

# Randy Baker

Director, Playwright, Educator  
Artistic Director, Rorschach Theatre

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**Master of Fine Arts (MFA)** in Creative Writing from Goddard College  
**Bachelor of Arts (BA)** in English Literature from the University of Richmond  
**Elementary, Middle and High School** in International Schools in Malaysia, Singapore, Iran and Egypt.

## Current Work Experience

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**CO-ARTISTIC DIRECTOR AND CO-FOUNDER of Rorschach Theatre** (1999 - Current), an award-winning company that has received significant acclaim for its fierce performance style, its bold use of theatrical space and its dedication to challenging works that are at once relevant and timeless. The company's work has focused on helping to reveal the contemporary relevance of fable, finding magic in rough spaces, connecting timeless works to a contemporary audience. **Produced over 40 full productions and dozens of readings, workshops and special events.**

**RESIDENT PLAYWRIGHT with Arena Stage's "Playwright's Arena"** (2013-2015)

**FACULTY** (2011-Current) and **ARTIST IN RESIDENCE** (2013-2015): **American University**  
Adjunct Faculty (See "Teaching Experience" for Class List) and director of several department shows

**ADJUNCT FACULTY** (2018-Current): **George Washington University**

**FACULTY: Theatre Lab School for Dramatic Arts** (2013-Current)  
See "Teaching Experiences" for Class List and for teaching experience at other institutions

## Selected Directing Credits

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*(For a complete list, please visit [randybakerdc.com](http://randybakerdc.com))*

**The H Street Miracle Plays (2019 - upcoming)**

An immersive, site specific play playing out over all of H street /  
RORSCHACH THEATRE

**Wolves in the Lion City (2019 - upcoming)**

By Randy Baker / THEATRE LAB SCHOOL OF THE DRAMATIC ARTS

**Twelfth Night (2018)**

By William Shakespeare / IMAGINATION STAGE conservatory

**Skin of our Teeth (2018)**

By Thornton Wilder / THEATRE LAB SCHOOL OF THE DRAMATIC ARTS

**Much Ado About Nothing (2017)**

By William Shakespeare / ACTORS REPERTORY THEATRE (NCDA)

**Hello, My Name Is... (2017)**

By Debra Kim Sivigny (World Premiere) / THE WELDERS  
**Nominated for 3 Helen Hayes awards (including Best Director)**

**Macbeth (2017)**

By William Shakespeare / THEATRE LAB (SAIT)

**The Crucible (2017)**

By Arthur Miller / THEATRE LAB

**Anon(ymous) (2016)**

By Naomi Iizuka / GEORGETOWN UNIVERSITY



*Hello my Name Is... (2017) The Welders*



*The Minotaur* (2013) Rorschach Theatre

**The Electric Baby (2016)**

By Stefanie Zdravec / RORSCHACH THEATRE

**A Midsummer Night's Dream (2016)**

By William Shakespeare / WSC AVANT BARD

**Big Love (2015)**

By Charles Mee / CATHOLIC UNIVERSITY

**very still & hard to see (2015)**

By Steve Yockey / RORSCHACH THEATRE  
**Nominated for 5 Helen Hayes awards (including Best Director)**

**Rashōmon (2015)**

By Randy Baker adapted from Ryūnosuke Akutagawa/ AMERICAN UNIVERSITY

**She Kills Monsters (2014)**

By Qui Nguyen / RORSCHACH THEATRE

**The Minotaur (2013)**

By Anna Ziegler (World Premiere) / RORSCHACH THEATRE

**Marat/Sade (2013)** By Peter Weiss / AMERICAN UNIVERSITY

**The Magic Bracelet (2012)** YPT express tour / YOUNG PLAYWRIGHTS THEATER

**Community Center Christmas (2012)** By Mario Baldessari (World Premiere) / ACTORS REPERTORY THEATRE

**SOURCE FESTIVAL world premiere short plays: The See Saw (2012)** By Drew Hampton, **A Fugue for Amorous Tornadoes (2011)** by Gabriel Jason Dean, **Something Like Loneliness (2010)** by Ryan Dowler

**After the Quake (2011)** Adapted from Haruki Murakami by Frank Galati / RORSCHACH THEATRE

**In a Grove: Four Japanese Ghost Stories (2011)** by Eric Coble / ACTORS REPERTORY THEATRE (NCDA)

**Bird of a Thousand Colors (2010)** YPT express tour / YOUNG PLAYWRIGHTS THEATER

**Freud Meets Girl (2010)** by Hunter Styles (World Premiere) / WAYWARD THEATRE

**1001 (2009)** by Jason Grote / RORSCHACH THEATRE

**Monster (2007)** adapted from Mary Shelley's *Frankenstein* by Neal Bell / RORSCHACH THEATRE

**Fair Ladies at a Game of Poem Cards (2006)** adapted from Chikamatsu Monzaemon by Peter Oswald / RORSCHACH THEATRE

**Behold! (2005)** by James Hesla (World Premiere) / RORSCHACH THEATRE



*Very Still & Hard to See* (2015) Rorschach Theatre



## **Playwriting: Full Length Plays Production and Development**

### **Wolves in the Lion City (2019 – upcoming)**

PRODUCED and COMMISSIONED by Theatre Lab's **Summer Acting Institute for Teens**

### **Forgotten Kingdoms (2017)**

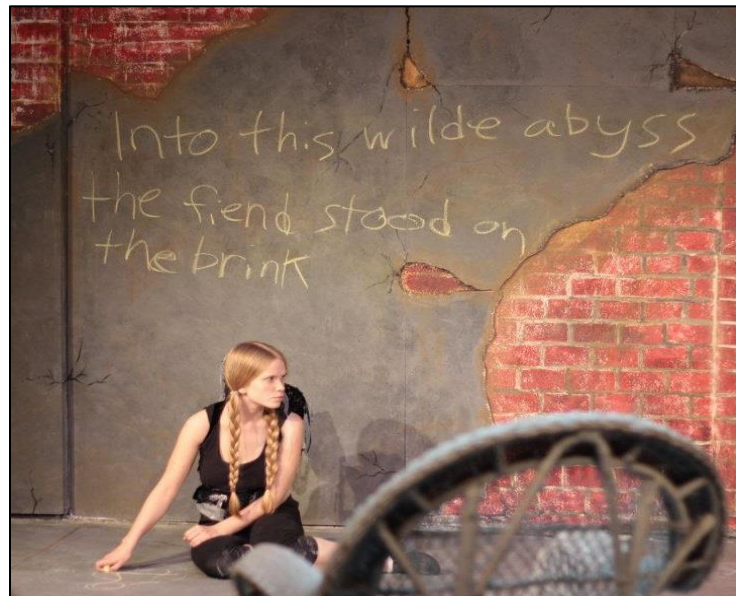
PRODUCED by **Rorschach Theatre**

PUBLIC READING **National New Play Network** / WINNER of 2011 Annual Competition **Arts Club of Washington** / PUBLIC READING, **Wordsmyth Theatre** (Houston) / PUBLIC READING, **Inkwell Theatre** / WINNER, 2012 **Larry Neal Writer's Competition** / PUBLIC READING at MTWorks' 2013 **National Newborn Festival** (New York) Received "Audience Choice Award" / PUBLIC READING **Kennedy Center's** 2016 "page to Stage" Festival / 2017 PUBLIC READING, **Jakarta Players** (Jakarta, Indonesia)

### **Truth & Beauty Bombs (2015)**

PRODUCED by **Rorschach Theatre**

Adapted from web series *A Softer World* by Emily Horne and Joey Comeau. Lead writer in a team of writers



*Circus of Fallen Angels* (2011) Actors Repertory Theatre

### **Rashōmon's Gate (2017, 2015)**

PUBLIC READING, **Spooky Action Theatre** June 2017 / An earlier version DEVELOPED and PRODUCED by **American University** / Adapted from the stories of Ryūnosuke Akutagawa

### **The Burning Road (2014)**

COMMISSIONED and DEVELOPED by **Arena Stage** as a part of "Playwright's Arena." / PUBLIC READING, **Arena Stage** March 2014

### **Monastery (2013)**

COMMISSIONED and DEVELOPED by **Theater J** with a PUBLIC READING

### **wild42hold (2013)**

PRODUCED and COMMISSIONED by **George Washington University**

### **Circus of Fallen Angels (2011)**

PRODUCED and COMMISSIONED (2011) by **Actors Repertory Theatre** (NCDA) / WORKSHOP PRODUCTION, **American University**

### **Dream Sailors (2008)**

PRODUCED **Rorschach Theatre** / DC Commission on the Arts: Artist Fellowship Grant / PUBLIC READING **Kennedy Center** (Page to Stage Festival)

### **Gilgamesh (2007)**

DC Commission on the Arts: Artist Fellowship Grant / PUBLIC READING **Rorschach Theatre**

### **Vox (2005)**

PUBLIC READING and WORKSHOP **Theater Alliance**

### **After the Flood (2004)**

PRODUCED **Rorschach Theatre** / DC Commission on the Arts: Young Artist Project Grant

## **Playwriting: Selected Short Plays**

**Two Strangers Divided by Glass** (2015), **Blood on the Hook** (2015) **Red, Yellow and Blue** (2014), **The Creek Below** (2014) PRODUCED **DC One-Minute Play Festival**

**The Carriage Floor** (2014), **Paolo and Francesca** (2009), **Beit Jala** (2008), **Crunch** (2008) PRODUCED **Rorschach Theatre**

**The Boy Who Knew No Fear** (2012) PRODUCED **Three Leaches Theatre** (Colorado)

**A Lonely Dictator on the Eve of Revolution** (2012) PRODUCED **Forum Theatre** "Forum (Re)Acts"

**Cassandra Dances** (2009), **Rabbit and the Snake** (2008) PRODUCED **Source Festival**

**Sam the Prophet** (2008) and others (2005, 2006, 2007) PRODUCED **Extreme Exchange**

## **Teaching Experience**

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### **Adjunct Faculty (2018-Current): George Washington University**

- TRDA 1025: Understanding the Theatre
- TRDA 1214: Beginning Acting
- Resident Artist for playwriting (2013)

### **Adjunct Faculty (2011-Current) and Artist in Residence (2013-2015): American University**

- PERF 115 and PERF 115 honors – Principles, Plays and Performance
- PERF 220 - Reflections of American Society on Stage and Screen
- PERF 445 – Senior Capstone Class and production
- PERF 457 – Playwriting
- Resident Artist for directing and playwriting

### **Faculty and Resident Artist: Theatre Lab (2013-Current)**

- Instructor: Working with a Director
- Instructor: Auditioning
- Instructor/Director: Creating a Role (*Skin of our Teeth, The Crucible, The Island of Dr. Moreau*)
- Instructor/Director: Summer Acting Institute for Teens (*Macbeth, Columbinus, Museum, Anon/ymous, Rimers of Eldritch*)
- Seminars and guest artist: Auditioning, Acting in a Professional Production readings, Honors Final Project mentorship

### **Faculty: The National Conservatory of Dramatic Arts (2011-2017)**

- Acting 1: Script Analysis
- Theatre History
- Dramatic Literature
- Rehearsal Projects: Greek Tragedy, Shakespeare, Realism, Final Project
- Workshops, various: Playwriting, Directing, Shadow Puppetry, Asian Theatre forms, Theatre History

### **Instructor/Workshop Leader: The Writers Center (2013-2015)**

- Playwriting 1, Playwriting 2
- 24 hour Playwriting Workshops

## **Selected Awards / Education / Affiliations**

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### **SEE ALSO – Playwriting section for productions and writing awards on individual plays**

**Thirteen Helen Hayes Nominations** (2001, 2005, 2007, 2011, 2015, 2017) for Rorschach Theatre

**Two Helen Hayes Nominations for Direction:** *Hello My Name Is...* (The Welders), *Very Still & Hard to See* (Rorschach Theatre)

**DC Commission on the Arts: Artist Fellowship Grants** for work on various plays (2014), *Dream Sailors* (2007), *Gilgamesh* (2005)

**Larry Neal Writers Award** (2012) Winner of competition for Dramatic Writing

**Canadian/Washington Theatre Partnership Grant** (2009)

**Mary Goldwater Award** (2006) for work with Rorschach Theatre

**Kennedy Center Playwriting Intensive** (2006) Accepted into advanced program

**DC Commission on the Arts: Young Artist Project Grant** (2003) for work on *After the Flood*

**Mayor's Arts Award Nominee** (2003) for work with Rorschach Theatre

**Dramatists Guild member**

**Advisory Board Member** for **The Hub Theatre**, Reston, VA (2008-present)

**Company Member Young Playwrights Theatre** (2011-2015)

### **New Play Festival Selection Committees:**

Oregon Contemporary Theatre (2017), Santa Fe Playhouse (2016) Young Playwrights Theatre (2011-2014), Source Festival (2010-2015)

## Press

For more information and photos, please visit [randybakerdc.wordpress.com](http://randybakerdc.wordpress.com)

"Good storytelling is a sort of fearless magic act, in which events move too quickly to tolerate objection... And this is the way that director Randy Baker and the rest of the Rorschach troupe tell this story: with such assurance and commitment that the impossible seems true."

- [DC Theater Scene](#) (About **1001**, July 2009: Directing)

"It's strong, stirring stuff—a modern fable with an oblique moral. It enchants us like a dream and kicks like a nightmare."

- [Washington City Paper](#) (About **After the Quake**, 2011: Directing)

"The play opens with one of the most masterfully atmospheric sequences I've witnessed in a DC theater. Beneath droning 1940's swing and eerie lighting, the audience finds itself surrounded by masked ghouls shambling across the stage with mannequin-like stiffness. Baker and his design team blend the terror of white-masked intruders from films like *Funny Games* with the jerky, unnerving movement of Japanese movie ghosts; the whole setup is a horror fan's dream. *very still & hard to see* is an immersive carousel of horrors that will have you checking the locks and looking under the bed. Just remember: there's no shame in sleeping with the lights on. — [DC Theatre Scene](#) (About **Very Still and Hard to See**, 2015: Directing)

*Truth & Beauty Bombs* lights the world on fire and dances in the flames. It destroys preconceived notions and offers a new, poetic language for philosophical discussions of life and death."

- [DC Theatre Scene](#) (About **Truth & Beauty Bombs: A Softer World**, 2015: Playwriting)

"Extraordinarily ambitious... Staged inside Atlas Performing Arts Center's Theatre Lab, the action takes place both inside and outside a circle of seats where the audience sits. The walls are covered in a maze of brown string and bare light bulbs occasionally flicker overhead... The universally strong performances and the heady concepts of desire, self-control, and fate make this an absorbing and inventive work."

- [The Washingtonian](#) (About **The Minotaur**, 2013: Directing)

"Those details pay off when Puck morphs from a shadow into a three-dimensional sprite who bears a distinct resemblance to the two-dimensional version. The likeness between silhouette and humanoid is one of many rewarding touches in director Randy Baker's beautiful production."

- [Washington Post](#) (About **A Midsummer Night's Dream**, 2016: Directing)

*Forgotten Kingdoms* touches on such themes as culture clash, the legacy of colonialism and competition among religions, but it is far from an issue play. Bold and often poignant, the work extends an appealingly personal and idiosyncratic vision, rich in telling detail. The title may reference forgetting, but the play often seems as clear and specific as a total-recall memory.

- [Washington Post](#) (About **Forgotten Kingdoms**, 2017: Playwriting)



*Forgotten Kingdoms* (2017) Rorschach Theatre





*Big Love* by Charles Mee: Catholic University 2015



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*A Midsummer Night's Dream* by William Shakespeare: WSC Avant Bard 2016