

CURRICULUM VITAE (ABBREVIATED VERSION)

CARLOS MORTON

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EDUCATION

Ph.D., Drama, University of Texas, Austin. 1987.

M.F.A., Drama, University of California, San Diego. 1979

B.A., English, University of Texas, El Paso, 1975.

ACADEMIC APPOINTMENTS

University of California, Santa Barbara. Full Professor, Theatre and Dance. 2002-Present.

University of California, Riverside. Full Professor, Theatre, 1996-2002. Associate Professor, 1990-95.

University of Texas, El Paso. Assistant Professor of Drama. 1988-89.

Laredo Junior College, Texas, Lecturer. 1985-88.

ADMINISTRATIVE EXPERIENCE

Director, Center for Chicano Studies, UC Santa Barbara. 2002- 2005.

Chair, Department of Music, UC Riverside. 2001-2002.

Interim Associate Director, University of California Institute for Mexico and the United States (UC MEXUS), University of California, 1999-2001.

Director, Study Abroad Center, San Jose, Costa Rica, University of

California, 1997-1998.

Chair, Department of Theatre, UC Riverside, 1996-1997.

Interim Director, University of California Institute for Mexico and the United States, (UC MEXUS), University of California, 1994-95.

HONORS AND AWARDS

Ambassador's Scholar, U.S. Embassy, Valletta, Malta. March, 2011.

Beca Nebrija de Creadores (Creative Writing Fellowship), Instituto Franklin, Universidad de Alcalá de Henares, Spain. May, 2010.

Distinguished Fulbright Lecturer, Institute of English, Marie Curie Sklodowska University, Lublin, Poland, 2006-2007.

Inductee, "Writers of the Pass," El Paso, Texas, 1999.

Winner, First Prize, National Hispanic Playwriting Contest, Arizona Theatre Company, 1995.

Fulbright Lecturer, *Universidad Nacional Autónoma de México*, 1989-90.

Winner, Second Prize, James Baldwin Playwriting Contest, UMAS, Amherst, MA, 1989.

Winner, First Prize, National Latino Playwriting Contest, the New York Shakespeare Festival Theatre, New York, 1986.

Mina Shaughnessy Scholar, Fund For the Improvement of Post-Secondary Education, Washington, D.C., 1981.

PROFESSIONAL THEATRE/TELEVISION/RADIO CREDITS

DoubleDouble Performing Arts Group, "Johnny Tenorio,"
Toronto & Montreal, Canada 2011-12.

KM2 Productions, "Esperanza," Libretto for Opera, 2000.

Secretaria de Relaciones Exteriores, "Three Radio-Plays," Mexico City, 1996-1999.

Arizona Theatre Company, Playwright, "La Malinche," 1996--97.

La Compañía Nacional de Teatro, "Rancho Hollywood," 1996.

Fox Television, Hollywood, Consultant, "Culture Clash," 1994.

Theatre Three, Dallas, Playwright, "At Risk Project," 1990-91.

Denver Center Theatre, Denver, Playwright, "Cuentos," 1988-89.

Columbia Pictures Television, Burbank, Writer, "Juarez," 1988.

Puerto Rican Traveling Theatre, Playwright, New York, "El Jardin," 1988.

New York Shakespeare Festival, Playwright, New York, "Pancho Diablo," 1987.

San Francisco Mime Troupe, San Francisco, Playwright, "Electro-Bucks, Squash," 1979-81.

Hull House Playwrights Center, Chicago, 1967-69.

Second City, Chicago, Improvisational Theatre, Children's Theatre, 1967.

PUBLICATIONS (Collections of Plays in Books)

THE MANY DEATHS OF DANNY ROSALES AND OTHER PLAYS, Arte Publico Press,

Houston, TX, 1983, pp. 128

a. Second Reprint, 1987

b. Third Reprint, 1994

JOHNNY TENORIO AND OTHER PLAYS. Arte Publico Press, Houston, TX, 1992, pp. 192.

THE FICKLE FINGER OF LADY DEATH AND OTHER PLAYS, Peter Lang

Publishing, New York, 1996, pp. 133.

RANCHO HOLLYWOOD Y OTRAS OBRAS DEL TEATRO CHICANO, El Milagro & Arte Publico Press, Mexico City and Houston, 1999, pp. 15.

DREAMING ON A SUNDAY IN THE ALAMEDA, University of Oklahoma Press, Norman, 2004, pp.168.

CHILDREN OF THE SUN: SCENES AND MONOLOGUES FOR LATINO YOUTH, Players Press, Studio City, 2008, pp. 201.

PLAYS IN ANTHOLOGIES

EL JARDIN. Chicano Drama, Quinto Sol, Berkeley, Vol. 7, No. 4, Summer, 1974, pp. 7-37.

a. Reprinted. Chicanos: Antología Histórica y Literaria, Fondo de Cultura Económica, Mexico, 1980, pp. 493-521.

b. Reprinted. Eleven Texas Plays: Southern Methodist University Press, 1990, pp. 269-295.

PANCHO DIABLO. Grito del Sol, Tonatiuth International, Berkeley, Vol. 1, No. 3, Summer, 1976, pp. 39-85.

LAS MANY MUERTES DE RICHARD MORALES. Tejidos, Austin, Vol. 1, No. 3, Spring, 1977, pp. 28-50.

a. First Spanish version. Conjunto, Casa de Las Américas, No. 44, La Habana, Cuba, Abril-Junio de 1980, pp. 74-109. (B5)

b. Second Spanish version. Teatro Norteamericano Contemporáneo, Ediciones El Milagro. Mexico City, 1995, pp. 324-395. (Second Spanish version of *The Many Deaths of Danny Rosales*.)

c. Reprint: Types of Drama. R.R. Donnelley & Sons, 1997, pp. 809-832.

- d. Reprint: Norton Anthology of Latino Literature, Ilan Stavans, General Editor, W. W. Norton & Co., New York City & London, 2010, pp 2086-2161.

THE MEETING. Hispanics in the United States , Bilingual Review Press, Ypsilanti, MI, 1982, pp. 87-99.

CUENTOS (with Angel Vigil), in Prima facie, The Denver Center Theatre Company, Denver, CO, 1988, pp. 99-120. (B7)

- a. Reprint: Una Linda Raza, Fulcrum Publishing, Golden, CO, 1998, pp. 163-172.

RANCHO HOLLYWOOD, in The McGraw Hill Book of Drama , McGraw Hill, Inc., 1995, pp. 978-998. (B9)

- a. Multicultural Scenes for Young Actors, Smith and Karus, 1995, pp. 84-87.
- b. Great Scenes From Minority Playwrights , Meriwether Publishing Ltd., Colorado Springs, CO, 1997, pp. 97-137.
- c. Under the Fifth Sun: Latino Literature from California, Editor Rick Heide, Heyday Books, Berkeley, pp. 159-169, 2002.

JOHNNY TENORIO, in *Voces hispanas siglo XXI*, Yale University Press, pp. 151- 177, 2005.

- a. "The Chicano/Latino Literary Prize," (Excerpt) Stephanie Fetta, Editor, Arte Public Press, Houston, pp. 135-139, 2008.

ROMERO DE LAS AMÉRICAS (El mártir de El Salvador), (Spanish language adaptation of "The Savior") with Teatro la Fragua, in *GESTOS*, Irvine, CA. (No. 439, 2010), pp. 111-154.

FRONTERA SIN FIN, Camino Real, 2010 - Vol. 2, No. 2. Alcalá de Henares, España. pp. 143-162.

LA MALINCHE, (Hungarian Translation by Tamás Vraukó) A VOROS POSTAKOCSI, Nyiregyhazi Foiskola, Hungary, pp. 84-115.

THE GOLDEN ONES, in MIGRATION, NARRATION, IDENTITY: Cross Cultural Perspectives, 2012, Peter Lang Press, Frankfurt am Main, Vol. 6, pp. 145-181.

NON-FICTION (Selected)

- C1. *THE TEATRO CAMPESINO*. The Drama Review, New York, NY, Vol. 18, No. 4, December, 1974, pp. 71-76 (Referred)
- C3. *NUYORICAN THEATRE*, The Drama Review, New York, NY, Vol. 20, No. 1, March, 1976, pp. 3-49. (Refereed)
- C4. *EL MITO DEL MIDWEST*. Latin American Theatre Review, Spring, September 2, 1976, p. 94-98. (Refereed)
- C5. *THE NUYORICANS*, Latin American Theatre Review, Fall 10/1, 1976, pp 80-89. (Refereed)
- C6. *LUIS VALDEZ: I AM RECREATING OUR OWN REALITY*. Nuestro, November, 1977, p. 30-32.
- C7. *MEXICAN DIARY*, Nuestro, New York, NY, April, 1978, pp. 33-35.
- C8. *PRIMER TALLER de TEATRO LATINO AMERICANO*, Latin American Theatre Review, Spring, 1/12, 1978, pp. 115-116.
- C9. *MIGUEL PINERO: CAUGHT BETWEEN TWO WORLDS*, Nuestro, New York, NY, August, 1978, pp. 26-28.
- C10. *THE MANY MASKS OF TEATRO CHICANO*, Latin American Theatre Review, Fall, December, 1978, pp. 87-88.

- C11. *THE TEXAS MURDERS*, In These Times, Chicago, IL, October 25, 1978, pp. 11-13.
- C12. *REFLECTORES Y HELICOPTEROS SOBRE LA FRONTERA*, Revista de Revistas, Mexico City, Mexico, September 19, 1979, pp. 21-23.
- C13. *SALVEMOS AL MUNDO*, Revista de Revistas, Mexico, August 5, 1981, pp. 45-47.
- C14. *THE ZOOT SUIT AS COSTUME*, Hispanic Link, Washington, D.C. 1981.
- C15. *NEW NICARAGUAN THEATRE: DRAMA WITH A MESSAGE*, San Antonio Express News, July 31, 1983, Sec. H, pp.1-5.
- C16. *A RACIAL AND CULTURAL MENUDO*, Nuestro, New York, NY, August, 1983, p. 49.
- C17. *THE NICARAGUAN DRAMA: THEATRE OF TESTIMONY*, Latin American Theatre Review, Spring, 1984, pp. 89-92.
a. Reprinted. *Alcatraz 3*, Alcatraz Editions, Santa Cruz, 1985, pp. 318-322
- C18. *CRITICAL RESPONSE TO ZOOT SUIT AS CORRIDOS*, Chicano Studies, University of Texas at El Paso, TX, No. 2, 1984.
- C19. *DONJUANISMO*, Nuestro, New York, NY, June, 1985, p. 39.
- C20. *COWBOY ORIGINS PART OF HISPANIC HERITAGE*, Hispanic Link, Washington, D.C., 1985.
- C21. *HISPANIC INFLUENCE SHOWS IN TOWN NAMES*, Austin American-Statesman, September 4, 1985.
- C22. *CHICANO THEATRE: TEXAN STYLE*, Diogenes, Girol Books, New York, NY, 1985, pp. 93-98.
- C23. *THE INCONSTANT BORDER*, Pacific News Service, San Francisco, CA, 1987.
- C24. *UN POCHO EN MEXICO*, Weekly Column, Uno Mas Uno, Mexico

City, January - July, 1990.

- C25. *STRANGER IN A FAMILIAR LAND*, Vista Magazine, Miami, FL, April 22, 1990, p. 15.
- C26. *OF TWO MINDS, OF TWO WORLDS*, Vista Magazine, Miami, FL, September 16, 1990, p. 20.
- C27. "Celebrating 500 Years of Mestizaje," Melus, Vol. 16, No. 3, Fall 1989-90, pp. 2-22.
- C28. *DEL BARRIO A BROADWAY: MANIFESTACIONES DE LA CULTURAL HISPANOAMERICANA EN E.U.A ., EN ESTADOS UNIDOS SOCIEDAD, CULTURA Y EDUCACION*, Centro de Investigaciones Sobre Estados Unidos de America, UNAM, 1991, pp. 99-04.
- C29. "Rewriting Southwestern History: A Playwright's Perspective," Mexican Studies, 9(2), Summer, 1993, pp. 225-239. (Refereed)
- C30. "Chicano Theatre in the Mainstream: Milwaukee Rep's Production of a Chicana Play," Gestos, November 1993, pp. 149-159. (with Jorge Huerta)
- C31. "Buffalo Nickel," by Floyd Salas. The Americas Review, Vol. 22, Fall-Winter 1994, Nos. 3-4, pp. 127-128.
- C32. "Soy Fronterizo," Ollantay Theatre Magazine, Vol. III, No. 1, Winter/Spring, 1995, pp. 76-78.
- C32. "Chicano Theatre," with Lee Daniels, Ollantay Theatre Magazine, Vol. IV, No. 1, Winter/Spring, 1997, pp. 2-4. (Equal contribution by authors)
- C34. *RATTLER OF ZACATECAS* by Jay White (Review), *Stanton Street Weekly*, El Paso, TX, May 23, 2002.
- C35. Review, "Real Women Have Curves," *The Santa Barbara Independent*, May 5, 2005.
- C36. "The Inconstant Border Between Mexico and the U.S.," *Santa Barbara News-Press*, July 10, 2005.

C37. *''Two Mexican 'Colonos' of Chicano, '' in Cien Años de Lealtad En Honor de Luis Leal, Sara Poot Herrera, Francisco Lomelí, María Herrera-Sobek, Editors. UCSB/UC Mexicanists, Universidad Nacional Autónoma de México, Instituto Tecnológico de Monterrey, Universidad del Claustro de Sor Juana, Vol. II, pp. 1439-1444, 2007.*

MASTER AND HONORS THESIS BASED ON MY WORK

Alicia Arrizón. *''Dramatic Strategies in Carlos Morton's Works, '' M.A. Thesis, Arizona State University, 1986.*

Marx, David. *''Carlos Morton's La Malinche and the Reproduction of Culture, '' B.A. Honor's Thesis, Religious Studies, Arizona State University, 1997.*

Flores, Gregorio Ruiz, Jr., *''Carlos Morton's El Jardin: A Contribution to Chicano Theatre, '' M.A. Thesis, San Diego State University, 1999.*

Gohlke, Melissa. *''La écfrafrasis en 'Dreaming on a Sunday in the Alameda' de Carlos Morton, B.A. Honor's Thesis, Department of Spanish, Texas Christian University, 2007.*

Moreno, Rosa L. *''Made in the U.S.A.: El Don Juan Tenorio actual, Máster en Lengua y Cultura Española, Universidad de Salamanca, España, 2002.*

Verhaegen, Oona. *Carlos Morton, ''Lilith'' and ''Dreaming on a Sunday in the Alameda'' - Translation & Comments, Licencié en Tradution, Haute Ecole Léonard de Vinci, Université Catholique de Louvain, Belgium, 2005.*

Vetschera, Ursula. *''Formen der Mehrsprachigkeit in der Literatur: Carlos Morton, Dramatiker des Chicano-Theaters. '' Magistra der Philosophie, Diplomstudium Romanistik Spanisch, Universität Wien, Dezember 2008.*