

CURRICULUM VITAE

NAME: Robert H. Leonard

ADDRESS: 113 Southampton Court
Blacksburg, VA, 24060

OFFICE PHONE: (540) 231-9299 **HOME PHONE:** (540) 951-7365

e-mail: robert.leonard@vt.edu

EDUCATION AND TRAINING

Completed course and project work towards MFA-Directing. Catholic University of America, Washington, DC. 1967
B. A. Wesleyan University, Middletown, CT. College of Letters, 1965.
Honors Thesis: Production of MUCH ADO ABOUT NOTHING.
Improvisation: Viola Spolin, Steve Kent, Rosa Marquez, Tim Miller, Celeste Miller.
Contact Improv: Keith Hennessy
Mime: Angna Enters and Jacques LeCoq
Shakespeare Text and Performance: Shakespeare & Company, 96 and 97 June Intensives
Story Circle Leadership Training Workshop. Facilitated by Donna Porterfield, Roadside Theatre, October 26, 2002.

PROFESSIONAL BACKGROUND:

Teaching Positions:

Associate Professor, Theatre Arts, Virginia Tech, 1989 to date
Administrative Fellow for Diversity, College of Arts & Sciences, 1997 - 1998
Guest Artist, Theatre Arts, Virginia Tech, Spring Semester, 1989
Guest Artist, Theatre Arts, Virginia Tech, Fall Quarter, 1982

Project Partnerships:

Artistic Co-Director, The Bauen Camp, Parkman, WY. Second Summer Session, 2003
Co-Director, Community Arts Network (CAN). 1999 to date

Professional Theatre Positions:

Founding Artistic Director, The Road Company, Johnson City, TN. 1972 – to date
AEA Production Stage Manager, Washington Theater Club, Washington, DC. 1968 - 1970
AEA Stage Manager, Wayside Theater, Middletown, VA. 1968
Bus. Mgr & AEA Prdctn Stg Mgr, Garrick Players, Washington, DC. 1967 - 1968

Freelance film Positions:

Partner in Washington Film Group, Inc. 1971
Associate Producer for RAIHL Ltd Partnership: BLUEGRASS, COUNTRY SOUL. 1971
Partner, RAIHL Ltd Partnership. 1971
Assistant Director for Wolper Production: THEY'VE KILLED THE PRESIDENT. 1970
Grip, Asst Camera, Pinkney Productions: FBI Training Films. 1970

PRESENTATIONS AND PANELS:

Third Annual Conference and Festival of the Network of Ensemble Theatres (NET), hosted by Irondale Theatre Ensemble in Lafayette, Maine. Labor Day, 2001.
“Reviewing and Reporting Ensembles and Grassroots Theatre Companies,” presented at the NEA Site Visitors Training Workshop, NEA/TCG Biennial Conference, Philadelphia, PA. June, 2001.
Second Annual Conference and Festival of the Network of Ensemble Theatres (NET), hosted by A Travelling Jewish Theatre in San Francisco, CA. Labor Day, 2000.

- "Gathering with an Attitude" National Gathering of Community Arts Trainers (CAT), hosted by East Bay Institute for Urban Arts and UC, Berkeley. May 2000.
- Case Study Respondent for Ann Wanjugu, theatre artist working with street children in Nairobi, Kenya. Case Study presented at the International Theatre Institute – US Conference, "The International Origins of New Theatre," Towson State University, Towson, MD, in January 2000.
- "The Challenge for the Network of Ensemble Theatres," keynote speech delivered at the 1999 Network of Ensemble Theatre Conference and Festival, Golden Gate University, San Francisco, CA June, 1999.
- "Multi-cultural Dialogue using Theatre of the Oppressed" 3 day workshop led by Marc Weinblatt. Borough of Manhattan Community College, New York City. June, 1999.
- "Popular Education and Social Change: the North American Agenda." Fifth Annual Conference of Pedagogy and Theatre of the Oppressed. Organized by Doug Paterson. Borough of Manhattan Community College, New York City. June, 1999.
- "A Preview Weekend Retreat," Resources for Social Change, Alternate ROOTS, Calvin Center, Hampton, GA. January, 1999.
- "Ensemble Theatres in the US - a planning and strategy session" Ensemble Theatre Work Group of Theatre Communications Group, Towson, MD, January, 1996.
- "Southern Theatre in the Next Twenty Years" Southeast Playwright Project, Seven Stages, Atlanta, GA, May 22, 1994.
- "Stories of Hard Times" Alternate ROOTS Community/Artist Partnership Project, Community Artist Revival, Story Circle. Durham, NC, January 24 - 30, 1994.
- "Bite The String Snake: Facing the Tensions of Intercultural Collaboration," Southeastern Theatre Conference (SETC), Annual Conference, 1993
- "International Theatre Update," Southeastern Theatre Conference (SETC), Annual Conference, 1993
- "Body Image." A 4 hour practical workshop for alumni of The Willow Eating Disorder Hospital. Conducted with co-facilitator Deborah A. McClintock, clinical therapist; Nashville. 1992
- "Improvisation in the classroom." A 3 hour practical exploration. Hi Concept/Low Tech Theatre, Virginia Institute for Theatre Arts, Blacksburg, VA. 1992
- "Coals To Newcastle, A presentation of community involvement in the directing and touring process of a new play, A PREACHER WITH A HORSE TO RIDE," Southeastern Theatre Conference (SETC), Annual Conference, 1991
- "Preparing Acting Students for the Ensemble Theatre" (chair), Southeastern Theatre Conference (SETC), Annual Conference, 1991
- "Ensemble/Collaborative Opportunities for Actors," Southeastern Theatre Conference (SETC), Annual Conference, 1991
- "The Importance of Faculty As Working Professionals," Southeastern Theatre Conference (SETC), Annual Conference, 1990
- "Theatre and Community - Partners in Enrichment," Southeastern Theatre Conference (SETC), Annual Conference, 1990
- "Bringing It All Back Home," Southeastern Theatre Conference (SETC), Annual Conference, 1990
- "Script Development - Producing new plays at the university with a professional company and playwright in residence" SETC, Annual Conference, 1989
- "Teaching The Beginning Directing Course: Where To Start," Southeastern Theatre Conference (SETC), Annual Conference, 1989
- Panelist, "The Road Company: A case study," 15th Annual Conference of FED/APT. 1986

PUBLICATIONS:

- "Knowing The Secrets Behind The Laughter, Findings of The Grassroots Ensemble Theater Research Project." Lead author. PERFORMING COMMUNITIES: THE GRASSROOTS ENSEMBLE THEATER RESEARCH PROJECT. Community Arts Network (CAN) Web site www.communityarts.net January, 2003.

- "Performing Arts - An Overview." The Performing Arts section of the Encyclopedia of Appalachia. Center for Appalachian Studies and Services, East Tennessee State University. Accepted, October, 2002.
- "Theater from the Early Days." The Performing Arts section of the Encyclopedia of Appalachia. Center for Appalachian Studies and Services, East Tennessee State University. Accepted, October, 2002.
- "Jim Crow, Minstrelsy and Medicine Shows." The Performing Arts section of the Encyclopedia of Appalachia. Center for Appalachian Studies and Services, East Tennessee State University. Accepted, October, 2002.
- "Introduction." Lead author. PERFORMING COMMUNITIES: THE GRASSROOTS ENSEMBLE THEATER RESEARCH PROJECT. Community Arts Network (CAN) Web site www.communityarts.net October, 2002.
- "Love and Respect at Work in the Creative Process: Thoughts on Cornerstone Theater Company." PERFORMING COMMUNITIES: THE GRASSROOTS ENSEMBLE THEATER RESEARCH PROJECT. Community Arts Network (CAN) Web site www.communityarts.net October, 2002.
- "Damn Good Theater – What It Is and How To Get It In Blue Lake, California: Thoughts on the Dell'Arte Company." PERFORMING COMMUNITIES: THE GRASSROOTS ENSEMBLE THEATER RESEARCH PROJECT. Community Arts Network (CAN) Web site www.communityarts.net October, 2002.
- "Theater as an Act of Citizenship: Thoughts on the Los Angeles Poverty Department." PERFORMING COMMUNITIES: THE GRASSROOTS ENSEMBLE THEATER RESEARCH PROJECT. Community Arts Network (CAN) Web site www.communityarts.net October, 2002.
- "The Twin Rigors of Art and Community, or Not the People Who Said Green: Thoughts on Teatro Pregones." PERFORMING COMMUNITIES: THE GRASSROOTS ENSEMBLE THEATER RESEARCH PROJECT. Community Arts Network (CAN) Web site www.communityarts.net October, 2002.
- "Steelbound and Pouring the Sun: An Artistic Connection with a People's Yearning," a review of the Steel Festival in Bethlehem, PA. APInews #3, . Community Arts Network (CAN) Web site www.communityarts.net October 1999.
- "News from the Freire and Boal Conference," a review of the Fifth Annual International Conference of the Pedagogy and Theater of the Oppressed Organization, entitled, "Popular Education and Social Change: the North American Agenda." APInews #1, . Community Arts Network (CAN) Web site www.communityarts.net August 1999.
- "An Effective Multicultural Dialogue," a review of anti-racism workshop by Marc Weinblatt & Cheryl Harrison, New York, NY. APInews #1, . Community Arts Network (CAN) Web site www.communityarts.net August 1999.
- "Network of Ensemble Theatres Holds First Conference and Festival," a review of 1999 Network of Ensemble Theatre Conference and Festival, San Francisco, CA. APInews #1, . Community Arts Network (CAN) Web site www.communityarts.net August 1999.
- "The Selma Project: Case Study of an Arts Project in the Historic Civil Rights City." High Performance Magazine. Issue #69/70. Santa Monica, CA. Spring/Summer 1995.
- "The Selma Project: Using the Arts to Heal Racist Wounds." VOICES (The Networking Journal of Rural Southern Voice for Peace). #76. Burnsville, NC. Sept/Oct '94
- BLIND DESIRE, a play by The Road Company Ensemble under the direction of Robert H. Leonard. Collected in an anthology entitled NEW PLAYS FROM THE SOUTHERN THEATER, edited by Kathie de Nobriga and Naletta Anderson. Heinemann, Portsmouth, NH. 1994
- "Negotiations: Learning Hard Lessons." High Performance magazine. Issue #64. Santa Monica, CA. Winter 1993
- "The Road Company: Changes in an Ensemble Collective." A paper in WORKPAPERS 1, RETHINKING AND RESTRUCTURING THE ARTS ORGANIZATION. FED/APT, New York, 1990.

"A Compatriotism of Artist and Audience." A position paper in THE CHALLENGE OF CHANGE, FED/APT, New York, 1987.

"The Artist in the Community." ART PAPERS, Atlanta, Winter, 1986.

APPOINTMENTS AND OFFICES:**NATIONAL**

Theatre Communications Group (TCG)

Member Board of Directors. August, 2002-present

Network of Ensemble Theatres (NET)

Member National Steering Committee 1999-present.

National Endowment for the Arts

Theater Program - Consultant, On-Site Reporter - 1986-present

Theater Program - Companies Review Panel - 1986, 1993, 1994, 1995

REGIONAL

Roadside Theater, Whitesburg, Kentucky.

Member Advisory Board, November, 2002-present

Alternate ROOTS (Regional Organization of Theater's - South)

Member, CAPP/RSC Workgroup - 01/02, 02/03

Co-chair, CAPP WorkGroup - 98/99, 01

Chair, Executive Committee - 1996/97, 97/98

Resource Center Work Group - 95/96, 96/97, 97/98

Treasurer, Executive Committee - 1982/83, 83/84, 94/95, 95/96

Founding Board Member - 1976 - Present

Member, Community/Artist Partnership Project Steering Committee - 1992/93

Secretary, Executive Committee - 1990/91, 91/92

Peer Critique Facilitator, Annual Meeting - 1990 - 1992

Member, Advancement Work Group - 1988 - 1990

Regional Representative, Executive Committee - 1976,77,78,79

Secretary, Executive Committee - 1980/81, 81/82

Vice-Chair, Executive Committee - 1984/85

Editor, Alternate ROOTS Newsletter - 1977,78,79

The Road Company - Member of the Board of Directors - 1996 - to date

InterTennNet - a coalition of professional and university theaters in Tennessee to coordinate international activities and exchanges.

President 1991 - to date

Tennessee Arts Commission

Chair, Regional Review Panel - 1983

Member, Regional Review Panel - 1982

LOCAL

President, Board of Directors, Oak Manor Home Owners Association - 2003

Program Advisory Group - Friends of Brown's Farm - August, 2002 - present

Member Board of Directors, Oak Manor Home Owners Association - 2000 - present

Artist-in-residence: Science Hill High School - 1988/89

Artist-in-residence: Science Hill High School - 1987/88

Artist-in-residence: Science Hill High School - 1985/86

Member, Arts Curriculum Development Sub-committee, Johnson City PTA - 1982/83

Johnson City Area Arts Council - Founding Board Member

Chair, Arts Center Building Committee - 1991

Member, Arts Center Steering Committee - 1990

Chair, Arts Center Planning Committee - 1989

Treasurer - 1985 - 1989

Member of the Board - 1979 - 1989

Johnson City Chamber of Commerce

Member, Task Force on Tourism 1987 - 1989

Johnson City Parks and Recreation Coach, Youth Soccer - 1977 - 1983

HONORS AND RECOGNITIONS:

College of Arts and Sciences Outstanding Leadership Award - 2000
 Tennessee Good Folks Award; Tennessee Illustrated, Whittle Communications, 1990

COMMITTEE SERVICEDepartment

Vision Workgroup – Fall, 2001
 Faculty Committee, 1989 - present
 Production Committee, 1989 - present
 Graduate Steering Committee, 1989 - present
 Curriculum Development Committee, 1992 – 1995

College

Cultural Diversity Committee of College of Arts and Sciences – member '96 to date
 Chairperson – 1996 - 2000
 College of A&S Committee on Fall Orientation, 1996

University

Mentor - Mentoring Program for Enrichment and Excellence in Office of Academic
 Enrichment
 Provost's Steering Committee for HBCU Initiative, 1998
 University Work Group on Campus Climate, 1998
 Graduate Honor System, 1992 – 1994

ACADEMIC PRODUCTION EXPERIENCE - Virginia Tech:Director

2003 JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS, Blau and Shuman
 2002 NEVER IN MY LIFETIME, Shirley Gee
 2000 THE WILD GOOSE CIRCUS, Russell Davis
 2000 MUCH ADO ABOUT NOTHING, William Shakespeare
 1999 DREAM OF A COMMON LANGUAGE, Heather McDonald
 1998 THREE PENNY OPERA, collaborating director with Barbara Carlisle
 1998 SHAKESPEARE SEEN BY SCENE, a collage of scenes
 1997 OFFENDING SHADOWS, Barbara Carlisle
 1996 PERFORMING COMMUNITY - an outreach ensemble with Ann Kilkelly
 1994 A DOLL HOUSE, Henrik Ibsen
 1993 A BANQUET OF BECKETT, 10 One Acts by Samuel Beckett
 1993 THE CONDUCT OF LIFE, Maria Irene Fornes
 1992 BITE THE STRING SNAKE, company developed with Barbara Carlisle and The Road Company
 1991 THE ROVER, Aphra Behn
 1990 CANCELLED DESTINY, Pat Arnow, Steve Giles, Christine Murdock
 1989 ELECTRA, Euripides
 1989 QUILTERS, Barbara Damashek
 1989 DAYTRIPS, Jo Carson
 1982 MY SISTER IN THIS HOUSE, Wendy Kesselman

Project Director

1990 PREACHER WITH A HORSE TO RIDE, Jo Carson.

PROFESSIONAL PRODUCTION EXPERIENCE:Artistic Co-Director at Camp Bauen, Parkman, WY

2003 Second Summer Session, July 29 - August 12.

Director at Carpetbag Theatre Ensemble, Knoxville, TN

2001 NOTHIN' NICE, Linda Parris-Bailey

New Show Development Process Directed at The Road Company

current ZERO MOMENT, a new work under development

1992 BITE THE STRING SNAKE, company developed with Barbara Carlisle and VT Theatre Arts

1990 TAKE THIS HERE AND PUT IT OVER THERE - company developed with Touchstone Theater

1988 SOMETHING ENTIRELY NEW - company developed with Celeste Miller

1986 ECHOES & POSTCARDS - company developed

1984 BLIND DESIRE - company developed

1982 ONE POTATO, TWO - written by Rebecca Ranson in residency

1980 LITTLE CHICAGO - musical written by Jo Carson in residency

1979 HORSEPOWER - company developed in collaboration with Jo Carson

1979 THE FLYING LEMON CIRQUE - company developed

1979 MOUNTAIN WHISPERS - company developed with Sonny Morris

1978 HEROES, HOTDOGS, AND APPLE PIE - company developed

1978 CORNER ROOMS - company developed

1978 THE CHUCKEY DOAK CABARET - company developed

1977 CHAUTAUQUA '77 - company developed in collaboration with Jo Carson

1976 WHISKEY - company developed

1976 WE REFUSE TO SPECULATE - company developed

1975 THE MOMENTARY ART OF STATE-MAKING - company developed

1972 AMERICOMEDIA - written by Michael Cristofer in collaboration with ensemble

Scripted Works Directed at The Road Company

1993 THE BEAR FACTS, Jo Carson

1990 THE VOICE OF THE PRAIRE, John Olive

1989 DAYTRIPS, Jo Carson, in residence at Virginia Tech

1989 THE MIRACLE PLAY, Michael Fields

1988 HAPPY DAYS, Samuel Beckett

1987 THE LAST GOOD MOMENT OF LILLY BAKER, Russell Davis

1987 TARTUFFE, Moliere

1986 RUPERT'S BIRTHDAY, CHUG, and AN EDUCATED LADY, Ken Jenkins

1986 THE LOVLIEST AFTERNOON OF THE YEAR, John Guare

1986 GREATER TUNA, Jaston Williams, Jo Sears, and Ed Howard

1985 JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS, Blau and Shuman

1985 ADJOINING TRANCES, Randy Buck

1984 MY SISTER IN THIS HOUSE, Wendy Kesselman

1984 IN ALL THE WHOLE WIDE WORLD, Arnold Powell

1984 AN IDIOT'S TALE, Fern Overby Hilton, playwright from Kingsport, TN

1984 BYNA, Delilah Elsen

1984 THE HAPPY EVER AFTER, Margaret Baker

1983 THE FURTHER ADVENTURES OF SALLY, Russell Davis

1982 GOLD DUST, Jon Jory and Jim Wann

Director at Lime Kiln Theater, Lexington, VA

1986 EARRINGS, Don Baker

ADVISOR/CONSULTANT:

- Advisor to PACT (People in Action for Community and Trust) program at Blacksburg High School - May, 2002 to date
- Performing Arts Section Editor, Encyclopedia of Appalachia. Center for Appalachian Studies & Services, East Tennessee State Univ., Johnson City, TN, 1998 to date.
- Introductory Dialogue on Multiculturalism and Diversity at Virginia Tech. Performing Community with Michael Rohd. Facilitated a three hour dialogue with Pamplin Scholars at their Fall Retreat, using Boal and other interactive theatre techniques. September, 1999.
- Introductory Dialogue on Diversity Issues. Performing Community with Michael Rohd. Facilitated a three hour dialogue with participants in the VA COOL AmeriCorps program in their mid-program retreat. February, 1999.
- Alternate ROOTS – CAPP Resources for Social Change – Weekend Workshop Preview. Participant in collaborative team to design and implement weekend curriculum for training in community partnering. Two day intensive workshop conducted at Calvin Center in Hampton, GA. January, 1999.
- Introductory Dialogue on Multiculturalism and Diversity at Virginia Tech. Performing Community with Ann Kilkelly and Michael Rohd. Facilitated a three hour dialogue with Pamplin Scholars at their Fall Retreat, using Boal and other interactive theatre techniques. September, 1998.
- Community Partnership Training Institute Faculty, Arts Extension Service, U Mass-Amherst. Refine and implement new curriculum for training artists, arts presenters, and community agency personnel in artist/community partnerships. Third year implementation - a three day training program with Dyan Wiley, Alice Lovelace, and Bill Cleveland. Tifton, GA. October, 1996.
- Dance and Community, A Workshop with Celeste Miller at Jacob's Pillow. Three day intensive workshop on negotiating community partnerships as a part of Miller's three week workshop. August, 1996
- Community Arts Leadership Retreat Facilitator, Mississippi Arts Commission and Alternate ROOTS, Jackson, MS. Working in a team of facilitators, including Lisa Grady-Willis, Adora Dupree, Kenneth Rafael and Maya Levy, with workshop leader Peter Hille from Brushy Fork Institute, Berea, KY, this retreat provided intensive training for conceiving, planning, developing and implementing a six month artist residency program designed for the specific needs of small Mississippi towns. The retreat served community leaders from Natchez, Fayette, Picayune, and Duck Hill. Following the retreat, became advisor to the community leadership team from Picayune during the planning and implementation of the residency project, with special focus on contract negotiations. July - December, 1995
- Community Partnership Training Institute Faculty, Arts Extension Service, U. Mass., Amherst, MA. Refine and implement new curriculum for training artists, arts presenters, and community agency personnel in artist/community partnerships. Second year implementation - a three day training program with Dyan Wiley, Lorraine Garcia-Nakata, and Bill Cleveland. July, 1995.
- Community Partnership Training Institute Faculty, Arts Extension Service, U. Mass., Amherst, MA. Develop and implement new curriculum for training arts presenters

in artist/community partnerships. Initial implementation - a three day training program with Dyan Wiley, Alice Lovelace, and Bill Cleveland. July, 1994.

Steering Committee, Rural Southern Voice for Peace, Summer '94 Training Program to identify and begin to train Performer Conflict Response Teams. Initial implementation - a week long training program with Mady Schutzman and Jan Cohen-Cruz. July, 1994.

Project Artistic Director, UNDERSTANDING: THE STRUGGLE FOR COMMUNITY, a two week artistic residency project in Selma, Alabama. A collaboration between the Selma/Dallas County Council for the Arts and 8 performance artists from the Southeast to create an innovative arts residency geared to serve the specific needs of Selma as defined by artists and cultural workers in Selma. 1993-1994.

Workshop Leader. A Workshop in Improvisational Skills and Collaborative Techniques, Designed Specifically for the Senior Ensemble at the Bloomsburg Theater Ensemble, Bloomsburg, PA. 1993.

Process Consultant for internal evaluation of creative community project. Show titled: IT CAME FROM WITHIN, collaboratively developed by some 30 people of the Ivanhoe community in Wythe County, Virginia. Ivanhoe Theater Project, Ivanhoe, VA. 1989

Improvisational Skills Consultant for company skills in collaborative development of new work. Show titled: ROSE RED/SNOW WHITE. Acme Theater, Atlanta. 1987

PROGRAM CONSULTANT/EVALUATION:

PERFORMING COMMUNITIES: The Grassroots Ensemble Theater Research Project.
Site Visitor: WagonBurner Theater Troop. LeAnne Howe, Founding Director.
Washington, DC; Ossining, NY, Cincinnati, OH, Rosebud Reservation, SD.

National Endowment for the Arts (NEA), Theater Site Visits

THE BLUE CROW, Inna Shapiro. Classika Theatre. Arlington, Virginia.
relentless, company developed. Double Edge Theatre. Ashfield, Massachusetts.
THE PERFECT MONSTER, company developed. TADA!, New York City, NY
A FINE NEW SHAME, Ellen Hemphill and Nor Hall. Archipelago Theatre, Durham, NC
THREE DAYS OF RAIN, Richard Greenburg. Horizon Theater Company, Atlanta, GA
ROMEO AND JULIET, William Shakespeare, Georgia Shakespeare Festival, Atlanta, GA,
1999.
NIXON'S NIXON and SHENANDOAH, The Barter Theatre, Abingdon, VA, 1999
PICASSO AT THE LAPIN AGILE, Steve Martin, Playhouse on the Square, Memphis,
TN, 1999
AUGUST SNOW & NIGHT DANCE, Reynolds Price, Mint Theater, NYC, 1998
STONE, Philip Courtney, Theater for the New City, NYC, 1998
THE GOLDEN DOOR, Sylvia Regan, The Tenement Theatre, NYC, 1998
THE STEWARD OF CHRISTENDOM, Sebastian Barry, The Studio Theatre,
Washington, DC, 1998
TERRA INCOGNITA, Maria Irene Fornes, Women's Project & Productions, NYC, 1997
THE TEMPEST, Shakespeare, American Repertory Theatre, Cambridge, MA. 1995
VALLEY SONG, Athol Fugard, The McCarter Theatre, Princeton, NJ. 1995
BARKING SHARKS, Israel Horovitz, Gloucester Stage, Gloucester, MA. 1995
I'VE GOT THE SHAKES, Richard Foreman, Ontological-Hysteric, NYC, NY. 1995
OTHELLO, Shakespeare, Shenandoah Shakespeare Express, Harrisonburg, VA. 1994
WHAT ARE TUESDAYS LIKE?, Victor Bumbalo, Contemporary American Theater
Festival, Shepardstown, WV. 1994

ANARCHIA, Hanon Raznikov, The Living Theatre, New York City, NY. 1993
JULIUS CAESAR, Shakespeare, Shakespeare and Company, Lenox, MA. 1993
MEMBER OF THE WEDDING, Carson McCullers, Jubilee Fish Theater Company,
Mobile, AL. 1992
TARTUFFE, Moliere, Theatrical Outfit, Atlanta, GA. 1992
THE DRESSING ROOM, Kunio Shumizu, Pan Asian Rep, New York City, NY. 1991
THE REACH OF SONG, Thomas DeTitta, Georgia Mountain Regional Dev. Center
Hiawassi, GA. 1991
STATES OF SHOCK, Sam Shepard, American Place Theater, New York City, NY, 1991
Working One Acts '91, Suzan-Lori Parks, John Sayles, Laura Maria Censabella, The
Working Theater, New York City, NY. 1991
MIRACLE MAN, Joseph McDonough Theater in the Square, Marietta, GA. 1991
IL CAMPIELLO, Carlo Goldoni, Jeune Lune Theater Company, Minneapolis, MN. 1990
BEYOND THE CALL OF DUTY, Jamal Joseph, National Black Theater, New York City,
NY. 1990
ELEPHANT MEMORIES, Ping Chong, Fiji Theater Company, New York City, NY. 1990
GOLDEN BOY, Clifford Odets, Trinity Rep, Providence, RI. 1990
RED NOSES, Peter Barnes, A Contemporary Theater, Seattle, WA. 1989
SAY IT WITH MUSIC, Company Developed, Bathhouse Theater, Seattle, WA. 1989
NEW CITIES, Paul Zimet, Talking Band, New York City, NY. 1989
QUASI-KINETICS, Roger Babb, Otrabanda, New York City, NY. 1989
DISGRACE, John O'Keefe, Blake Street Hawkeyes, Berkeley, CA. 1988
MALPRACTICE or LOVE'S THE BEST PRACTICE, Company Developed, Dell'Arte
Theater Company, Blue Lake, CA. 1988
THREE PENNY OPERA, Brecht, Irondale Ensemble Theater, New York City, NY, 1988.
MUCH ADO ABOUT NOTHING, Shakespeare, North Carolina Shakespeare Festival,
High Point, NC. 1988
THE CAINE MUTINY COURT MARTIAL, Herman Wouk, Salt City Playhouse,
Syracuse, NY. 1988
A SAFER PLACE, Bo Wilson, ShenanArts, Staunton, VA. 1988
MOROCCO, Allan Havis, WPA Theater Company, New York City, NY. 1988
CLOUD NINE, Caryl Churchill, Berkshire Public Theater, Pittsfield, MA. 1987
DREAMSCAPE, Rand Whipple, Bloomsburg Theater Ensemble, Bloomsburg, PA. 1987
MY THREE ANGELS, Sam and Bella Spewack, Dorset Theater Festival, Dorset, VT. 1987
BASEBALL NOH, Walter Fairservis and RIDERS, Robert W. Bethune, East West Fusion
Theater, Sharon, CT. 1987
THE CRUCIFER OF BLOOD, Paul Giovanni, Empire State Institute for the Performing
Arts, Albany, NY. 1987
BABY WITH THE BATH WATER, Christopher Durang, Penguin Repertory Company,
Rockland, NY. 1987
ROMEO AND JULIET, Shakespeare, PlayMakers Repertory Theater, Chapel Hill, NC.
1987
THE SCARECROW, Percy MacKaye, Academy Theater, Atlanta, GA. 1986
TARTUFFE, Moliere, Asolo State Theater, Sarasota, FL. 1986.
A DELICATE BALANCE, Edward Albee, Berkshire Theater Festival, Stockbridge, MA.
1986
MAGIC JOURNEY, Ta Fantastika, Caldwell Theater Company, Boca Raton, FL. 1986.
JIMMY, THE MAN WITH ALL THE ANSWERS, VALENTINES & CHILI, Kent R.
Brown, The Independent Eye, Lancaster, PA. 1986
A LIFE IN THE THEATER, David Mamet, Fulton Opera House, Lancaster, PA. 1986
MARCHING TO ZION, James Peyton, Horse Cave Theater, Horse Cave, KY. 1986

GRANTS AND COMMISSIONS:

- 2002
National Endowment for the Arts – Heritage and Preservation – Multidiscipline.
Community Arts Network (CAN). \$10,000
- 2001
Open Society Institute (Soros Foundations) - Community Arts Network (CAN) Project -
\$50,000
- 2000
The David and Lucile Packard Foundation - Community Arts Network (CAN) Project -
\$50,000
East Bay Institute for Urban Arts - Sponsored Research support for continued development
of Web-based of Community Arts Training (CAT) Directory - \$5,000
Virginia Tech – ASPIRES Program – “Grassroots Ensemble Theatre Research Project” -
\$28,410
- 1999
Virginia Tech – Office of Outreach and College of Arts and Sciences – Community Arts
Network (CAN) Project - \$30,000
- 1998/99
Virginia Tech - ASPIRES Program - Consortium for the Study of Theatre and Community
- \$52,448
Alternate ROOTS/Virginia Tech/Art in the Public Interest – Sponsored Research support
for development of a Web-based Directory of Community Arts Training Programs -
\$10,000
- 1997/98
Virginia Tech - Creative Project and Creative Match Grants - Shakespeare Text in Rehearsal
and Performance \$5,500
Virginia Tech - ASPIRES Program - Consortium for the Study of Theatre and Community
- \$52,448
Tennessee Arts Commission - Program Support - \$11,000
Trust for Mutual Understanding - Hosting an exchange visit of the National Theatre of
Bashkortostan - \$15,000
- 1996/97
National Endowment for the Arts - Theatre Program - New Show Development and
Touring \$6,000
Tennessee Arts Commission - Program Support - \$11,000
Virginia Tech - Creative Project and Creative Match Grants - Shakespeare Text in Rehearsal
and Performance \$5,500
- 1995/96
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$18,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$24,000
Tennessee Arts Commission - Program Support - \$12,000
- 1994/95
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$19,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$24,000
Tennessee Arts Commission - Program Support - \$11,000
- 1993/94
Virginia Tech - Small Project Grant - Zero Moments: New Collaborative Techniques for
Ensemble Playwriting \$3,000
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$21,600
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$24,000

- Tennessee Arts Commission - Program Support - \$14,195
Tennessee Arts Commission - Arts Build Communities - NEW SHOW DEVELOPMENT
\$5,500
Trust for Mutual Understanding - Travel to Russia - \$14,600
- 1992/93
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$21,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$24,000
Tennessee Arts Commission - Program Support - \$14,500
International Theater Institute - Travel to Russia - \$1,100
- 1991/92
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$19,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$24,000
Tennessee Arts Commission - Program Support - \$8,000
Rockefeller Foundation - Multi-cultural Arts Program - Places and the Displaced Project
\$19,500
Theater Arts - University Theater Commission for PLACES AND THE DISPLACED
PROJECT (Lila Wallace/Reader's Digest) \$60,000
- 1990/91
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$20,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$20,000
Tennessee Arts Commission - Program Support - \$10,340
Tennessee Arts Commission - Arts Build Communities - CHANGES PROJECT \$3,500
Rockefeller Foundation - Multi-cultural Arts Program - Partnerships Project - \$18,000
- 1989/90
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$15,000
National Endowment for the Arts - InterArts CHANGES PROJECT, a collaboration with
Touchstone Theater - \$15,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$17,000
Tennessee Arts Commission - Program Support - \$15,000
Knoxville World Theater Festival, Commission for CHANGES PROJECT \$12,500
- 1988/89
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$15,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$17,000
Tennessee Arts Commission - Program Support - \$15,000
- 1987/88
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$15,000
National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City
\$17,000
Tennessee Arts Commission - Program Support - \$5,200
- 1986/87
National Endowment for the Arts - Theater Program - New Show Development and
Touring \$10,000
National Endowment for the Arts - Expansion Arts - Season in Johnson City \$17,750
Tennessee Arts Commission - Program Support - \$5,400

1985/86

National Endowment for the Arts - Theater Program - New Show Development and Touring \$10,000

National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City \$17,750

Tennessee Arts Commission - Program Support - \$4,500

1984/85

National Endowment for the Arts - Theater Program - New Show Development and Touring \$10,000

National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City \$15,500

Tennessee Arts Commission - Program Support - \$3,300

1983/84

National Endowment for the Arts - Theater Program - New Show Development and Touring \$15,000

National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City \$22,000

National Endowment for the Arts - Institutional Advancement - \$2,411

Tennessee Arts Commission - Program Support - \$2,300

1982/83

National Endowment for the Arts - Theater Program - New Show Development and Touring \$3,500

National Endowment for the Arts - Institutional Advancement - \$45,000

National Endowment for the Arts - Expansion Arts - Performance Season in Johnson City \$17,500

Tennessee Arts Commission - Program Support - \$3,240

1981/82

National Endowment for the Arts - Theater Program - New Show Development and Touring \$2,000

National Endowment for the Arts - Institutional Advancement - \$30,000

National Endowment for the Arts - Expansion Arts - Season in Johnson City \$15,000

Ruth Mott Fund - Program Support - \$15,000

Tennessee Arts Commission - Program Support - \$2,550

Tennessee Committee for the Humanities - Decision Making in the Community - ONE POTATO, TWO - \$14,844

1980/81

National Endowment for the Arts - Theater Program - New Show Development and Touring \$2,000

National Endowment for the Arts - Expansion Arts - Season in Johnson City \$10,000

Tennessee Arts Commission - Program Support - \$2,000

Lyndhurst Foundation - Arts Management Support \$34,100

1979/80

National Endowment for the Arts - Expansion Arts - Performance Season - \$10,000

Tennessee Committee for the Humanities - The Energy Crisis as Experienced in the Tennessee Valley - HORSEPOWER, AN ELECTRIC FABLE - \$30,000

Lyndhurst Foundation - Arts Management Support \$34,100

1978/79

National Endowment for the Arts - Expansion Arts - Season in Johnson City \$10,000

Lyndhurst Foundation - Arts Management Support \$34,100

1977/78

National Endowment for the Arts - Expansion Arts - \$10,000

1976/77

Robert Sterling Clark Foundation - To continue developing theater in Tenn. \$10,000

Tennessee Committee for the Humanities - To create a play on Bicentennial issues \$15,000

1975/76

Robert Sterling Clark Foundation - To produce new play on early frontier history \$10,000

National Endowment for the Arts - Expansion Arts - To produce new play \$10,000