



**New York University**  
*A private university in the public service*

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23 July 1983

TO WHOM IT MAY CONCERN

Rajneesh deserves to be able to stay in the United States. His movement is a religious one. He is its leader. His thought has been of great value to many persons. A friend of mine, an eminent professor, has been deeply and positively affected by Rajneesh. Rajneesh's books are widely read all over the world, but most intensely in America. His followers are often Americans. This is a natural home for his group; and it is natural and good that the leader of the group reside with the core of the group.

I detest efforts to deport Rajneesh and to otherwise harrass him. I am not a Rajneesh believer: even more cause to protest the unfair way he is being treated.

Sincerely,

Dr. Richard Schechner  
Professor, Acting Chair

RICHARD SCHECHNER

CV & Bibliography

PERSONAL

Born: 23 August 1934, Newark, New Jersey  
Marital Status: Divorced  
Dependents: Son--Samuel

EDUCATION

Cornell University, 1956 (with Honors in English, BA.)  
Johns Hopkins University (no degree)  
University of Iowa, 1958 (English, MA)  
Tulane University, 1962 (Theatre, Ph.D.)

TEACHING POSITIONS, (Fulltime)

Tulane University, Theatre Dept., Assistant, then Associate Professor,  
(1965-67)  
New York University, Professor of Drama, then Performance Studies  
(1967-present)

AWARDS AND HONORS (Since 1975)

Guggenheim Fellowship, 1976  
Senior Research Fulbright to India, 1976  
Indo-American Research Fellowship, 1978  
NYU Challenge Grant, 1979

SPECIAL TEACHING POSITIONS

NYU Humanities Council Seminar, 1979  
NEH Summer Seminar, 1980  
Artist-in-Residence (with Performance Group):  
SUNY, New Paltz, 1970  
University of British Columbia, 1971  
University of Rhode Island, 1972  
American University, 1975, 1977  
Connecticut College, 1973, 1974, 1979  
University of California, Santa Cruz, 1978  
Artist-in-Residence (alone):  
University of Wisconsin, 1981

FOUNDER/DIRECTOR OF THE PERFORMANCE GROUP, 1967-1980. With the Performance Group directed the following plays:

Dionysus in 69, (1968-9)  
Makbeth, (1969-70)  
Commune, (1970-72)  
The Tooth of Crime, (1972-74)  
Mother Courage & Her Children, (1975-77)  
The Marilyn Project, (1975-76)  
Oedipus, (1977)

(Founder-Director of The Performance Group, 1967-1980. With the Performance Group directed the following plays: Continued)

Cops, (1978-79)

The Balcony, (1979-80)

OTHER PLAYS DIRECTED, (partial list):

The Red Snake, workshop at NY Shakespeare Festival, 1981

Richard's Lear, summer season, University of Wisconsin, 1981

PROFESSIONAL ASSOCIATIONS & POSITIONS:

President, A Bunch of Experimental Theatres of New York, (1974-5, 1977-8)

Board of Directors, Theatre Communications Group, (1977-78)

Board of Advisors, International Theatre Institute, (1976-78)

Board of Directors, Laban Institute of Movement Studies, (1979-80)

Board of Advisors, Jewish Cultural Foundation, (1979-80)

Board of Directors, Wooster Group, (1967-80)

EDITORSHIPS

The Drama Review (formerly Tulane Drama Review, 1962-67)

Guest Editor, The Drama Review, Social Science issue, (1973); South Asian issue (1979)

Series co-editor, with B. McNamara, Performance Studies, with Performance Art Journal Press, (1980-present)

Contributing Editor, The Drama Review, (1970-present)

Advisory Editor, Performing Arts Journal, (1975-present)

WRITINGS (Partial List)

Books:

Public Domain, New York: Bobbs-Merrill, (1968)

Environmental Theater, New York: Hawthorn, (1973)

Theatres, Spaces, and Environments (with B. McNamara and J. Rojo), New York: Drama Book Specialists, (1977)

Essays on Performance Theory, New York: Drama Book Specialists, (1977)

Free Southern Theater on Free Southern Theater, co-editor, New York: Bobbs-Merrill, (1968)

Dionysius in 69, editor, New York: Farrar, Straus & Giroux, (1970)

Ritual, Play, and Performance, co-editor, Seabury Press (1978)

Makbeth, adaptor, Schylenburg, TX.: Clark Publishing Co., (1978)

ARTICLES (Since 1977)

"Restoration of Behavior," in press, Visual Communications, Annenberg School, University of Pennsylvania

"Performers and Spectators Transported and Transformed," in press, Kenyon Review

"The Crash of Performative Circumstances," in press, Tri-Quarterly

"Two Folk Dramas: Ramlila of Ramnagar, Union City Passion Play," in press, publication of the Smithsonian Institution, Washington, D.C.

"Workshop and Rehearsal: The Balcony," in press, Modern Drama

"Decline and Fall of the (American) Avant Garde," Pt. 2, in press, Performing Arts Journal

## (Articles--Continued)

- "Decline and Fall of the (American) Avant Garde, Pt. 1, Performing Arts Journal (1981)  
 "Ritual and Performance," New Wilderness Newsletter, (1981)  
 "Anthropological Analysis of Squat Theatre's Andy Warhol's Last Love," The Drama Review, (1979)  
 "Fragments of Dialogs," Bennington Review, (1979)  
 "The Natural-Artificial Controversy," Bennington Review, (1978)  
 "The End of Humanism," Performing Arts Journal, (1978)  
 "Ramlila of Ramnagar," with Linda Hess, The Drama Review, (1977)  
 "The Performance Group in India," Quarterly Journal of the National Centre Performing Arts, Bombay, (1977)

LECTURES AND WORKSHOPS (Since 1979)

- Hosei University, Tokyo: "No Drama and Post Modern Performance," (1979)  
 Lectures and Workshops sponsored by the International Communications Agency of the U.S. Government, in Tokyo, Kyoto, Osaka, Sapporo, Shizuoka, Seoul (1979)  
 University of Michigan: "Performance Theory: 2 Models," (1979)  
 York University, Ontario, Canada: "Directing at the Performance Group," and Performer Workshop, (1979)  
 Actor's Lab, Toronto, Canada: Performer Workshop, (1979)  
 University of Southern California: "The Shaman, The Field Worker, and the Director," (1979)  
 National Convention of the American Theatre Association, New York: "Training for Experimental Theatre," (1979)  
 National Convention of the Modern Language Association, New York: "Performance Theory," (1979)  
 State University of New York at Binghamton: "Directing with the Performance Group," and a workshop in performance techniques, (1979)  
 New Theatre Festival, Baltimore: "Ritual and Theatre," (1979)  
 University of Pennsylvania: "Ramlila of Ramnagar," (1979)  
 Lecture and Workshop sponsored by the International Communications Agency of the U.S. Government, in Luxembourg, (1980)  
 University of Toronto: "Deconstructing and Reconstructing The Balcony," (1980)  
 University of Northern Kentucky: "Performance Theory," workshop in performance techniques, (1980)  
 Walker Art Center, Minneapolis: "Ritual and Performance," (1980)  
 University of Minnesota: "Ramlila of Ramnagar," (1980)  
 University of Toronto, Conference on Semiotics: "From Play to Performance and Back," (1980)  
 University of Montana at Missoula, Regional American Theatre Association Conference, keynote address and workshop, (1980)  
 National Convention of the American Theatre Association, San Diego: "Towards the 21st Century in Performance," (1980)  
 University of Quebec at Montreal: "Two Ways of Training," (1980)  
 Antwerp University: "Performance Theory" and a workshop in performance techniques, (1980)  
 American Anthropological Association annual meeting, Washington, D.C.: "Magnitudes of Performance," (1980)  
 Conference on Group Theatre, Stockholm, Sweden: "Decline and Fall of the (American) Avant Garde," (1980)  
 University of Wisconsin: "Decline and Fall of the (American) Avant Garde (1981)

(Continuing Lectures and Workshops)

Ohio University: "The Crash of Performative Circumstances" (1981)

Iowa University: "Postmodern Theatre," (1981)

Theatre of Nations, Toronto, Canada: "Performing Training Interculturally," (1981)

Theatre of Nations, Toronto, Canada: workshop in directing (1981)

University of Wisconsin, 10th Annual Conference on South Asia:

"Ramlila of Ramnagar," "What Makes a Traditional Performance Traditional?" (1981)

Wenner-Gren Foundation on Anthropological Research: Interdisciplinary Conference on Yaqui Ritual, Oracle, Arizona (University of Arizona), discussant (1981)