

Curriculum Vitae
Rick Davis

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Education:

D.F.A., Dramaturgy, Dramatic Literature, and Criticism

Yale University School of Drama, 2003

Dissertation: "All the Universe a Stage: Three Plays of Calderón de la Barca."

M.F.A., Dramaturgy, Dramatic Literature, and Criticism

Yale University School of Drama, 1983.

Kenneth Tynan Award in Dramaturgy.

B.A. *summa cum laude*. Theatre and Drama; Minor in English

Lawrence University, 1980.

F. Theodore Cloak Award in Theatre.

Honor Societies: Phi Beta Kappa, Phi Kappa Phi, Phi Beta Delta, Eta Sigma Phi

Academic administration:

Dean, College of Visual and Performing Arts, George Mason University, 2015—

Academic, executive, and artistic leader of arts college serving c. 1,700 majors across seven disciplines, offering bachelor's to doctoral degrees, and operating two community arts academies and two major performing arts venues. Annual revenue budget c. \$49 million.

Associate Provost for Undergraduate Education, George Mason University, 2007—2011

Served as steward of general education program and chair of general education committee. Worked with Provost Peter N. Stearns on university-wide undergraduate matters including advocacy for liberal education, curricular and student services issues, international initiatives, and interdisciplinary programs. AGLS "Exemplary Program Award" (see below). Guest blogger for AAC&U. Featured speaker, Inside Higher Ed teleconference, "Selling the liberal arts to students and their parents," 2011.

Associate Dean, College of Visual and Performing Arts, GMU, 2001-2007; 2012-15

Collaborated with Dean and faculty of College housing Schools of Art, Dance, Music, and Theater, programs in Film and Video Studies and Game Design, and the Master of Arts Management program. Focused on academic and artistic programs, facilities, and strategic planning.

Interim Director, Institute of the Arts: George Mason University, 2000-01

Chief academic and operating officer (Dean equivalent) of unit housing divisions of Art and Visual Technology, Dance, and Theater; artistic director of Center for the Arts. Led preparation for creation of the College of Visual and Performing Arts.

Director, Division of Theater, George Mason University: 1992-97

Led a comprehensive restructuring of the theater program, focused on a distinctive combination of liberal arts breadth with professional rigor in collaboration with resident Equity theater company. Increased majors from 35 to 80.

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Artistic administration:

Executive Director, Hylton Performing Arts Center, 2011—

CEO of new, multi-venue facility operated by George Mason University in partnership with Prince William County and City of Manassas. Annual budget c. \$6.5 million. Focus on strategic planning, fundraising, capital and program development, and volunteer and political liaison.

Artistic Director, Theater of the First Amendment, 1991—2012

Artistic leader of Actor's Equity company in residence at George Mason University that ceased operations in 2012. TFA was honored with twelve Helen Hayes Awards and nearly forty nominations. TFA's work has gone on to regional, national, and international productions, nationwide NPR broadcast, commercially available recordings, publication, and local PBS telecast.

Artistic Director, Center for the Arts: George Mason University, 2000-2007

Planned and implemented Great Performances at Mason, the 40+ event performing arts series of the Center for the Arts, and corollary activities. Focused on audience development, program enhancement, and artist-academic coordination. Administered auxiliary enterprise budget of c. \$5 million.

Associate Artistic Director, Center Stage, 1990-91; Resident Dramaturg, 1986-90

Assisted in artistic planning, casting, fundraising, Board development and relations, production supervision, publications and marketing activities for major regional theater (LORT-B). Created dramaturgy department that became a national model. Dramaturg for 20+ productions. Originated Cabaret series. Directed in Cabaret series and mainstage. Participated in major capital/endowment campaign and theater construction/renovation project.

Co-founder and Associate Director, American Ibsen Theater, 1983-85

Helped create innovative, nationally recognized professional company in Pittsburgh devoted to experimental stagings of Ibsen, new works, and other rarities. Directed, performed, worked in marketing, development, and dramaturgical capacities.

Honors and Awards:

Franklin Smith *Comedia* Translation Prize, 2019. Awarded by the Association for Hispanic Classical Theater for *The Phantom Lady*.

Association of General and Liberal Studies "Exemplary Program Award," 2011, for Mason's new general education assessment protocol (with Karen Gentemann and Ying Zhou from Mason's Office of Institutional Assessment).

George Mason University Alumni Association "Distinguished Faculty Member of the Year," 2006.

George Mason University Teaching Excellence Award, 1997.

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Faculty appointments:

Professor of Theater, George Mason University. Promoted to full Professor and granted tenure, January 2002. Teach a wide range of courses in theater and arts management.

Term Associate Professor of Theater, George Mason University: 1992—2002

Taught a wide range of courses in theater, concentrating on directing, dramaturgy, literature, history, theory, and criticism. Taught in cross- and interdisciplinary modes with Honors Program, Department of English, and New Century College.

Assistant Professor of Drama, Washington College, 1983-88

Taught wide range of courses including directing, theater history, performance, and design. Acting Chair of Drama, spring 1986. Tenured and promoted to Associate Professor in 1988 followed by a one-year leave to work in professional theater. Gave up tenure to continue professional work, returning to the College for two semesters (1990-91) as adjunct.

Lecturer, The Johns Hopkins University School of Continuing Studies, 1989-90

Taught seminars on Shakespeare and Václav Havel.

Books:

Ibsen in an Hour (with Brian Johnston). Lyme, NH: Smith and Kraus, 2010.

Calderón de la Barca: Four Great Plays of the Golden Age. Lyme, NH: Smith and Kraus, 2009.

Writing About Theatre (with Christopher Thaiss). Needham, MA: Allyn & Bacon, 1999.

Ibsen: Four Major Plays (with Brian Johnston). Lyme, NH: Smith and Kraus, 1995.

Chapters:

“A Prince in Pittsburgh: ‘Recasting’ a Contemporary Staging of The Constant Prince.” in Remaking the Comedia: Spanish Classical Theater in Adaptation, ed. Paun de Garcia, Susan, and Harley Erdman, London: Tamesis, 2015

A Doll House (with Brian Johnston) in Norton Anthology of Drama, Gainor, Garner, Puchner, eds., Boston: W.W. Norton, 2012.

“Faustian Bargains and Brave New Worlds: Towards a New Poetics of Multimedia Theater” in Live Movies, ed. Malone, Kirby and Gail Scott White, Fairfax, VA: Multimedia Performance Studio, 2006.

Ghosts (with Brian Johnston) in Ibsen’s Selected Plays, Boston: W.W. Norton, 2004.

John Gabriel Borkman (with Brian Johnston) in Ibsen: Four Plays, vol. III, Lyme, NH: Smith and Kraus, 1998.

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Libretti:

Stations for Mychal: libretto for song cycle, music by Kevin Salfen, for tenor, piano, and viola. Commissioned by Texas State University. Scheduled premiere in September, 2021. New York City.

The Soldier's Tale: translation/adaptation for trio version of Stravinsky's work, for The IN Series, Washington, DC, 2013, revived 2018.

The Songbird and the Eagle: oratorio libretto, with music by Kim D. Sherman. Commissioned and premiered by San José Chamber Orchestra and The Choral Project, San José, CA, 2006, revived 2014.

Love's Comedy: opera libretto based on a play by Ibsen, with music by Kim D. Sherman.
Workshop staging of Act I: Lake George Opera Festival, Glens Falls, NY: 1994
Concert staging of excerpts, Opera Idaho, Boise: 1999 (as part of Opera Under the Stars).
Full work presented in concert staging, Mason Festival of the Arts, June 2008.

Translations and Adaptations:

Life is a Dream, Calderón de la Barca, commissioned by Voice and Vision Theater Company, New York, 2003 as the basis for a company-developed adaptation. Revised original translation produced, University of Minnesota-Duluth, 2007; Albright College, 2020.

The Phantom Lady, Calderón de la Barca.
Commissioned and produced by The Bowman Ensemble, Baltimore, 1992; Athens State University, 2017.

The Constant Prince, Calderón de la Barca. 2003. Produced: Unseam'd Shakespeare Company, Pittsburgh, PA, 2007.

The Great Theater of the World, Calderón de la Barca. Produced: GMU Players, 2002; Belhaven College, 2006.

Hedda Gabler, Ibsen, with Brian Johnston.
Produced: George Mason University, 1993; Critical Mass Theater, Austin, 1996; Ohio University, 1998; Wake Forest University, 1998, Banyan Theater Company, Sarasota, 2003; Ritual Productions, Wellfleet, MA, 2012.

Ghosts, Ibsen, with Brian Johnston.
Produced: Alliance Theatre, Atlanta, 1992; Alabama Shakespeare Festival, 1997; Horse Chart Theatre, Denver, 1999; Open Circle Theatre, Chapel Hill, 2000. San Diego Stage, 2003. Berkeley Rep, 2004. TystArt Productions, 2005. Banyan Theatre, Sarasota, 2010.

An Enemy of the People, Ibsen, with Brian Johnston.
Produced: Center Stage, 1990; Perseverance Theatre, Alaska, 1990; Youngstown State University, 1997; University of Missouri-Kansas City, 2000, Smith College, 2002; Walterdale Theater, Edmonton, Alberta, 2002; The Shakespeare Theatre, Washington, D.C., 2006.

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A Doll House, Ibsen, with Brian Johnston.

Produced: Center Stage, 1992; Lawrence University, 1994; Cal Polytechnic, 1998; SUNY-Stony Brook, 2000; Epiphany Theatre, NY, 2006.

John Gabriel Borkman, Ibsen, with Brian Johnston.

Produced: Theater of the First Amendment, 1995.

Selected articles:

Review essay of Translating for Singing (Herman and Apter), The Mercurian, Fall 2018.

“Plays by Women: One Theater’s Story,” HowlRound, March 2014.

“Found in Translation,” Global Studies Review, summer 2009.

“Theater: Overview” in Oxford Encyclopedia of the Modern World, Oxford UP, 2008.

“Edmond Rostand”; “The Well-Made Play”; “A Scrap of Paper”: three entries in Columbia Encyclopedia of Modern Drama, Columbia UP, 2007.

“The Smiling Ibsen” in Ibsen’s Selected Plays, Boston: W.W. Norton, 2004.

The Great Theatre of the World, translation, with introductory essay “Calderón Beyond the Dream”, Theater magazine, vol. XXXIV no. 1, 2004.

Review of Reflecting the Audience (Davis and Emeljanow) in Journal of Social History, Fall, 2003.

“Digital Lit,” American Theatre, April 1995.

“Comic Monsters in a Box,” American Theatre, November, 1994.

“Jean Stapleton,” (interview), American Theatre, September, 1994.

“Ibsen in a Box,” American Theatre, May/June, 1994.

“Was It Better Way Back When?” American Theatre, January, 1994.

“Wintergreen for Precedent,” American Theatre, November, 1992.

“Jonathan Kalb on Beckett,” Theater Three, no. 8, 1990.

“O’Neill With Everything,” Theater Three, no. 5, 1988.

“Of Peers and a Mentor,” Theater Three, no. 3, 1987.

“Remembering Stanley Kauffmann,” Theater, vol. XVI no. 2, 1986.

“Impossible Theatre’s Social Amnesia,” Theater, vol. XV no. 3, 1985.

“Rip Van Winkle Our Contemporary, an interview with Richard Nelson” (with Joel Schechter and Shelley Berc), Theater, vol. XIII no. 2, 1982.

“The Yale Rep Hedda,” Ibsen News and Comment, no. 3, 1982.

“Three American Designers: an interview with Ming Cho Lee, Jane Greenwood and Michael Yeorgan,” Theater, vol. XIII no. 1, 1981.

Editorial Work:

Editorial Advisory Board, The Mercurian, a translation review. Chapel Hill, 2010--

Contributing Editor, Theater Three, Carnegie Mellon University Press, 1989-91.

Co-Editor, LMDA Review, Literary Managers and Dramaturgs of America, NY 1987-89.

Papers presented:

“A Midsummer Night’s Dreamliner, or, Shakespeare Saves the 787.” TEDx symposium, *Reimagining Liberal Education*, Lawrence University, 2013.

“Catholic, Muslim, Enemy, Friend: a 17th century playwright looks at honor across cultures.” TEDx symposium, George Mason University, 2012.

“Calderón Beyond the Dream: Thoughts on Text and Production for a New Golden Age.” Out of the Wings Symposium, Oxford University, 2010.

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- “Words into Music, or, how an old play becomes a new opera.”
Vision Series, George Mason University, 2007.
- “The Playwright Who Came In From the Cold: Ibsen’s A Doll House.”
Fine Arts Colloquium, Lawrence University, 1994.
- “Stranger and Stranger: Coming to Terms with The Lady from the Sea.”
Ibsen Society of America, New York, 1987.
- “The Smiling Ibsen: Comedy and Romance in Ibsen’s Drama.”
National Ibsen Symposium, Pittsburgh, 1984.
- “Themes vs. Motives in An Enemy of the People.” Ibsen Society of America, NY, 1982.

Panels:

- “A Toolkit for the *Comedia*,” Association for Theatre in Higher Education, DC, 2012
- “Playwrights in Mind: A National Conversation”
Moderator of panel with Doug Wright, Marsha Norman, Stephen Schwartz and 12 other distinguished creators. Dramatists Guild national conference, Fairfax, 2011
- “Ripe for Rediscovery: Dramaturgy and the Spanish *Comedia Nueva*”
Association for Theatre in Higher Education, Chicago, 2011
- “New Approaches to the *Siglo de Oro*”
American Society for Theatre Research, Boston, 2008
- “The Dramaturg as Conscience”
International Federation for Theatre Research, College Park, 2005
- “Professional Theaters and Theater Training Programs”
Association for Theatre in Higher Education, Washington DC, 2000.
- “The Powerful Voice of Artists in America: an artists’ summit.”
(Moderator) George Mason University, 1996.
- Plenary Session: “The State of the Profession” and panel: “Designer/Director Collaboration” East-Central Theatre Conference, Alexandria, Va., 1996.
- “Present Crises, Future Directions”
Association for Theatre in Higher Education, Philadelphia, 1993.
- “Ibsen’s A Doll House” Dallas Theater Center Humanities Panel, 1993.
- “The Living Newspaper and the Federal Theatre,”
Association for Theatre in Higher Education, Atlanta, 1992.
- “The Dramaturg and the Ibsen Play” Ibsen Society of America, NYC, 1991.
- “Beckett in the Theater” Beckett Symposium, Carnegie Mellon University, 1990.
- “Ibsen Today” Ibsen Symposium, Carnegie Mellon University, 1989.
- “The Role of the Dramaturg” Southeastern Theatre Conference, Atlanta, 1988.
- “Supporting the New American Play” LMDA, Minneapolis, 1987.
- “The Dramaturg and the Classics: Who ‘Owns’ the Text?” LMDA, New York, 1986.

Professional production work:

Director and dramaturg in theater and opera, 1983—present.

Member, Stage Directors and Choreographers Society. See directing resumé for a selected list of professional theater and opera productions and workshops at venues such as The Kennedy Center, Center Stage, Players Theatre Columbus, American Ibsen Theater, CMU Showcase of New Plays, Delaware Theatre Company, Opera Idaho, Capital City Opera, Virginia Consort, the IN Series, Unseam’d Shakespeare Company, Theater of the First Amendment, and others.

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Service to the field:

Co-chair, Cultivation and Stewardship Committee, International Council of Fine Arts Deans, 2021—

Assist with organization and facilitation of seminars, roundtables, and networking opportunities for Deans and Advancement Officers.

Panelist, National Endowment for the Arts, 1988-90; 1995, 2002, 2007, 2008.

Served on Playwright Fellowships panel for three years, Professional Theater Companies Panel and Shakespeare in American Communities panel for two years each.

Site Visitor, National Endowment for the Arts, 1985—2008

More than fifty site visits (with written reports) to professional theater companies and theater training programs nationwide.

Panelist, Mid-Atlantic Arts Foundation, 2004-2005

Served on Pennsylvania Performing Arts on Tour selection panel and Artists in Communities grants panel.

Panelist, Maryland State Arts Council, 1989-91; 1999-2000

Served on theater companies panel for three years; served on “Large Organizations” panel, an interdisciplinary panel that makes grant recommendations on all arts organizations with budgets of more than \$1 million.

Panelist, Virginia Commission on the Arts, 1989, 1992, 2011-14

Served on interdisciplinary panel making grant recommendations on applicants in the Northern Virginia region. Served as member of Playwriting Fellowship panel.

Reader, National Endowment for the Arts, 1989-92

Evaluated manuscripts for Playwriting and Opera/Music-Theater grants.

Academic Service:

George Mason University, 1992—present. Inter alia:

Co-Chair, Mason International Collaborative (ACE cohort member), 2019--.

President, Omicron of Virginia Chapter, Phi Beta Kappa, 2018--.

Board of Trustees: Dean Representative, 2018-20.

President's Council, 2007-11, 2015--.

Chair, CHSS Dean Search, 2017-18.

General Education Committee (chair), 2007-11.

Learning Environments Group (founding chair), 2008-11.

Associate Deans Undergraduate Council (founding chair), 2007-11.

Executive Committee on College Reorganization, 2004-5.

Space Administration Committee, 2003-11.

Auxiliary Enterprise Management Council, 2001-15.

Classroom Advisory Committee, 2002-08.

Writing Assessment Group, 2001-06.

Faculty Senate, 1999-2000.

Writing Across the Curriculum, 1997—2000.

Principal author, IOA Strategic Plan, 1995.

Chair, IOA Curriculum Committee, 1993-95.

Speakers Bureau, 1995—present.

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Teaching:

George Mason University

HNRS 122: Reading the Arts.

CVPA 399/NCLC 350/GOVT 322: History, Politics, & the Arts (with H. Gortner and M. Friedlander).

THR 101: The Theatrical Medium (Fairfax, London)

THR 150, 151: Drama, Stage and Society I & II.

THR 203: Literary Management.

THR 329: Directing I.

THR 340: Directing II.

THR 351: Dramatic Theory and Criticism.

THR 352: Dramatic Literature Seminar (various topics)

THR 357: Advanced Studies in Theater History

THR 440/740: Advanced Studies in Directing and Dramaturgy (with Kristin Johnsen-Neshati)

THR 484: Translation and Adaptation for Stage and Screen.

THR 490: Special Topics in Drama: Playwrights in Twilight, Ibsen Seminar, The Faustus Story, Professional Theater Production, Musical Theater Workshop,

THR 497: Independent Studies in Drama; Acting, Directing, Opera Literature and Performance, Dramatic Criticism, Adaptation. (Fairfax, London)

THR 599: Advanced Studies in Directing

ENGH 202: Texts and Contexts (London)

ENGH 309: Special Topics: Modern British Theatre (London)

ENG 750: Adapting Classical Myths (with C.K. Williams)

ENG 751: Adapting Classical Drama (with C.K. Williams)

AMGT 603: The Arts in Society

AMGT 640: Programming and Project Management

Lifelong Learning courses in Dramatic Literature, Opera, American Drama, Criticism

Professional Societies:

International Council of Fine Arts Deans

Stage Directors and Choreographers (union affiliation)

Association for Hispanic Classical Theatre

Literary Managers and Dramaturgs of America: Vice President, 1987-9.

Ibsen Society of America: executive council, 1982-91; Vice President, 1989-91.

Other Experience:

Consultant to City of Sandy Springs, Georgia, 2014-15.

Assisted with the planning and programming of a new \$40M performing arts center in an urban mixed-use redevelopment project.

Consultant to Millbrook Playhouse, Lock Haven, PA, 1999.

Conducted site visit and meetings with board of trustees and staff to assist in evaluating artistic mission, create new artistic director job description, discuss strategic and season planning, board development, and community outreach activities.

Site Visitor/Evaluator, Brooklyn College Department of Theatre, 1997.

Member of three-person external evaluation team. Conducted multi-day site visit, extensive interviews with faculty, staff, students, and administration to assess state of graduate and undergraduate theatre program.

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Theatrical performance 1980-present.

20+ roles in professional, summer stock, and academic productions of theater, musical theater, and opera; concert narration for professional, academic, and community ensembles.

Musical Training and Performance.

Private voice (Joanne Hayes Bozeman, Lawrence University; Robert Osborne, Yale School of Music; Ann Mathews, Washington College; Rick Novak, George Mason University).

Sing tenor, perform as soloist (American Festival Pops Orchestra, George Mason University Chorus, National Philharmonic Singers, Virginia Consort) and chorister (National Philharmonic Chorale, George Mason University Chorus).

Play various recorders with enthusiasm, and clarinet, not that well.

Other.

- Associate Producer and Host, *Studio A*, 2008-2015, 45+ televised interviews with film and video professionals on GMU-TV. Winner of Telly and Silver Davey Awards.
- Languages: Spanish (speak, read), basic Latin, French, and Italian.
- Travel: 40+ states, Canada, UK, United Arab Emirates, Italy, France, Spain.
- Studies in Shakespeare and Art History, Lawrence University London Center, 1979.
- Private Pilot since 1993.
- Amateur Radio operator for 50+ years, participant in emergency communications and public service operations. Fluent in Morse code.
- Active volunteer including, over the past ten years, board service for Lawrence University Alumni Association, Discover Manassas/Prince William, Prince William Arts Council, Manassas City Public Schools Arts Advisory Committee, Allegro Community Music School, Fauquier Community Theatre, Washington Area Performing Arts Video Archive.
- Frequent guest lecturer and workshop presenter.
- detailed professional directing résumé follows.

Rick Davis • Director
Theater and Opera/Music-Theater
Member, Stage Directors and Choreographers Society

Artistic Director, Theater of the First Amendment, 1991—2012.

From 1990 to 2012, TFA was the professional (Actor's Equity) theater company in residence at George Mason University. Dedicated to new work and rediscovered classics, TFA won twelve Helen Hayes Awards (from almost forty nominations), and originated work that has gone on to regional, national, and international productions, NPR broadcast, cast album recordings, and local PBS telecast.

Assoc. Artistic Director, Baltimore Center Stage, 1990-91; Resident Dramaturg, 1986-90.

Assisted in artistic planning, casting, production supervision, fundraising, publications and marketing activities for major regional theater. Originated cabaret series. Developed dramaturgy department. Directed on mainstage and cabaret series.

Co-founder and Assoc. Director, American Ibsen Theater, 1983-85.

Helped launch innovative, nationally recognized company in Pittsburgh devoted to non-traditional stagings of Ibsen, new works, and other rarities. Directed, performed, worked in marketing, development, and dramaturgical capacities.

Selected Professional Theater Productions:

<i>Can't Scare Me, the Story of Mother Jones*</i>	Theater of the First Amendment, 2011-12
<i>Live Wire</i> (Federal Theatre Radio)	Theater of the First Amendment, 2011
<i>The Constant Prince**</i>	Unseam'd Shakespeare Company, Pittsburgh, 2007
<i>Three Hotels</i>	Theater of the First Amendment, 2005
<i>A Light in the Storm*</i>	Kennedy Center Theater Lab, 2003 Kennedy Center National Tour, 2002 Kennedy Center Theater Lab, 2001
<i>The Lady from the Sea**</i>	Theater of the First Amendment, 2000
<i>Galileo</i>	SummerArts, Flagstaff, AZ, 2000
<i>The Memorandum</i>	Theater of the First Amendment, 1999
<i>Dr. Faustus</i>	Theater of the First Amendment, 1998
<i>Crystal*</i>	Theater of the First Amendment, 1997
<i>Betty the Yeti</i>	Theater of the First Amendment, 1996
<i>Sweet Ike*</i>	Theater of the First Amendment, 1996
<i>John Gabriel Borkman**</i>	Theater of the First Amendment, 1995
<i>Boomtown</i>	Theater of the First Amendment, 1995
<i>The Living</i>	Theater of the First Amendment, 1994
<i>Cellophane Xerox*</i>	Theater of the First Amendment, 1993
<i>Live Wire</i> (also broadcast on NPR)	Theater of the First Amendment, 1992
<i>The Cocktail Hour</i>	Players Theatre Columbus (OH), 1992
<i>Candida</i>	Center Stage, Baltimore, 1991
"Democracy!" *(J. Brodsky)	Center Stage Cabaret, 1990
<i>Dear Liar</i>	Center Stage Cabaret, 1989
<i>Rosencrantz and Guildenstern Are Dead</i>	Delaware Theatre Company, 1989
<i>Cradles*</i>	American Ibsen Theater, Pittsburgh, 1983

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Selected Professional Opera/Music-Theater Productions:

<i>The Magic Flute</i> **	The IN Series, Washington, DC, 2017
<i>Fatal Song</i>	The IN Series, Washington, DC, 2014
<i>Soldier's Tale</i> **/ <i>Johnny Schicchi</i> **	The IN Series, Washington, DC, 2013
<i>Barber and Barberillo</i>	The IN Series, Washington, DC, 2012
<i>Zarzuela on the Avenue</i>	The IN Series, Washington, DC, 2009
<i>Orpheus in the Underworld</i>	The IN Series, Washington, DC, 2009
<i>Love's Comedy</i> (concert staging)*	Mason Festival Opera, 2008
<i>Viva Zarzuela</i>	The IN Series, Washington, DC, 2008
<i>Mozart's Leading Ladies</i> *	The IN Series, Washington, DC, 2006
<i>Mediterranean Valentine</i>	The IN Series, Washington, DC, 2005
<i>El Amor Brujo</i>	The IN Series, Washington, DC, 2004
<i>Zarzuela!</i>	The IN Series, Washington, DC, 2002
<i>Idomeneo</i> **	The IN Series, Washington, DC, 1999
<i>Opera Under the Stars</i>	Opera Idaho, 1999
<i>La Boheme</i>	Opera Idaho, 1997
<i>La Boheme</i> (concert staging)	Capital City Opera (Kennedy Center), 1997
<i>Gianni Schicchi/Old Maid and the Thief</i>	Lake George Opera Festival, NY, 1995
<i>The Coffee Cantata</i>	Virginia Consort, Charlottesville, 1995
<i>Hansel and Gretel</i>	Opera Idaho, 1994
<i>Young Artists Showcase</i>	Lake George Opera Festival, NY, 1994

*denotes world premiere production

**denotes world premiere translation

New Play Development

Carnegie Mellon Showcase of New Plays: one Equity workshop annually 1986-91.

Created TFA's "First Light" series; worked as director &/or dramaturg, 1999-2010.

Kennedy Center: directed several workshops for Youth and Family Programs, including *A Light in the Storm*, which went on to full production, national tour, and revival. Work with Stone Hill Players, Rappahannock County, VA, on "citizen-artist" productions of new plays on themes of contemporary impact, 2014—present, including plays by James Reston, Jr., and John Henry.

College and University Theater and Music-Theater

Directed wide range of productions in **college/university theaters**, including classics such as *Henry IV part I*, *A Midsummer Night's Dream*, *Love's Labor's Lost*, *Pericles*, *Measure for Measure*, *The Bacchae*, *Galileo*, *Hedda Gabler*, "*Don Juan in Hell*," and modern/contemporary works by authors such as Samuel Beckett, John Guare, Anna Theresa Cascio, and Rodolfo Santana.

As **stage director** for **George Mason Opera Theater**: the world premiere of Philip Hagemann's *The Dark Lady of the Sonnets*, *Trouble in Tahiti*, *The Impresario*, *Così fan tutte*, *The Magic Flute*, *Too Many Sopranos*, *La Boheme*, *La Serva Padrona*, *The Medium*, *Amahl and the Night Visitors*. Other college/university **musical productions** include collegiate premiere of the 2019 version of *Rags*, *James Joyce's The Dead*, *Sweeney Todd*, *Into the Woods*, *Threepenny Opera*, *The Pirates of Penzance*, *Patience*, *The Jumping Frog of Calaveras County*.

Education

B.A., Lawrence University; M.F.A., D.F.A., Yale School of Drama