

# Vincent Olivieri

## Curriculum Vitae

home: 623 Walnut Ave. Unit #6, Long Beach, CA 90802

mobile: 917.569.7905

email: vrojr.design@gmail.com

online: [www.soundandstage.net/sound](http://www.soundandstage.net/sound)

### OBJECTIVE

Professional and Educational Employment in Sound Design & Composition.

### QUALIFICATIONS

Creative theatre professional with experience in atmospheric sound design, composition, and sound reinforcement.

Experienced using Macintosh computers & other pieces of technology to develop designs.

Experienced working on new plays as well as classics.

Detail-oriented and extremely well organized.

Able to work independently and as a leader of a team.

Effective team player with strong interpersonal communication skills.

Skilled at managing multiple projects and time-sensitive deadlines.

### TEACHING AND RESEARCH INTERESTS

Development of new theatrical work, integrating design, technology and live performance.

Creating interactive theatrical environments with an eye towards heightening the dramatic experience.

Development of collaborative techniques to establish and sustain fruitful interaction between corporeal artists and technological artists.

Development of effective resources for real-time realization of dramato-technologic concepts.

### ACADEMIC PREPARATION

**Yale University School of Drama**, MFA in Theatre, 2001.

Concentration: Sound Design and Engineering

Thesis: The Master and Margarita: Sound Design and Score

Advisor: David Budries

**University of Richmond**, BA in Mathematics, magna cum laude, 1998.

Minor: Music Performance

Concentration: Education

Advisor: Dr. Kathy Hoke

## PROFESSIONAL EXPERIENCE

### **Freelance Sound Designer & Composer, 1997-present.**

Commercial, not-for-profit, and educational theatres, USA.

Conceived, organized, and executed Sound Designs & original music for live theatre. Collaborated with directors, actors, and other designers to ensure quality of product and artistic consistency.

### **Resident Sound Designer, 2001-2004.**

Actors Theatre of Louisville, Louisville, KY.

Served as co-head of Sound Department. Collaborated with directors, actors, and other designers to design sound and compose music for theatrical productions. Designed productions for the mainstage season as well as the internationally-known Humana Festival of New American Plays. Hosted and monitored guest Sound Designers. Helped to lead, organize, and train the Sound Department Staff. Managed 4 full-time and 1 part-time staff.

### **Sound Engineer, 2003.**

Centennial Theatre Festival, CT.

Worked with artistic & technical staff and touring companies to provide audio support for a summer festival of theatre and dance.

### **Audio Department Supervisor, 2001.**

International Festival of Arts and Ideas, New Haven, CT.

Worked with international artists and American staff to provide audio support for three performance spaces. Managed 1 full-time staff.

### **Production Manager, 2000.**

Prospect Theatre Company, Rome, GA.

Organized and implemented all technical aspects of producing five theatrical productions in three performance spaces. Collaborated with administrative staff to ensure quality of product. Managed 3 full-time and 17 part-time staff.

### **Resident Composer/ Sound Designer, 1997-1998.**

Encore Theatre Company/ Richmond Shakespeare Festival, Richmond, VA.

Conceived, organized and implemented Sound Designs for live theatre in both indoor and outdoor environments. Collaborated with directors to ensure artistic consistency.

### **Studio Manager, 1997-1998.**

Music Technology Lab, University of Richmond, Richmond, VA.

Managed undergraduate students to maintain a computer music lab containing ten workstations and one project studio. Updated software, advised students on class projects. Managed 2 part-time staff.

## BROADWAY PRODUCTIONS

<b>High</b> (Broadway)	<b>The Booth,</b> Rob Ruggiero, director	Sound Design & Composition	2011
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## SELECTED THEATRICAL PRODUCTIONS, UNITED STATES

<b>Jitney</b> (in progress)	<b>South Coast Repertory</b> Ron OJ Parson, director	Sound Design	2012
<b>Mother Courage and Her Children</b> (in progress)	<b>University of California-Irvine,</b> C. Rianne Laratonda, director	Composition	2012
<b>Tigers Be Still</b>	<b>Cincinnati Playhouse in the Park,</b> Rob Ruggiero, director	Sound Design	2012
<b>Extraordinary Chambers</b> (premiere)	<b>Geffen Playhouse</b> Pam MacKinnon, director	Sound Design	2011
<b>The Understudy</b> (in progress)	<b>Theaterworks,</b> Rob Ruggiero, director	Sound Design	2011
<b>High</b> (premiere)	<b>Theaterworks,</b> <b>Cincinnati Playhouse in the Park,</b> <b>St. Louis Repertory</b> Rob Ruggiero, director	Sound Design & Composition	2010
<b>The Oldest Story in the World</b> (premiere)	<b>Novi Most</b> Lisa Channer, director	Sound Design	2010
<b>In A Garden</b> (premiere)	<b>South Coast Repertory</b> David Warren, director	Sound Design & Composition	2010
<b>Clownzilla: Illegal Aliens</b> (premiere)	<b>Monkey Wrench Collective</b> Eli Simon, director	Sound Design	2010
<b>23 Feet in 12 Minutes</b> (premiere)	<b>Word on the Street Productions</b> David Travis, director	Sound Design	2010
<b>Noises Off</b>	<b>South Coast Repertory</b> Art Manke, director	Sound Design	2009
<b>Emilie</b> (premiere)	<b>South Coast Repertory</b> David Emmes, director	Sound Design & Composition	2009
<b>Shakespeare's R&amp;J</b>	<b>Theaterworks</b> Rob Ruggiero, director	Sound Design & Composition	2009
<b>Last Train to Nibroc</b>	<b>Cincinnati Playhouse in the Park</b> Rob Ruggiero, director	Sound Design	2009
<b>If You Give a Mouse a Cookie</b>	<b>The MainStreet Theatre Company</b> John-David Keller, director	Sound Design & Composition	2009
<b>A Feminine Ending</b> (west coast premiere)	<b>South Coast Repertory &amp; Portland Stage Company</b> Timothy Douglas, director	Composition	2008
<b>Gilgamesh</b> (workshop)	<b>Theater Novi Most</b> Lisa Channer, director	Sound Design & Composition	2008
<b>The Heiress</b>	<b>South Coast Repertory</b> Martin Benson, Director	Sound Design & Composition	2008
<b>Rabbit Hole</b>	<b>Pittsburgh Public Theater,</b>	Sound Design	2008

	<b>Theaterworks</b> Rob Ruggiero, director		
<b>Radio Golf</b>	<b>Pittsburgh Public Theater</b> Ron OJ Parson, director	Sound Design	2008
<b>Radio Golf</b>	<b>Ensemble Theatre of Cincinnati</b> Ron OJ Parson, director	Sound Design	2008
<b>Endgame</b>	<b>University of California-Irvine</b> Robert Cohen, director	Sound Design	2008
<b>Dark of the Moon</b>	<b>University of California-Irvine</b> Annie Loui, director	Sound Design & Composition	2008
<b>Gilgamesh</b>	<b>Theatre Novi Most, University of Minnesota-Twin Cities</b> Lisa Channer, director	Sound Design & Composition	2008
<b>The Brothers Size</b>	<b>The Public Theatre (New York)</b> Tea Alagic, director	Composition	2007
<b>Clownzilla: A Holiday Extravaganza</b> (premiere)	<b>Rude Guerrilla Theatre</b> Eli Simon, director	Sound Design & Composition	2007
<b>The Brothers Size</b>	<b>Under the Radar Festival</b> Tea Alagic, director	Sound Design, Composition, & Live Percussion Performance	2007
<b>Insurrection: Holding History</b>	<b>Theatre Alliance</b> Timothy Douglas, director	Sound Design & Composition	2007
<b>Splittin' the Raft</b>	<b>People's Light and Theatre Company</b> Jade King Carroll, director	Sound Design	2007
<b>Helmet</b>	<b>NY Fringe Festival</b> Maryann Lombardi, director	Co-Sound Design & Composition	2007
<b>Fully Committed</b>	<b>Barrington Stage Company</b> Andy Volkoff, director	Sound Design	2007
<b>King Lear: The Storm at Home</b> (premiere)	<b>Virginia Stage Company</b> Chris Hanna, director	Sound Design	2007
<b>Driving Miss Daisy</b>	<b>Theaterworks,</b> Rob Ruggiero, director	Sound Design	2007
<b>Gem of the Ocean</b>	<b>Milwaukee Repertory Theatre</b> Timothy Douglas, director	Sound Design & Composition	2006
<b>Urinetown</b>	<b>Yale Dramatic Society</b> Dana Harrel, director	Sound Design	2006
<b>The Velvet Sky</b> (premiere)	<b>Woolly Mammoth Theatre Company</b> Rebecca Bayla Taichman, director	Co-Sound Design & Co-Composition	2006
<b>Pericles</b>	<b>The Juilliard School</b> Timothy Douglas, director	Sound Design & Composition	2006
<b>Nightmare: Face Your Fears</b> (New York City Haunted Houses)	<b>Art Meets Commerce</b> Timothy Haskell, director	Sound Design & Composition	2006
<b>As You Like It</b>	<b>Opera House Arts</b> Jeffrey Fracé, director	Sound Design & Composition	2006
<b>Women and the Sea</b>	<b>Opera House Arts</b> Judith Jerome, director	Sound Design	2006
<b>The Water's Edge</b>	<b>Second Stage Theatre Company</b>	Sound Design	2006

	Will Frears, director		
<b>Wonder of the World</b>	<b>Barrington Stage Company</b> Rob Ruggiero, director	Sound Design	2006
<b>Intimate Apparel</b>	<b>Indiana Repertory Theatre &amp; Syracuse Stage</b> Timothy Douglas, director	Sound Design & Composition	2006
<b>August Wilson's Radio Golf</b> (premiere)	<b>Yale Repertory Theatre</b> Timothy Douglas, director	Sound Design & Composition	2005
<b>Fatal Attraction: A Greek Tragedy</b> (premiere)	<b>Gorilla Productions</b> Timothy Haskell, director	Sound Design & Composition	2005
<b>Permanent Collection</b>	<b>Baltimore Center Stage</b> David Schweizer, director	Sound Design	2005
<b>Hay Fever</b>	<b>Baltimore Center Stage</b> Will Frears, director	Sound Design	2005
<b>Boy Steals Train</b> (workshop)	<b>New York Theater Workshop</b> <b>Error! Contact not defined.</b> , director	Sound Design & Composition	2005
<b>The God Botherers</b> (American premiere)	<b>Synapse Productions</b> David Travis, director	Sound Design	2005
<b>Hamlet</b>	<b>Opera House Arts</b> Julia Whitworth, director	Sound Design & Composition	2005
<b>Treasure Island</b>	<b>Virginia Stage Company</b> David Doersch, director	Sound Design	2005
<b>Gum</b>	<b>University of Massachusetts, Amherst</b> Maryann Lombardi, director	Sound Design & Composition	2005
<b>House of Desires</b>	<b>University of Massachusetts, Amherst</b> <b>Error! Contact not defined.</b> , director	Sound Design & Composition	2005
<b>Defying Gravity</b>	<b>Auburn University</b> Lisa Channer, director	Sound Design & Composition	2005
<b>Intimate Apparel</b>	<b>Ensemble Theatre of Cincinnati</b> D. Lynn Meyers, director	Sound Design & Composition	2005
<b>The American Occupation</b> (premiere)	<b>The Juilliard School</b> Trip Cullman, director	Sound Design	2004
<b>Big Trouble in Little Hazzard</b>	<b>Black Jacket/NY Fringe</b> Will Frears, director	Sound Design	2004
<b>Bach at Leipzig</b> (workshop)	<b>New York Stage and Film</b> Pam MacKinnon, director	Sound Design	2004
<b>Corporate Rock</b>	<b>Gorilla Productions</b> Tim Haskell, director	Sound Design	2004
<b>Curse of the Starving Class</b>	<b>University of Massachusetts, Amherst</b> Alec Wild, director	Sound Design & Composition	2004
<b>Thirty Ghosts</b> (premiere)	<b>Ensemble Theatre of Cincinnati</b> D. Lynn Meyers, director	Sound Design	2004
<b>The Exonerated</b>	<b>Ensemble Theatre of Cincinnati</b> D. Lynn Meyers, director	Sound Design	2004
<b>The Marriage of Figaro</b>	<b>The Juilliard School</b> Timothy Douglas, director	Sound Design & Composition	2004
<b>Blues for an Alabama Sky</b>	<b>Actors Theatre of Louisville/ Berkshire Theatre Festival</b>	Sound Design	2004

	Timothy Douglas, director		
Jitney	Indiana Repertory Theatre Timothy Douglas, director	Sound Design	2004
All My Sons	Actors Theatre of Louisville Timothy Douglas, director	Sound Design & Composition	2004
After Ashley (premiere)	28th Humana Festival (Actors Theatre of Louisville) Marc Masterson, director	Sound Design & Composition	2004
Tallgrass Gothic (premiere)	28th Humana Festival (Actors Theatre of Louisville) Marc Masterson, director	Sound Design	2004
Sans-Culottes in the Promised Land (premiere)	28th Humana Festival (Actors Theatre of Louisville) Randy White, director	Sound Design	2004
Amadeus	Actors Theatre of Louisville Kate Whoriskey, director	Sound Design	2003
Omnium-Gatherum (off-Broadway, New York premiere)	Variety Arts Theatre Will Frears, director	Sound Design	2003
Ain't Misbehavin'	Actors Theatre of Louisville Gerry McIntyre, director	Sound Design	2003
Crimes of the Heart	Actors Theatre of Louisville Timothy Douglas, director	Sound Design & Composition	2003
Trojan Women	Auburn University Lisa Channer, director	Sound Design & Composition	2003
The Second Death of Priscilla (premiere)	27th Humana Festival (Actors Theatre of Louisville) Marc Masterson, director	Sound Design	2003
Omnium-Gatherum (premiere)	27th Humana Festival (Actors Theatre of Louisville) Will Frears, director	Sound Design	2003
The Pavilion	Actors Theatre of Louisville Aaron Posner, director	Sound Design	2003
Othello	University of Massachusetts, Amherst Sheila Siragusa, director	Sound Design & Composition	2003
Proof	Actors Theatre of Louisville Sullivan Canaday White, director	Sound Design & Composition	2003
Jitney	Actors Theatre of Louisville Syracuse Stage Timothy Douglas, director	Sound Design	2002
The Foreigner	Berkshire Theatre Festival Scott Schwartz, director	Sound Design	2002
Insurrection: Holding History	Berkshire Theatre Festival Timothy Douglas, director	Sound Design & Composition	2002
Red Herring	Actors Theatre of Louisville Jim Christy, director	Sound Design & Composition	2002
Art	Actors Theatre of Louisville Timothy Douglas, director	Sound Design	2002
Finer Noble Gases	26th Humana Festival	Sound Design	2002

(premiere)	<b>(Actors Theatre of Louisville)</b> Michael John Garcés, director		
<b>Limonade Tous les Jours</b> (premiere)	<b>26th Humana Festival</b> <b>(Actors Theatre of Louisville)</b> Marc Masterson, director	Sound Design	2002
<b>a.m. sunday</b> (premiere)	<b>26th Humana Festival</b> <b>(Actors Theatre of Louisville)</b> Timothy Douglas, director	Sound Design	2002
<b>The Piano Lesson</b>	<b>Actors Theatre of Louisville</b> Timothy Douglas, director	Sound Design	2001
<b>Floyd Collins</b>	<b>Actors Theatre of Louisville</b> Jonathan Eaton, director	Co-Sound Design	2001
<b>The Master &amp; Margarita</b>	<b>Yale School of Drama</b> Will Frears, director	Sound Design & Composition	2001
<b>Dracula</b>	<b>Actors Theatre of Louisville</b> William McNulty, director	Sound Design & Composition	2001
<b>The Birds</b> (premiere)	<b>Yale Repertory Theatre</b> Christopher Bayes, director	Sound Design	2001
<b>Twelfth Night</b>	<b>Amaryllis Theater Company</b> Peter Novak, director	Sound Design	2000
<b>A Midsummer Night's Dream</b>	<b>Prospect Theatre Company</b> Cara Reichel, director	Sound Design	2000
<b>A Little Nightmusic</b>	<b>Prospect Theatre Company</b> Cara Reichel, director	Sound Design	2000
<b>Kismet</b>	<b>Prospect Theatre Company</b> Joel Froomkin, director	Sound Design	2000
<b>Curse of the Starving Class</b>	<b>Yale Repertory Theatre</b> Jim Simpson, director	Sound Design	2000
<b>Hinton Battle: Largely Live</b> (premiere)	<b>Apollo Theatre</b> Otis Salid, director	Sound Design	1999
<b>Delirium for Two</b>	<b>Theatre Novi Most</b> Lisa Channer & Vladimir Rovinsky, directors	Sound Design	1999, 2001, 2008

## SELECTED THEATRICAL PRODUCTIONS, INTERNATIONAL

<b>War of the Clowns</b> (premiere) (in progress)	<b>National Theatre of Romania,</b> Eli Simon, director	Sound Design & Composition	2012
<b>Clown MacBeth</b> (premiere)	<b>Performance Group TUIDA (South Korea)</b> Eli Simon, director	Sound Design & Composition	2009
<b>Ready, Set, Dead</b> (premiere)	<b>Asia Pacific Expo of Theatre Schools (China)</b> Eli Simon, director	Sound Design & Composition	2009
<b>Clown Planet</b> (premiere)	<b>Arezzo Festival (Italy)</b> Eli Simon, director	Sound Design & Composition	2008

SELECTED SOUND INSTALLATIONS

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City Park (2011)	United States Institute for Theatre Technology (2011 – premiere)
	Prague Quadrennial (2011)
	Sound Walk (2011)
Sound Ceiling (2008)	Sound Walk (2008 – premiere)

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## TEACHING EXPERIENCE

**Assistant Professor of Sound Design**, University of California, Irvine, 2007 to present.

Taught classes, advised students, designed productions for the University. Collaborated with faculty in the drama and other departments to ensure a high level of training and production quality and artistic consistency. Worked with design faculty to continually re-examine and improve the quality of the design program. Worked with the other sound design faculty member to build the MFA sound design program and undergraduate curricula. Served on department-wide and campus-wide committees. Courses taught: Introduction to Sound Design, Intermediate Sound Design, Advanced Sound Design, Digital Audio Systems, Conceptual Sound Design, Recording, Creating Sounds from Scratch, Sound Design Survival, Trends in Modern Sound Design.

**Guest Advisor**, University of Massachusetts, Amherst, 2004, 2006, 2007.

class size: 1                      students: *BS*                      class format: *advisement*                      duration: *two months*

Supervised and advised undergraduate sound designers in their designs for fully realized productions. Created schedules, deadlines, standards, and criteria for evaluation. Advised on all aspects of design, including initial design concepts, collaboration, development, delivery system design, and execution. Provided evaluations at termination of project.

**Guest Artist**, Kennedy Center's American College Theatre Festival, Region #1 Conference, 2007.

class size: 8                      students: *BA, BS, senior citizen*                      class format: *discussion*                      duration: *3 hours*

Prepared curricula and gave a brief lecture on the impact of Sound Design and creative listening skills. Discussed collaborative techniques. Led class in creative listening exercises.

**Guest Artist**, Barnard College, February 2005, 2006.

class size: 5                      students: *BA*                      class format: *discussion*                      duration: *three hours*

Prepared curricula and gave a brief lecture demonstration on the conceptualization of Sound Design, technical and artistic challenges to the Sound Designer, and how a Sound Designer fits within the overall theatre-creation process. Played sound examples to foster conversation and critical listening skills. Discussed students' sound & music ideas with regards to their final projects.

**Workshop Director**, University of Massachusetts, Amherst, 2006.

class size: 2                      students: *BS, MFA*                      class format: *workshop*                      duration: *7 hours*

Taught students the basics of Digidesign's ProTools digital audio workstation application. Discussed the basics of digital audio, and led them in creating projects, editing audio, using third-party plug-ins.

**Artist in Residence**, University of Massachusetts, Amherst, 2003, 2004, 2005.

class size: *n/a*                      students: *BA, BS, MFA*                      class format: *practical*                      duration: *3 weeks*

Designed productions in residence. Created teachable moments with student assistants, directors and designers covering topics including collaborative techniques and technical design skills.

**Artist in Residence**, Auburn University, 2005.

class size: *n/a*                      students: *BA*                      class format: *practical*                      duration: *2 weeks*

Designed a production in residence. Created teachable moments with student assistants and actors covering topics including collaborative techniques and technical design skills.

**Masterclass Instructor**, Actors Theatre of Louisville, 2001-2004.

class size: 5                      students: *Sound Dept. staff*                      class format: *workshop*                      duration: *12 class periods*  
Prepared curricula and led discussions on text analysis and collaborative techniques for Sound Designers, sound delivery system design for musical theatre, and technical paperwork. Guided students to develop independent designs through class projects.

**Guest Artist**, University of Massachusetts, Amherst, 2004.

class size: 6                      students: *BA, BS, MFA*                      class format: *workshop*                      duration: *one week*  
Prepared curricula, lessons, and assessment protocol for intensive workshop in Sound Design conceptualization. Developed schedule, taught lessons, developed students' design & collaboration skills. Administered and evaluated assessments.

**Guest Artist**, Yale University, 2003.

class size: 8                      students: *MFA*                      class format: *discussion*                      duration: *two hours*  
Presented a masterclass for MFA Sound Design students regarding the skill sets required for a Resident Designer in a large Regional Theatre.

**Guest Artist/ Artist in Residence**, Auburn University, 2003.

class size: 100                      students: *BA, BS*                      class format: *lecture*                      duration: *2 weeks*  
Prepared curricula and gave a brief lecture on the impact of Sound Design and critical listening skills. Included group activities and brainstorming sessions to encourage creativity. Designed a production while in residence; used the process to create teachable moments with students.

**Guest Artist**, Bellarmine University, 2002.

class size: 20                      students: *BA, BS*                      class format: *discussion*                      duration: *1.5 hours*  
Prepared curricula and gave a brief lecture on the impact of Sound Design and critical listening skills. Discussed collaborative techniques with directors, designers, and actors.

**Guest Artist**, Bellarmine University, 2001-2002.

class size: 15                      students: *BA, BS*                      class format: *discussion*                      duration: *3 class periods*  
Prepared curricula and led discussions on text analysis from a design perspective, including developing design ideas and collaborative techniques.

**Guest Artist**, Virginia Thespian State Conference, 2000 & 2002.

class size: 25                      students: *high school*                      class format: *workshop*                      duration: *1.5 hours*  
Prepared curricula and gave a brief lecture on the impact of Sound Design and critical listening skills. Included individual and small group activities designed to encourage creative thought.

## FAMILIAR EQUIPMENT AND TECHNOLOGY

**Computer Operating Systems:** Macintosh, Microsoft Windows (user level).

**Sound Playback Applications:** LCS (Meyer Sound), SFX (Stage Research), QLab (Figure 53)

**Digital Audio Applications:** Software by Apple, Digidesign, MOTU, Cycling 74, Native Instruments, Propellerheads, etc.

**Digital Video Applications:** Final Cut Pro, Production Designer, Isadora.

**Other Computer Applications:** Microsoft Office, Filemaker Pro, Vectorworks, AutoCad, Timbuktu, basic web design.

**Hardware & Software Samplers:** Akai S & Z series, Kurzweil K2K series, MOTU, Native Instruments.

**Routing equipment:** Analog and Digital recording, monitoring, and mixing consoles, processors.

**Microphones:** wired and UHF/VHF wireless microphone systems.

## LANGUAGES

Fluent in English.

Conversational in Spanish.

Conversational in American Sign Language.

## PUBLICATIONS

“Sound Design in Rehearsal at Actors Theatre of Louisville.” *Lighting and Sound America*. Dec. 2004: pp 68-70.

## PROFESSIONAL AFFILIATIONS

Member, United States Institute for Theatre Technology (USITT), 2008-present.

Member, Audio Engineering Society (AES), 2008-present.

Member, United Scenic Artists, Local #829, 2003-present.

Licensed teacher, secondary mathematics, 1998-2003.

## SERVICE ACTIVITIES

Vice-Commissioner for Special Events, USITT Sound Commission, 2010-present.

Member, GRAMMY Museum Educational Advisory Committee, 2008-2010.

Member, Board of Directors, Theatre Novi Most, 2008-present.

Contributor, The FreeSound Project, 2007-present.

Reader, Humana Festival of New American Plays, Actors Theatre of Louisville, 2001-2004.

Artistic & Technical Liaison for The Technology Project, Actors Theatre of Louisville, 2002.

Member, Advisory Board, Yale Cabaret, Yale University, 2001.

Member, Alumni Recruitment Committee, University of Richmond, 1998-2008.

## HONORS & AWARDS

Los Angeles Ovation Award Nominee for "Extraordinary Chambers," produced by The Geffen Playhouse, 2011.  
BroadwayWorld Los Angeles Award Nominee for "Extraordinary Chambers," produced by The Geffen Playhouse, 2011.  
Selectee, US National Exhibition of 2007 Prague Quadrennial for sound design for "The Second Death of Priscilla,"  
produced by Actors Theatre of Louisville/Humana Festival of New American Plays, 2003.  
Cincinnati Entertainment Award, as part of the design team for "Thirty Ghosts," produced by the Ensemble Theatre of  
Cincinnati, 2005.  
Cincinnati Entertainment Award Nominee, as part of the design team for "The Exonerated," produced by the Ensemble  
Theatre of Cincinnati, 2005.  
EDDY Award for Sustained Excellence in Theatrical Production, given to Actors Theatre of Louisville Design and  
Production Department, 2004.

## REFERENCES

**Lisa Channer**  
Assistant Professor of Theatre  
University of Minnesota

580 Rarig Center  
330 21st Avenue South  
Minneapolis, MN 55455  
chann006@umn.edu

**Timothy Douglas**  
Freelance Theatre Director

291 Cumberland St.  
Brooklyn, NY 11238  
718.237.2944  
amothersson@gmail.com

**Will Frears**  
Freelance Theatre Director

337 Sackett St., #3  
Brooklyn, NY 11231  
willfrears@hotmail.com

**Penny Remson**  
Professor of Theatre  
University of Massachusetts-Amherst

Dept. of Theater, Fine Arts Center 112  
University of Massachusetts  
151 Presidents Dr.  
Amherst, MA 01003-9331  
413.545.0681  
remsen@theater.umass.edu

The most reliable way to make first contact with these individuals is through email.