Vincent Olivieri

Curriculum Vitae

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

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 Apple 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.

Development of knowledge and creative applications for sound in Virtual Reality.

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 & international.

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.

**Technical Writer/System Designer,** 2014.

RIVA Creative USA, Pasadena, CA

Overhire work to develop attractions for multiple themed attractions for international installation. Designed sound systems, interactivity systems, and video systems. Developed multiple documents including detailed treatments and budgets.

**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

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| --- | --- | --- | --- |
| **High** | **The Booth**  Rob Ruggiero, director | Sound Design &  Composition | 2011 |
| **August Wilson’s Radio Golf** | Kenny Leon, director | Additional Contributions | 2008 |

SELECTED THEATRICAL PRODUCTIONS, UNITED STATES

|  |  |  |  |
| --- | --- | --- | --- |
| **The Tempest** (contracted, cancelled due to COVID-19) | **Oregon Shakespeare Festival,**  Nick Avila, director | Sound Design &  Composition | 2020 |
| **Outside Mullingar** | **South Coast Repertory,**  Martin Benson, director | Sound Design | 2020 |
| **Skintight** | **Geffen Playhouse,**  Daniel Aukin, director | Sound Design &  Composition | 2019 |
| **Reading Frankenstein** | **University of California-Irvine,**  Annie Loui, director | Sound Design | 2019 |
| **Sheepdog** (premiere) | **South Coast Repertory,**  Leah Gardiner, director | Co-Sound Design | 2019 |
| **Avalon** | **Opera House Arts,**  Joan Jubett, Laura Butler Rivera, April Sweeney, directors | Sound Design & Composition | 2019 |
| **An Octoroon** | **Chautauqua Theatre Company,**  Giovanna Sardelli, director | Sound Design | 2018 |
| **The Strangers** | **Clarence Brown Theatre**  John Joseph Sipes, director | Sound Design & Composition | 2018 |
| **Elevada** | **The Chance Theatre**  Nick Avila, director | Sound Design | 2018 |
| **Romeo and Juliet** | **The Guthrie**  Joe Haj, director | Sound Design | 2017 |
| **Actually** (co-premiere) | **Geffen Playhouse**  Tyne Rafaeli, director | Sound Design | 2017 |
| **The Tempest** | **New Swan Shakespeare Festival**  Eli Simon, director | Sound Design & Composition | 2017 |
| **Clown Aliens** | **University of California-Irvine**  Eli Simon, director | Composition | 2017 |
| **Insurrection: Holding History** | **University of Michigan**  Timothy Douglas, director | Sound Design | 2017 |
| **As You Like It** | **University of Washington**  Jeffrey Frace, director | Composition | 2017 |
| **Barcelona** (premiere) | **Geffen Playhouse**  Trip Cullman, director | Sound Design | 2016 |
| **Going to a Place Where You Already Are** (premiere) | **South Coast Repertory**  Marc Masterson, director | Sound Design & Composition | 2016 |
| **Jitney** | **Cincinnati Playhouse in the Park**  Timothy Douglas, director | Sound Design | 2016 |
| **Kimberly Akimbo** | **Barrington Stage Company**  Rob Ruggiero, director | Sound Design | 2016 |
| **Smoke Front/Fire Road** (workshop) | **University of California-Irvine** | Producer | 2016 |
| **And Then They Fell** (premiere) | **Brimmer Street Theatre Company**  Amy K Harmon, director | Sound Design & Composition | 2016 |
| **Guards at the Taj** | **Geffen Playhouse**  Giovanna Sardelli, director | Sound Design & Composition | 2015 |
| **And Then They Fell** (workshop) | **Brimmer Street Theatre Company**  Amy K Harmon, director | Sound Design & Composition | 2015 |
| **Safe House** (premiere) | **Cincinnati Playhouse in the Park**  Timothy Douglas, director | Sound Design & Composition | 2014 |
| **Five Mile Lake** (premiere) | **South Coast Repertory**  Daniella Topol, director | Sound Design & Composition | 2014 |
| **The Stinky Cheese Man (and Other Fairly Stupid Tales)** | **South Coast Repertory**  Jessica Kubzansky, director | Sound Design | 2014 |
| **Elysian Roux** (workshop) | **University of California-Irvine** | Producer, Co-Director, Co-Creator | 2014 |
| **Miss Julie** (adapted by Neil LaBute) (premiere) | **Geffen Playhouse**  Jo Bonney, director | Sound Design | 2013 |
| **Do I Really Sound Like That?** (premiere) | **University of California-Irvine** | Producer & Director | 2013 |
| **Sherlock Holmes: Murder in the Casbah** | **University of California-Irvine** | Producer & Director | 2013 |
| **The Wildest Dream Ever** (premiere) | **University of California-Irvine** | Producer | 2013 |
| **Emilie** | **Women’s Action Movement**  Kristen van Ginhoven, director | Composition | 2013 |
| **Build** (premiere) | **Geffen Playhouse**  Will Frears, director | Sound Design &  Composition | 2012 |
| **Venus in Fur** | **Theaterworks,**  Rob Ruggiero, director | Co-Design | 2012 |
| **High**  (North American tour) | **Boston, Fort Lauderdale, San Francisco, Minneapolis, Toronto**  Rob Ruggiero, director | Sound Design &  Composition | 2011-2012 |
| **Jitney** | **South Coast Repertory**  **Pasadena Playhouse**  Ron OJ Parson, director | Sound Design | 2012 |
| **Mother Courage and Her Children** | **University of California-Irvine,**  Ryanne Laratonda, director | Composition | 2012 |
| **Tigers Be Still** | **Cincinnati Playhouse in the Park**  Rob Ruggiero, director | Sound Design | 2012 |
| **Extraordinary Chambers**  (premiere) | **Geffen Playhouse**  Pam MacKinnon, director | Sound Design | 2011 |
| **The Understudy** | **Theaterworks,**  Rob Ruggiero, director | Sound Design | 2011 |
| **High**  (premiere) | **Theaterworks,**  **Cincinnati Playhouse in the Park,**  **St. Louis Repertory**  Rob Ruggiero, director | Sound Design &  Composition | 2010 |
| **The Oldest Story in the World**  (premiere) | **Novi Most**  Lisa Channer, director | Sound Design | 2010 |
| **In A Garden**  (premiere) | **South Coast Repertory**  David Warren, director | Sound Design &  Composition | 2010 |
| **Clownzilla: Illegal Aliens**  (premiere) | **Monkey Wrench Collective**  Eli Simon, director | Sound Design | 2010 |
| **23 Feet in 12 Minutes**  (premiere) | **Word on the Street Productions**  David Travis, director | Sound Design | 2010 |
| **Noises Off** | **South Coast Repertory**  Art Manke, director | Sound Design | 2009 |
| **Emilie**  (premiere) | **South Coast Repertory**  David Emmes, director | Sound Design & Composition | 2009 |
| **Shakespeare’s R&J** | **Theaterworks**  Rob Ruggiero, director | Sound Design &  Composition | 2009 |
| **Last Train to Nibroc** | **Cincinnati Playhouse in the Park**  Rob Ruggiero, director | Sound Design | 2009 |
| **If You Give a Mouse a Cookie** | **The MainStreet Theatre Company**  John-David Keller, director | Sound Design & Composition | 2009 |
| **A Feminine Ending**  (west coast premiere) | **South Coast Repertory &**  **Portland Stage Company**  Timothy Douglas, director | Composition | 2008 |
| **Gilgamesh**  (workshop) | **Theater Novi Most**  Lisa Channer, director | Sound Design &  Composition | 2008 |
| **The Heiress** | **South Coast Repertory**  Martin Benson, Director | Sound Design &  Composition | 2008 |
| **Rabbit Hole** | **Pittsburgh Public Theater, Theaterworks**  Rob Ruggiero, director | Sound Design | 2008 |
| **Radio Golf** | **Pittsburgh Public Theater**  Ron OJ Parson, director | Sound Design | 2008 |
| **Radio Golf** | **Ensemble Theatre of Cincinnati**  Ron OJ Parson, director | Sound Design | 2008 |
| **Endgame** | **University of California-Irvine**  Robert Cohen, director | Sound Design | 2008 |
| **Dark of the Moon** | **University of California-Irvine**  Annie Loui, director | Sound Design &  Composition | 2008 |
| **Gilgamesh** (workshop) | **Theatre Novi Most,**  **University of Minnesota-Twin Cities**  Lisa Channer, director | Sound Design &  Composition | 2008 |
| **The Brothers Size** | **The Public Theatre (New York)**  Tea Alagic, director | Composition | 2007 |
| **Clownzilla: A Holiday Extravaganza**  (premiere) | **Rude Guerrilla Theatre**  Eli Simon, director | Sound Design & Composition | 2007 |
| **The Brothers Size** | **Under the Radar Festival**  Tea Alagic, director | Sound Design, Composition, & Live Music Performance | 2007 |
| **Insurrection: Holding History** | **Theatre Alliance**  Timothy Douglas, director | Sound Design & Composition | 2007 |
| **Splittin’ the Raft** | **People’s Light and Theatre Company**  Jade King Carroll, director | Sound Design | 2007 |
| **Helmet** | **NY Fringe Festival**  Maryann Lombardi, director | Co-Sound Design & Composition | 2007 |
| **Fully Committed** | **Barrington Stage Company**  Andy Volkoff, director | Sound Design | 2007 |
| **King Lear: The Storm at Home**  (premiere) | **Virginia Stage Company**  Chris Hanna, director | Sound Design | 2007 |
| **Driving Miss Daisy** | **Theaterworks,**  Rob Ruggiero, director | Sound Design | 2007 |
| **Gem of the Ocean** | **Milwaukee Repertory Theatre**  Timothy Douglas, director | Sound Design & Composition | 2006 |
| **Urinetown** | **Yale Dramatic Society**  Dana Harrel, director | Sound Design | 2006 |
| **The Velvet Sky**  (premiere) | **Woolly Mammoth Theatre Company**  Rebecca Bayla Taichman, director | Co-Sound Design &  Co-Composition | 2006 |
| **Pericles** | **The Juilliard School**  Timothy Douglas, director | Sound Design & Composition | 2006 |
| **Nightmare: Face Your Fears**  (New York City Haunted Houses) | **Art Meets Commerce**  Timothy Haskell, director | Sound Design & Composition | 2006 |
| **As You Like It** | **Opera House Arts**  Jeffrey Fracé, director | Sound Design & Composition | 2006 |
| **Women and the Sea** | **Opera House Arts**  Judith Jerome, director | Sound Design | 2006 |
| **The Water’s Edge** | **Second Stage Theatre Company**  Will Frears, director | Sound Design | 2006 |
| **Wonder of the World** | **Barrington Stage Company**  Rob Ruggiero, director | Sound Design | 2006 |
| **Intimate Apparel** | **Indiana Repertory Theatre & Syracuse Stage**  Timothy Douglas, director | Sound Design & Composition | 2006 |
| **August Wilson’s Radio Golf**  (premiere) | **Yale Repertory Theatre**  Timothy Douglas, director | Sound Design & Composition | 2005 |
| **Fatal Attraction: A Greek Tragedy**  (premiere) | **Gorilla Productions**  Timothy Haskell, director | Sound Design & Composition | 2005 |
| **Permanent Collection** | **Baltimore Center Stage**  David Schweizer, director | Sound Design | 2005 |
| **Hay Fever** | **Baltimore Center Stage**  Will Frears, director | Sound Design | 2005 |
| **Boy Steals Train** (workshop) | **New York Theater Workshop**  Jude Domski, director | Sound Design &  Composition | 2005 |
| **The God Botherers**  (American premiere) | **Synapse Productions**  David Travis, director | Sound Design | 2005 |
| **Hamlet** | **Opera House Arts**  Julia Whitworth, director | Sound Design & Composition | 2005 |
| **Treasure Island** | **Virginia Stage Company**  David Doersch, director | Sound Design | 2005 |
| **Gum** | **University of Massachusetts, Amherst**  Maryann Lombardi, director | Sound Design & Composition | 2005 |
| **House of Desires** | **University of Massachusetts, Amherst**  Keith Langsdale, director | Sound Design & Composition | 2005 |
| **Defying Gravity** | **Auburn University**  Lisa Channer, director | Sound Design & Composition | 2005 |
| **Intimate Apparel** | **Ensemble Theatre of Cincinnati**  D. Lynn Meyers, director | Sound Design &  Composition | 2005 |
| **The American Occupation**  (premiere) | **The Juilliard School**  Trip Cullman, director | Sound Design | 2004 |
| **Big Trouble in Little Hazzard** | **Black Jacket/NY Fringe**  Will Frears, director | Sound Design | 2004 |
| **Bach at Leipzig** (workshop) | **New York Stage and Film**  Pam MacKinnon, director | Sound Design | 2004 |
| **Corporate Rock** | **Gorilla Productions**  Tim Haskell, director | Sound Design | 2004 |
| **Curse of the Starving Class** | **University of Massachusetts, Amherst**  Alec Wild, director | Sound Design & Composition | 2004 |
| **Thirty Ghosts** (premiere) | **Ensemble Theatre of Cincinnati**  D. Lynn Meyers, director | Sound Design | 2004 |
| **The Exonerated** | **Ensemble Theatre of Cincinnati**  D. Lynn Meyers, director | Sound Design | 2004 |
| **The Marriage of Figaro** | **The Juilliard School**  Timothy Douglas, director | Sound Design & Composition | 2004 |
| **Blues for an Alabama Sky** | **Actors Theatre of Louisville/**  **Berkshire Theatre Festival**  Timothy Douglas, director | Sound Design | 2004 |
| **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**  (premiere) | **26th Humana Festival**  **(Actors Theatre of Louisville)**  Michael John Garcés, director | Sound Design | 2002 |
| **Limonade Tous les Jours**  (premiere) | **26th Humana Festival**  **(Actors Theatre of Louisville)**  Marc Masterson, director | Sound Design | 2002 |
| **a.m. sunday**  (premiere) | **26th Humana Festival**  **(Actors Theatre of Louisville)**  Timothy Douglas, director | Sound Design | 2002 |
| **The Piano Lesson** | **Actors Theatre of Louisville**  Timothy Douglas, director | Sound Design | 2001 |
| **Floyd Collins** | **Actors Theatre of Louisville**  Jonathan Eaton, director | Co-Sound Design | 2001 |
| **The Master & Margarita** | **Yale School of Drama**  Will Frears, director | Sound Design &  Composition | 2001 |
| **Dracula** | **Actors Theatre of Louisville**  William McNulty, director | Sound Design & Composition | 2001 |
| **The Birds**  (premiere) | **Yale Repertory Theatre**  Christopher Bayes, director | Sound Design | 2001 |
| **Twelfth Night** | **Amaryllis Theater Company**  Peter Novak, director | Sound Design | 2000 |
| **A Midsummer Night's Dream** | **Prospect Theatre Company**  Cara Reichel, director | Sound Design | 2000 |
| **A Little Nightmusic** | **Prospect Theatre Company**  Cara Reichel, director | Sound Design | 2000 |
| **Kismet** | **Prospect Theatre Company**  Joel Froomkin, director | Sound Design | 2000 |
| **Curse of the Starving Class** | **Yale Repertory Theatre**  Jim Simpson, director | Sound Design | 2000 |
| **Hinton Battle: Largely Live**  (premiere) | **Apollo Theatre**  Otis Salid, director | Sound Design | 1999 |
| **Delirium for Two** | **Theatre Novi Most**  Lisa Channer & Vladimir Rovinsky, directors | Sound Design | 1999, 2001, 2008 |
| **Two Gentlemen of Verona** | **Richmond Shakespeare Festival**  Grant Mudge, director | Sound Design | 1998 |
| **As You Like It** | **Richmond Shakespeare Festival**  Grant Mudge, director | Sound Design | 1998 |
| **Death and the Maiden** | **Encore Theatre Company**  Grant Mudge, director | Sound Design | 1997 |

SELECTED THEATRICAL PRODUCTIONS, INTERNATIONAL

|  |  |  |  |
| --- | --- | --- | --- |
| **Extraterestri Clandestini, A Musical**  (premiere) | **National Theatre of Romania,**  Eli Simon, director | Sound Design & Composition | 2014 |
| **War of the Clowns**  (premiere) | **National Theatre of Romania,**  Eli Simon, director | Sound Design & Composition | 2012 |
| **Clown MacBeth**  (premiere) | **Performance Group TUIDA (South Korea)**  Eli Simon, director | Sound Design & Composition | 2009 |
| **Ready, Set, Dead**  (premiere) | **Asia Pacific Expo of Theatre Schools (China)**  Eli Simon, director | Sound Design & Composition | 2009 |
| **Clown Planet**  (premiere) | **Arezzo Festival (Italy)**  Eli Simon, director | Sound Design & Composition | 2008 |

SELECTED SOUND INSTALLATIONS

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| --- | --- |
| **Infinitette (2016)** | **The Center For Interesting Noises (2016 – premiere)**  Multi-channel sound installation and concert venue |
| **Hell’s Half Acre (2014)**  (created with Push The Button) | **A Sound Walk for Fort Worth, Texas (2014 – premiere)** |
| **Trade is Sublime (2013)**  Luke Cantarella & Christine Hegel, creators  (sound design & composition) | **World Trade Organization (2013 – premiere)** |
| **Draw – dance piece (2012)**  (created with Push The Button) | **United States Institute for Theatre Technology (2012 – premiere)** |
| **Persistence of Hearing – dance piece (2012)**  (created with Push The Button) | **United States Institute for Theatre Technology (2012 – premiere)** |
| **City Park (2011)**  (created with Push The Button) | **United States Institute for Theatre Technology (2011 – premiere)**  **Prague Quadrennial (2011)**  **Sound Walk (2011)** |
| **The Whole World Blind (2011)**  Roxanne Varzi, creator  (sound design) | **Sound Walk (2011)** |
| **Sound Ceiling (2008)** | **Sound Walk (2008 – premiere)** |

TEACHING EXPERIENCE

**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 & staff 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, The Rock and Roll Spectacle Show, Advanced Projects in Max/MSP, Sound Design for Video Games, Professional Practice in Design, Sound Art, Creative Listening: Using Your Ears to Think, Audio Fiction.

**Head of Design,** University of California, Irvine, 2014-2017.

Administered and ensured the successful execution of the Design Curricula, including course content discussions, monitoring recruiting, monitoring budget issues, advocating for the Design Program with other groups, and working closely with the Chair to ensure success.

**Associate Head of Design,** University of California, Irvine, 2011-2014.

Aided the administration of the execution of the Design Curricula. Collaborated with the Head of Design, Chair, Vice-Chair, and other administrators to schedule classes, evaluate students, solve production problems, and generally support the Head of 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:** D-Mitri (Meyer Sound), SFX (Stage Research), QLab (Figure 53), Canvas (AVAE)

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

**Other Computer Applications:** Microsoft Office, Filemaker Pro, Vectorworks, AutoCad, 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 for Video Games: An Interdisciplinary Course for Computer Science and Art Students.” with R. Wang, SIGCSE ’18, Baltimore, Maryland, Feb. 2018.

“Balancing Audio & Life.” Stage Directions, 2017.

“Art & Commerce.” Stage Directions, 2015.

“Storm on the Heath, Part 2.” Stage Directions, 2015.

“Storm on the Heath, Part 1.” Stage Directions, 2015.

“Digital Sound Consoles for Small Venues.” Stage Directions, 2014 (co-author).

“Toe The Line.” Stage Directions, Jan. 2014: p. 6-8.

“Wireless Wonderland.” Stage Directions, Dec. 2013: p. 14-16.

“Melodies for The Liquid Plain.” Stage Directions, Oct. 2013: p. 20-22.

“Falling Into Design.” Stage Directions, Aug. 2013: p. 10-11.

“If You Give a Sound Designer a Computer.” Stage Directions, Dec. 2011: p. 28.

“Hacking the Mix.” Stage Directions, Nov. 2011: p. 36.

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

CONFERENCES AND PANELS

*Transforming the Creative Practices of Composers and Sound Designers with VirDAW: the Virtual Reality Digital Audio Workstation*, presenter

USITT, virtual conference proceedings, 2020

*Transforming the Creative Practices of Composers and Sound Designers with VirDAW: the Virtual Reality Digital Audio Workstation*, presenter

SLSA, Irvine, 2019

*Sound Design for Video Games*, presenter

USITT, Ft. Lauderdale, 2018

*Spatialisation Techniques from Theatrical Environments: Applications in Related Fields*, presenter

Sounding Out the Space, Dublin, 2017

*Recording Technologies*, panel chair

Sounding Out the Space, Dublin, 2017

*Guerilla Sound Design Challenge*, panel chair

USITT, Cincinnati, 2015

*International Opportunities in Design*, panelist

USITT, Cincinnati, 2015

*Sound Art,* panelist

USITT, Cincinnati, 2015

*Me Inc.: The Business of Being an Artist*, panel chair

USITT, Milwaukee, 2013

*Guerilla Sound Design Challenge*, panel chair

USITT, Milwaukee, 2013

*Multi-Channel Audio Demonstrations*, panel chair

USITT, Long Beach, CA 2012

*Sound Art, or Conceptual Sound Design?,* panelist

Prague Quadrennial, Prague, CZ, 2011

*Audio Applications for Mobile Devices,* panel chair

USITT, Charlotte, NC, 2011

Guerilla Sound Design Challenge, panelist

USITT, Houston, TX, 2008

*Sound Design at the Prague Quadrennial,* panelist

USITT, Houston, TX, 2008

PROFESSIONAL AFFILIATIONS

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

Member, Theatre Sound Designer & Composers Association, 2015-present.

Member, Audio Engineering Society (AES), 2008-2010.

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

Licensed teacher, secondary mathematics, 1998-2003.

SERVICE ACTIVITIES

Associate Dean for Graduate Affairs, Claire Trevor School of the Arts, University of California-Irvine, 2015-present.

Member of the Editorial Board of TD&T Journal (a publication of USITT), 2016-2018.

Vice-Commissioner for Special Events, USITT Sound Commission, 2010-2013.

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

Member, Board of Directors, Theatre Novi Most, 2008-2016.

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

Maine Tourism Innovation & Creativity Award for “Avalon,” produced by Opera House Arts, 2019.

Los Angeles Ovation Award Nominee for “Guards at the Taj,” produced by The Geffen Playhouse, 2017.

Los Angeles Ovation Award Nominee for “Barcelona,” produced by The Geffen Playhouse, 2017.

League of Cincinnati Theatres Award for “Tigers Be Still,” produced by Cincinnati Playhouse in the Park, 2012.

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

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