday, March 23, 2001.
113. “Move Over Shakespeare, The Greeks Are Back,” Minas Savvas, *The Greek American*, May, 2001.
110. “*Storyteller*,” by Judy van der Walt, *Readers Digest* (June, 2002): 102-112: “[McDonald] is recognized as one of the world’s foremost authorities on Fugard and has dedicated herself to recording his work.”
111. “Now its Zen at Scripps,” Article about McDonald Center, Golden Triangle News, 6.35 (July 10, 2002): 11.
112. TV Interview by Fred Lewis, July 24th, 8:30, 2002: Cox TV: Heart of San Diego.
113. Serenity Garden Dedication, article about McDonald Center, Scripps Auxiliary News Letter, July, 2002.

114. "Barbarians Past the Gates," review which includes my chapter on Cacoyannis in Martin M. Winkler's edited volume, *Classical Myth and Culture in the Cinema* in *Times Literary Supplement*, August 30, 2002.

115. "The Hero's Journey to Sobriety," article on my talk for the McDonald Center, *Update: Scripps Foundation for Medicine and Science* 9.3 (Fall, 2002): 11.

116. Italian Reviews of *Canta la tua pena: Il Segnalibro*, 77 (October 2002): 38; *Puglia-Lucania*, (10 November, 2002): 11; *Cultura*(5 October, 2002): 11; *Il Galletto* XXX.6 (Bari: 12 October 2002): 6; "I classici, il mito e le eroine nell'opera a cura Marianne McDonald," *Sera zip: Libri* (11 October 2002): 19. "Dramatists Inspired by Greek Parallels," By Sally Richardson, *Irish Democrat* (December 2002/January 2003): 13.

117. Review of my "Sing Sorrow: Classics, History, and Heroines in Opera" by Jeffrey L. Buller, *Opera Quarterly*, OUP, 19.1. (Winter, 2003): 110-113.

118. Review of Graham Speake, ed., "Encyclopedia of Greece and the Hellenic Tradition" (2 vols.) in *Bryn Mawr Classical Review* (9/22/2001).

119. Review of Graham Speake, ed., "Encyclopedia of Greece and the Hellenic Tradition" (2 vols.), by Michael Whitby in *The Classical Review*, NS 52.2 (2002): 364.

120. Review of my work in film: "La cultura europea non è solo Greco e latino, ma anche inglese e tedesco," *Kleos* (October 3, 2002): 11.

121. RECEIVED IN 2009:

SELECTED TRANSLATED REVIEWS OF TWO BOOKS AND ONE ARTICLE FROM ITALIAN JOURNALS.

On Ancient Sun Modern Light:

Anche il Kimono si addice a Elettra

[...] Marianne McDonald believes that the classics, here in particular the tragedians, hold unaltered validity for the modern problematics. She maintains that the most effective medium to bring back to life the everlasting motifs of the ancient message is the theatrical show, with its powerful impact, especially in an age that welcomes to the privilege of culture the layperson unfamiliar with the Greek and Latin languages.

[...] In order for the osmosis between the ancient and the modern to happen, a complex transposition is necessary that involves not only the staging, conditioned by different traditions and tools, but also the dramatic and

conceptual interpretations of the texts. This can be carried out in two different ways: by entrusting the reinterpretation to the production, maintaining a total faithfulness to the words and events of the original, or by operating more drastically on the text, rewriting it in a key that directly meets the demands and orientations of our times. The essays in this book examine a number of cases in which the relationship between the two trends finds a compromise that, from time to time, leans toward the one or the other extreme [...]

Prof. Dario Del Corno, *Il Sole-24 Ore*, Dec 12th 1999

On Kleos 7, “Estemporaneo di studi e testi sulla fortuna dell’antico” which contains *Euripides' Dramatic Tears: Weeping as Characterization of Women and Men*:

La cultura europea non è solo greco e latino, ma anche inglese e tedesco

[...] The show becomes the classics: in “Estemporaneo 7” a number of essays stress the inspiring encounter of the Greek classics with the theatre and with the Italian melodrama. [...] Euripides is here examined in two essays by Heinrich Kuch and Marianne McDonald [...]

Puglia, Oct. 3rd 2002

On Sing Sorrow:

Classici da riscoprire soprattutto se sono drammi lirici e mitici

[...] “Canta la tua pena. I classici, la storia e le eroine nell’opera” is a very thorough and well documented study on the glorious centuries of the lyric drama and its prestigious classical models, derived by Greek and Latin mythology [...] The hefty volume will certainly meet the tastes of the specialists as well as of opera and literature lovers.

Puglia, Oct 5th 2002

122. “How Dangerous Are Prof McDonald’s Hips: Paranoia at Airport Security; Should We Kill POWs: Euripides Joins post 9/11 Debate” *CounterPunch Diary*, *CounterPunch* (May 23, 2003) by Alexander Cockburn: www.counterpunch.org
123. “A Few Men on the Sides; Marianne McDonald leads the Greek Charge with *The Children of Heracles*, *Phaedra in Delerium* [sic], and *Medea, Queen of Colchester*,” by Charlene Baldrige, *Fahrenheit San Diego* (July 16, 2003): 38.
124. “Herculean Wisdom: Greek Tragedy Brings A Timeless Perspective to Today’s Headlines,” by Jennifer de Poyen (about my translation of *Children of Heracles*), *On Stage*, *San Diego Union-Tribune* (July 17, 2003): 30-31.

125. "Eternal Truth: 2,500-year-old Greek Play is a Modern Tragedy," Anne Marie Welsh, *San Diego Union-Tribune* (July 21, 2003): D3.
126. "Women's Work: 'Deck' to 'Heracles'" by Charlene Baldrige, *La Jolla Village News* 8.36 (July 16, 2003): 1 and 4.
127. "It's Greek to Me," by Pat Launer, *San Diego Theatre Scene* (July 22, 2003).
128. "Angry Kids," Jeff Smith Review of *Children of Heracles* in *Reader* 32.30 (July 24, 2003): 102.
129. "The Digital Age Speaks Greek: *Thesaurus Linguae Graecae*," by Panagiotis Liakos, *BMW Magazine* 2(2003): 39-43.
130. "No. County Playwright Updates *Medea* to Las Vegas Setting," Bill Fark, *North County Times* (Thursday, August 21, 2003).
131. "Best Bet (in San Diego Theatre, about *Children of Heracles*), Anne Marie Welsh, *San Diego Union-Tribune* (Friday, August 22, 2003).
132. "Modernized *Medea*," by Anne Marie Welsh, *San Diego Union Tribune* (August 25, 2003): D1-2.
133. "Medea, Queen of Colchester," by Charlene Baldrige, *Show Guide*, Southern California (August 27, 2003).
134. "'Medea' Modernized," by Don Braunagel, *Los Angeles Times* (Friday, August 29, 2003): E2.
135. *Medea, Queen of Colchester*, and *Phaedra in Delirium*, by Pat Launer, *KPBS/NPR* (Sept. 6, 2003).
136. "Bare Nekkid Guys" by Charlene Baldrige (*Medea, Queen of Colchester*), *Fahrenheit San Diego* (Sept. 10, 2003): 38.
137. "M. McDonald, *Sing Sorrow: Classics, History and Heroines in Opera*," review by R. Mayer, *Classical Review* 53.1 (2003): 235-5.
138. Review by Matthew Wright of M. McDonald's *The Living Art of Greek Tragedy*, *BMCR* (9/2003): 41.
139. Review by David Konstan of M. McDonald's *The Living Art of Greek Tragedy*, *CHOICE* (2003).

140. Review of *Oedipus Tyrannus* (McDonald translation) by Rob Hopper, *San Diego Playbill* (10/2003).
141. Review of *Amid Our Troubles: Irish Versions of Greek Tragedy*, by Fiona Macintosh, *Arion* 3rd series 11.2 (Fall 2003): 137-148.
143. Review by Elizabeth Scharffenberger, of *Amid Our Troubles: Irish Versions of Greek Tragedy* Marianne McDonald, J. Michael Walton, eds. *Introduced by Declan Kiberd*. London: Methuen, 2002. Pp. 304. ISBN 0-413-77142-3. \$35.00.
144. Review of *Oedipus Tyrannus* (McDonald translation) by Jeff Smith, *Reader* 32.44 (October, 2003): 85-86.
145. “*Oedipus Tyrannus* resonates with audiences today,” review of McDonald’s translation of *Oedipus Tyrannus* by Jennifer de Poyen, *San Diego Tribune*, (October, 2003).
146. Pat Launer’s review of McDonald’s Translation of *Oedipus Tyrannus*, NPR (October, 2003).
147. “Actors Give Oedipus a Modern Spark,” review of *Oedipus at Colonus* (McDonald Translation) by Anne Marie Welsh, *San Diego Union Tribune* (Monday, April 12, 2004): D2.
148. “Oedipus is simple but effective,” review of *Oedipus at Colonus* (McDonald Translation) by Bill Fark, *North County Times* (Thursday, April 15, 2004).
149. Pat Launer’s “Oedipus, Schmoedipus...As Long As He Loves his Mother,” review of Marianne McDonald’s *Oedipus at Colonus* at 6th at Penn Theatre, KPBS (April 2004).
150. *The Living Art of Greek Tragedy*, by Marianne McDonald, review by Thomas Falkner, *The Classical Outlook: Journal of the American Classical League* 81.3 (Spring 2004): 128-129.
151. Abigail Padgett’s review of *The Ally Way* (McDonald’s version of Euripides’ *Alcestis*): “ ‘Camp Euripides’: Lots of fun but don’t send the kids!” *Showmag.com* (August 2, 2004).
152. Robert Eisner’s review of *Sing Sorrow: Classics, History, and Heroines in Opera*: “Tragedy Redux,” *Arion*, third series 11.3 (Winter, 2004): 121-128.
153. Jenni Prisk’s column, *Prisk Communication* (August 3, 2004): Review of *The Ally Way*

154. *San Diego Theatre Scene* "Curtain Calls" by Pat Launer (8/3/02), review of *The Ally Way*: "Back Ally."
155. "Spirited Spin in 'Ally Way' Wobbles," review by Jennifer de Poyen, *San Diego Union-Tribune* (Friday, August 20, 2004).
156. "The Truths of War Are Ageless; Whether in Troy or Iraq, its not only Soldiers who suffer," review by Jennifer de Poyen, *San Diego Union-Tribune* (Monday, November 22, 2004): D3.
157. *Hecuba*: Critics Pick, review by Jeff Smith, *San Diego Reader* 33.48(Nov. 24, 2004).
158. Review of *Hecuba* by Pat Launer, KPBS Public Radio (Nov. 24, 2004), also in *San Diego Theatre Scene*.
159. "Social Entrepreneurship: A Profile of Marianne McDonald: Scholarship & Philanthropy," by Denys Horgan, *Connect: Global Network for Ireland/American Ireland Fund* (Winter 2005): 49-54.
159. "L'Ellade vista col retrovisore," by Dario del Corno, in *Il Sole* (Genoa: March 6, 2005): 32, review of *Canta la tua pena: I classici, la storia, e le eroine nell'opera*, translated by Francesca Albini.
160. Review of *Antigone* by Jennifer Chung for sandiego.com reprinted in *San Diego Theatre Scene*, April 9, 2005.
161. "Ancient 'Antigone' enlivened at 6th@Penn," review by Jennifer de Poyen, *San Diego Union-Tribune* (Saturday, April 16, 2005).
162. Review of *Antigone*, "Ripped from Yesterday's News: 2500 years old and still going strong." By Pat Launer, *Curtain Calls, San Diego Theatre Scene*. Also KPBS review. Selected as **Top Choice!** April 21, 2005.
162. Review of *Antigone* by Jean Lowerison, GLT (Gay Lesbian Times, April 28, 2005): 50.
163. Review of *Sing Sorrow, Classics, History, and Heroines in Opera*, trans. Giota Potamianou, by Giannis Michael, "Vivlia" *To Vima*, April 24, 2005.
164. "Critic's Choice: *Antigone*," review by Anne Marie Welsh and Jennifer de Poyen, *San Diego Union-Tribune* (Thursday, May 5, 2005).
165. "ARTS IN REVIEW," review of *Antigone* by Carol Davis, *San Diego Jewish Times*, May 5, 2005, p. 24.

166. Review of *Sing Sorrow, Classics, History, and Heroines in Opera*, trans. Giota Potamianou, "Bibliodromio," *Nea*, May 7-8, 2005.
167. Review of *Greek Mythology in Classical Opera*, Greek translation of *Sing Sorrow: Classics, History, and Heroines in Opera* by Paulos Agiannidis, *Ta Nea* (7/5/2005): 9.
168. Student Essays from Patrick Henry High School on their impressions after seeing McDonald's translation of *Antigone* at 6th at Penn Theatre, May, 2005.
169. Review by Valeria Gigante of *L'arte vivente della tragedia greca: The Living Art of Greek Tragedy* in its Italian version, translated by Francesca Albin, *Parola del Passato: rivista di studi antichi* CCCXXXV, 2004, pp. 158-60, Actually published in 2005.
170. Review by Edmund P. Cueva of *The Living Art of Greek Tragedy*, *Theatre Survey* 46.1 (May 2005): 167-68.
171. "Lack of Language Can Crush your Bones," by Olga Bati, *Hellas In, The Insight Magazine of National Affairs and Developments* 6(May/June 2005): 30-32.
172. "Personal Loss Inspires Play," by Gloria Tierney, *Asia* (July 15, 2005): 8.
173. "Woodcutter Is Haunting, Poetic," by Pam Kragen, *North County Times* (July 21, 2005): 24-25.
174. "...and then he met a woodcutter", Listing and description by Jennifer Yang, *San Diego Union-Tribune* (July 21, 2005): 36.
175. "Woodcutter's' Cultural Perspective Illuminates World," review by Jennifer Yang, *San Diego Union-Tribune* (July 22, 2005): E3.
176. Review of *Woodcutter* by Jennifer Chung, *Sandiego.com's The Arts* (7/30/2005).
177. "Animus/Anime" Review of *Woodcutter* at Cygnet and *RapeChild, Chrysalis* at Sledgehammer by Pat Launer, "Curtain Calls," *San Diego Theatre Scene* (8/6/2005).
178. Review of *Woodcutter* by Jenni Prisk, "In the Wings," *San Diego Scene* (8/6/2005).
179. Review in Defense and Diplomacy by Panagiotis Liakos (*Amyna and Diplomatia*) of *The Living Art of Greek Tragedy* (August, 2005): 100-101.

180. Review of *Sing Sorrow: Classics, History, and Heroines in Opera* by E. J. Kenney, in *Hermathena* 173 (Winter 2002) and 174 (Summer 2003): 278-281.
181. Review of *Amid Our Troubles: Irish Versions of Greek Tragedy* by Elizabeth Scharffenberger in *Bryn Mawr Classical Review* 2003.12.12: <http://ccat.sas.upenn.edu/bmcr/2003/2003-12-12.html>
182. Review of *The Living Art of Greek Tragedy* by Eleanor O’Kell, *Hermathena* 176 (Summer 2004): 76-81.
183. “Ancient *Ajax* Speaks to Our Times,” by Pam Kragen, *North County Times, Preview* (January 12-18, 2006): 25.
184. “*Ajax*: Dying with Honor...In Hillcrest” by Abigail Padgett, *SD.Com*, Jan. 14, 2006.
185. “Brown’s ‘*Ajax*’ packs tragic punch at 6th@Penn,” By Jennifer Chung, *San Diego Union* (Jan. 14, 2006): E6.
186. “*Ajax* the Foaming Warrior...” Pat Launer, *Curtain Calls*, sdtheatre.com.
187. “Political Theatre: *Ajax*,” Pat Launer, KPBS Theatre, Fri. Jan. 21, KPBS.com.
188. “Marianne McDonald Awarded Prizes in Theatre and Classics, Honored with Book,” Barry Jagoda, People Section, This Week, *UCSD News* (Feb. 2, 2006).
189. “*Ajax* Argues for Tragedy,” Jeff Smith, *San Diego Reader, Calendar/Theatre* (Jan. 19, 2006).
190. "Author with Japanese Theme Wins Prestigious Critics Award," Gloria Tierney, *Asia, The Journal of Culture and Commerce* V.5(March 3, 2006): 10, first page of “Arts and Entertainment.”
191. Question and Answer Interview for Chancellor’s Office (3/28, 2006): http://www-chancellor.ucsd.edu/qa_mcdonald.asp
192. Interview of Marianne McDonald with Athol Fugard in Dublin, by Sara Keating, *Irish Times* (April 12, 2006): 12.
193. “Learn about the Greek Language on CNN,” by Dimitra Gaitanou, *Hellenic Voice* (July 1, 2006): 17. [Mentions my work in founding the Thesaurus of the Greek Language.]

194. "Iphigenia at Aulis" by Pat Launer, KPBS, and *Curtain Calls* (July 7, 2006): Critics' Choice, Best Bet.
195. "Iphigenia at Aulis at 6th at Penn Theatre," by Chris Schneider, *San Diego Arts* (7/10/2006), New Arts Article@sandiego.com.
196. "Iphigenia at Aulis," by Jeff Smith, *San Diego Reader*, July 20, 2006.
197. Cuauhtemoc Q. Kish, *San Diego Theatre Scene* (July 20, 2006).
198. "The War Spreads to All in *Iphigenia*," by Jennifer Chung, *San Diego Union-Tribune* (July 21, 2006).
199. "The Ubiquitous Greeks," by Jean Lowerison, *Gay-Lesbian Times* (July, 2006).
200. "Timeless Aulis Speaks to the Cruel Toll of War," by Pam Kragen, *North County Times* (July 27, 2006).
201. "A Tragedy in Ancient Greece," by Charlene Baldrige, *La Jolla Village News* (July 27, 2006).
202. *Iphigenia at Aulis*, Critic's Choice, *San Diego Union-Tribune Playbill* (July 27, and August 3, 2006).
203. Pat Launer for sdtheatre.com (9/1/06), "New Plays" on reading by Marianne McDonald and Athol Fugard of their *Medea: The Beginning/ Jason: The End*.
204. Jenni Prisk for sdtheatre.com (9/4/06) on the reading just cited.
205. Pat Launer, *Curtain Calls* for sdtheatre.com (9/21/2006), about Festschrift in McDonald's honor, et al.
206. Cuauhtémoc Kish, Theatre Critic for *San Diego Theatre Scene* (9/12/06) on *Medea: The Beginning/ Jason: The End*.
207. "Speaking Truth to Power: There's an explosion of classic Greek anti-war plays, driven by the parallels between then and now," Michael L. Greenwald, *San Diego Union-Tribune*, Arts Section (Sunday, Nov. 5, 2006): F1.
208. "*Bacchae* Packs Powerful Punch in a Tight Space: Gruesome tragedy executed smartly by a young cast," Martin Greenwald, *San Diego Union-Tribune* (Monday, Nov. 27, 2006): D3.

209. Critics Choice/ *Bacchae* reviewed by Pat Launer for San Diego Theatre Scene and also KPBS (Friday, Nov. 31, 2006).
210. Vivid *Bacchae* Has Modern Parallels,” Pam Kragen, *North County Times, Preview* (Nov. 30-Dec. 6, 2006): 23c
211. Review of *Bacchae* by Cuauhtémoc Kish, sdtheatre.com (Dec. 2006).
212. Review of *Bacchae*, Jenni Prisk, for sdtheatre .com (Dec., 2006).
213. “*The Bacchae: The Possessed*,” Jean Lowerison, *GLT (Gay & Lesbian Times)* 989(12.07.06): 46.
214. “*The Bacchae* at 6th at Penn Theatre,” Jennifer Chung, *San Diego Arts* (12/06/06): <http://www.sandiego.com/critichome>.
215. Review of Aeschylus’ *Oresteia* by Cuauhtémoc Kish, Critic, *San Diego Theatre Scene.com* (April 6, 2007).
216. Review of Aeschylus’ *Oresteia*, Jennifer Chung, *San Diego Union* (April 9, 2007): D4.
217. “Aeschylus’ *Oresteia* at Sixth at Penn” by George Weinberg-Harter (April 10, 2007): <http://www.sandiego.com/critichome.jsp>.
218. Review of Aeschylus’ *Oresteia* by Pat Launer, Curtain Calls, *San Diego Theatre Scene* (April 12, 2007).
219. Review of Aeschylus’ *Oresteia* by Jeff Smith, *Reader* 6.16 (April 19, 2007).
220. Review of *Rebel Women: Staging Ancient Greek Drama Today*, Commemorative volume dedicated to Marianne McDonald, by Helene Foley, *Anglo-Hellenic Review* 35(Spring 2007): 18-19.
221. Review of Aeschylus’ *Oresteia* by Pam Kragen, *North County Times* (May 17, 2007).
222. Review of Aeschylus’ *Oresteia* by Jenni Prisk, *Behind the Scenes* (May 17, 2007).
223. Review of *The Last Class* by Cuauhtémoc Kish, *San Diego Theatre Scene.com* (May 26, 2007).
224. Review of *The Last Class* by Frankie Moran, *San Diego Arts* (May 26, 2007).

225. Review of *The Last Class* by Gabrish Conlan, *Zenger Newsmagazine* (May 30, 2007).
<http://zengersmag.blogspot.com/2007/05/6th-penns-powerful-resilience-plays-by.html>
226. Review of *The Last Class* by Jean Lowerison, *The Gay/ Lesbian Times* (May 31, 2007).
227. Review of *The Last Class* by Pat Launer, *San Diego Theatre Scene* (June 1, 2007).
228. Review of *A Companion to Greek Rhetoric* by A.P. Church, in *Choice* (August, 2007).
229. "Monique Gaffney Triumphs in 6th @ Penn's *Medea*"
 by MARK GABRISH CONLAN, *Zenger's Newsmagazine* (Oct., 2007).
230. "*Medea*, Sixth at Penn Theatre, offers up a lovely morsel of Greek tragedy (*Medea*)," Cuauhtémoc Kish for *San Diego Theatre Scene*, Oct. 27, 2007.
231. "Hell hath no fury like a woman scorned, *Medea*," By Jean Lowerison, Thursday, Oct. 18, 2007, *Gay and Lesbian Times*.
232. "Clarity, elegance in dance of death" By Anne Marie Welsh
 UNION-TRIBUNE THEATER CRITIC, October 22, 2007.
233. "Greek tragedy, comedy brought colorfully to life at two local theaters," By: PAM KRAGEN - Staff Writer, *North County Times*, Nov. 2007. Review of both Euripides' *Medea* and Aristophanes' *Frogs*.
234. "Clever first choice to kick off run of classics," review of Aristophanes' *Frogs*, Nov. 3, 2007.
235. *The Frogs*, by Jean Lowerison, *Gay and Lesbian Times*, Nov. 2007.
236. *Amphibious Amusements*, by George Weinberg-Harter, *San Diego Arts*, review of Aristophanes' "The Frogs."
237. Review of *The Frogs*, Jeff Smith, *The Reader*, Nov. 8, 2007.
238. Cuauhtémoc Kish for *San Diego Theatre Scene*, 11/10/07 Review of ***The Frogs***.
239. "*Helen* Commands The Theatre Inc. Stage" by Robert Hitchcox, NewsBlaze (July 13, 2008).
240. "Theatre, Inc.'s *Helen*, by Martin Jones Westlin. Web publication, Events.

241. "The face that launched 1000 ships didn't?" review of *Helen* by Jeff Smith, *Reader* (July, 2008).
242. *Helen*, by Jean Lowerison, for *Gay and Lesbian Times* (July 24, 2008).
243. "The Face that Launched a Thousand Ships," by Jean Lowerison, for *Gay and Lesbian Times*, July 24, 2008.
244. Review of *Cambridge Companion to Greek and Roman Theatre* (Marianne McDonald, and J. Michael Walton, eds) in *Theatre Research International* 33.3 (Oct. 2008): 324-325.
245. "A Woman Wronged," revival of *Helen*, by Pat Launer, *Curtain Calls* (December 2008).
246. "Fires in Heaven," by Jenni Prisk, *San Diego Theatre Review*, 10/8/09.
247. "Fires in Heaven," by Pat Launer, *SDNN* (10/15/09).
248. "Sufi Saint," review of "Fires in Heaven," by Jean Lowerison, *Gay and Lesbian Times* (Thursday, Oct. 22, 2009).
249. "Tapped Out," review of *Orestes*, by Martin Jones Westlin, *City Beat* (2/23, 2010).
250. "*Orestes*," by Pam Kragen, *North County Times* (March 3, 2010).
251. "*Orestes*," by Pat Launer, *SDNN* (March 4, 2010).
252. "*Orestes*," by Charlene Baldrige *Theatre Scene* (March 4, 2010).
253. "*Orestes*," by Jean Lowerison, *Gay and Lesbian Review* (March 5, 2010).
254. "*Orestes: A Tragic Romp?*" by Mary-Kay Gamel, *Arion* (Spring/Summer, 2010): 119-133.
255. "Life Support," about Scripps Hospital closing McDonald Center to combat drug and alcohol addiction, after 25 years, by Tom Blair, *San Diego Union Tribune* August 18, 2010.
256. McDonald Interview with Tom Fudge on KBPS about Scripps closing the McDonald Center (August 18th, 2010).
257. "Ranch Woman's Altruistic Legacy in Danger," by Lillian Cox, *Rancho Santa Fe News*, vol. 6, no. 18 (August 27th, 2010): 1 and 18.v

258. "Scripps Launches Plan to Rebuild La Jolla Hospital," by Janet LaVelle, *San Diego Union Tribune* (November 17, 2010).
259. *The Trojan Women* addresses atrocities of war then and now," by Diane Prokop, *Las Vegas Review* (April 4, 2011).
260. "Sharp expands its substance abuse treatment program with new McDonald Center," by Janet Lavelle *San Diego Union Tribune* (April 6, 2011).
261. "Greek Tragedy comes to life in staged reading," [McDonald's *Medea* by Intrepid Shakespeare] *North County Times*, by Lillian Cox (Dec. 8, 2011): A8.
262. "*Antigone* is new again in 2012, by Russell Warne, *Utah Theatre Bloggers*, (September 8, 2012).
263. "Rancho Santa Fe-based organization honors women's accomplishments," by Kristina Houck, *Rancho Santa Fe Review* (Dec. 26, 2013): 5.
264. "December 2014 Successful Ager" by Linda Hutchison, Stein Institute: Center Institute for Healthy Aging (December, 2014): 2-3.
265. "Get set for the mother of all revenge tragedies: Classical Greek Theatre Festival takes *Electra* on the road" by Barbara M. Bannon (September 9, 2015). www.sltrib.com.
266. "Act with Speed to see *Electra*," Jocelyn S. Gibbons, Utah Theatre Bloggers (Sept. 13, 2015) Theatre Reviews of Sophocles's *Electra* trans. Marianne McDonald and J. Michael Walton, in Utah's Classical Greek Theatre Festival.

L. SELECTED CITATIONS AND DEDICATIONS

1. Dedication by Gerasimos Santas, *Socrates: Philosophy in Plato's Early Dialogues*, in *The Arguments of the Philosophers* (London & Boston: Routledge and Kegan Paul, 1979).
2. Charles Segal, *Dionysiac Poetics and Euripides' Bacchae* (Princeton: University Press, 1982), p. 352.
3. Bennett Simon, M.D., *Tragic Drama and the Family* (New Haven and London: Yale University Press, 1988), pp. 98, 102.
4. Edward Said, "Euripides: Two Productions," *Grand Street* 42, 11.2 (1991), p. 170. 1991.

5. Rush Rehm, *Marriage to Death: The Conflation of Weddings and Funerals in Greek Tragedy* (Princeton: University Press, 1994), pp. 156, 230.
6. Fiona Macintosh. *Dying Acts: Death in Ancient Greek and Modern Irish Tragic Drama* (New York: St. Martin's Press, 1994), p. 192.
7. Deane, Seamus. *Strange Country: Modernity and Nationhood in Irish Writing Since 1790*, Clarendon Lectures in English Literature since 1995 (Oxford: Clarendon Press, 1995) in acknowledgements, vii.
8. Helene P. Foley in her Presidential Address for the American Philological Association: *Transactions* 129 (1999): pp. 7, 12.
9. Lorna Hardwick, *Translating Words, Translating Culture*. London: Duckworth, 2000), p. 154.
10. "Theodorakis's Classical Trilogy: Opera for the People?" Gail Holst-Warhaft, in *Journal Hellenic Diaspora* 27. 1& 2 (2001): 208. 224.
11. Athol Fugard, *Sorrows and Rejoicings* (New York: Theatre Communications Group, 2002), vi, pp. 4, 34.
12. *Euripides Medea*, ed. Donald J. Mastronarde (Cambridge: Cambridge University Press, 2002), pp. 77 (notes 121 and 123), 410.
13. Lorna Hardwick, *Reception Studies in Greece & Rome: New Surveys in the Classics* 33 (Oxford: Oxford University Press, 2003), pp. 69, 119.
14. Ella O'Dwyer, *The Rising of the Moon: The Language of Power*, viii, London/Sterling Virginia: Pluto Press, 2003.
15. Jon Hesk, Sophocles: *Ajax*, Duckworth Companions to Greek and Roman Tragedy (London: Duckworth, 2003), p. 160.
16. Edith Hall, Fiona Macintosh, & Amanda Wrigley, *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium* (Oxford: University Press, 2004), pp. 162, 199, 432-433.
17. Robert Garland, *Surviving Greek Tragedy* (London: Duckworth, 2004), pp. 266-267.
17. James Diggle, *Theophrastus: Characters*, Cambridge Classical Texts and Commentaries 43(Cambridge: Cambridge University Press, 2004), vii.

18. Ian Worthington, dedication, *Alexander the Great: Man and God* (London/New York: Pearson, Longman, 2004).
19. Seamus Heaney, dedication of *The Burial at Thebes: Sophocles' Antigone*, (London: Faber and Faber, 2004).
20. Richard Hornby, "Impresario", *The Hudson Review* 58.3 (summer, 2005): 295-301, citation on p. 300.
21. A Festschrift in my honor, published in association with Trinity College Dublin: *Rebel Women: Staging Ancient Greek Drama Today*, John Dillon and Stephen Wilmer, eds. (London: Methuen, 2005).
22. *Living Legends* (2005), dedicated by the International Biographical Centre to Professor Marianne McDonald.
23. Helena Foley, "Classics and Contemporary Theatre" in *Theatre Survey: 50 Years of ASTR, State of the Fields, A Special Issue* 47.2 (November, 2006): 239-244, citations on pp. 240, and 243, notes 2, 4, and 5.
24. *Demosthenes, Speeches 60 and 61, Prologues, Letters*, trans. Ian Worthington, Dedication, *The Oratory of Classical Greece*. Ed. Michael Gagarin 10. Austin, Texas: University of Texas Press, 2006.
25. Athol Fugard, Dedication, *The Abbess*, *SATJ* 20(2006): 339- 375. J. Michael Walton. *Found in Translation: Greek Drama in English*. Cambridge: Cambridge University Press, 2006.
26. J. Michael Walton. *Found in Translation: Greek Drama in English*. Cambridge: Cambridge University Press, 2006. Acknowledgement, bibliography and citations on pp. vii, 105, 12, 126, 127, 186, 191, 194, 221, 243, 253.
27. Andrea Rodighiero, *Una serata a Colono: Fortuna del secondo Edipo* [A book on Sophocles' *Oedipus at Colonus*, and its reception]. Katoptron Series. Verona: Fiorini, 2007. Citations on pp. 56. n. 16; 68 nn. 44,45, 46; 70 nn. 50, 53; 74 n. 62; 93 n. 1; 95 n. 9; 113.
28. My blurb for *The Serpent and the Dove: Celibacy in Literature and Life*, by Richard Sipe (Greenwood, Westport Connecticut, 2007).
29. Boltwood, Scott. *Brian Friel, Ireland and the North* (Cambridge: Cambridge University Press), works cited, 246.
30. Donald Wesling. *Joys and Sorrows of Imaginary Persons (On Literary Emotions)*. Amsterdam/New York, NY: 2008. Citations on pp. 187, 188, 189-90, 191.

31. Fei Shi. "Tragic Ways of Killing a Child: Staging Violence and Revenge in Classical Greek and Chinese Drama," in "Text and Presentation: Journal of Comparative Drama" and "Chinese Revenge Drama: A Comparative Study" ed. Kevin Wetmore, 2009. Dedication.
32. J. Michael Walton. *Euripides Our Contemporary*. London: Methuen, 2009. Acknowledgement, bibliography and citations on pp. 7, 14n., 16n., 198n., 207n.
33. Taehyung Kim. Acknowledgement in *Incompatible Sufferings: Performing Victimhood in Asian American Drama*. Berlin: VDM Verlag, 2010.
34. Edith Hall. *Greek Tragedy: Suffering under the Sun*. Oxford: Oxford University Press, 2010. Citations, *passim*, and bibliography, pp. 387, 396.
35. *Irish Appropriation of Greek Tragedy*, Brian Arkins (Dublin: Caryfort Press, 2010), p. 139 et al.
36. *Reading Ancient Slavery*, eds. Richard Alston, Edith Hall and Laura Proffitt (London/New York: Bristol Classical Press, 2011), x.
37. Helene Foley. *Reimagining Greek Tragedy on the American Stage*. Sather Classical Lectures, v. 70. Berkeley/Los Angeles/London: University of California Press, 2012. *Passim*.
38. Mary-Kay Gamel, "Greek Drama on the U.S. West Coast," 1970 to 2013" in Boshier, Kathryn, Fiona Macintosh, Justine McConnell and Patrice Rankin, *The Oxford Handbook of Greek Drama in the Americas*: Oxford: Oxford University Press, 2015), pp. 633, 645. *Passim*.

M. CONFERENCES GIVEN ON MY WORK

1. Following publication in Greek of *Euripides in Cinema: The Heart Made Visible*, Greek translation By Errikos Belies, JO Eujripivdh" stovvn Kinhmatogravfo: JH oJrathv kardiv (Aqhvnai: Bibliopwleivon th" jEstiva", 1989, Athens, Greece, (included Michael Cacoyannis and Professor George Babiniotis from the University of Athens).
2. Conference on the work of, including speech by, Marianne McDonald, Athenian Archeological Society, Proceedings were published in *Elleniki Diethnis Glossa* (June, 1991), pp. 363-390.
3. Following publication in Greek of *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*, Greek Translation by Paulos Matesis (Athens, Greece:

Hestia 1993), included Professor George Babiniotis from the University of Athens).

4. Panel at Trinity College Dublin, featuring Seamus Heaney, Marina Carr, Brendan Kennelly, Athol Fugard (and myself) to commemorate my Festschrift: *Rebel Women: Staging Greek Drama Today*, eds. John Dillon and S.E. Wilmer (London: Methuen, 2005). Review of Festschrift by Mary Kay Gamel, *Hermathena* 183 (Winter, 2007): 178-81.

N. FAMILY

Children: Eugene (Dec. 30, 1957); James (Oct. 22, 1960); Bryan (Sept. 15, 1963); Bridget (March 17, 1965); Kirstie (Dec. 31, 1975-April 21, 1991); Hiroshi (Aug. 26, 1980). Grandchildren: Colin (Dec. 9, 1981); Max (Sept. 11, 1982); Conrad Jr. (Nov. 26, 1984); Tristan (May 18, 1996); Conor (May 2, 1997); Emmet (Oct. 2, 1997); Bryanna (Nov. 16, 1999); Tallula (Jan. 22, 2007); Mattias Fionn (Dec. 27, 2011).

O. HOBBIES

Karate, (Black Belt); Tai Chi; Piano; Harp; Skiing; Diving (certified diver).

Website: <http://www.mariannemcdonald.org/>