

Randy Baker

Director, Playwright, Educator
Artistic Director, Rorschach Theatre

randy@rorschachtheatre.com

randybakerdc.com

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 Positions

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. **Produced over 50 full productions and dozens of readings, workshops and special events.**

REGIONAL REP for the Washington DC Area: DRAMATISTS GUILD (2019-Current)

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

FACULTY: Theatre Lab School for Dramatic Arts (2013-Current)

See "Teaching Experience" for Class Lists and for teaching experience at other institutions

Selected Directing Credits

The Legend of Hang Tuah (2022 - upcoming)

Various Writers / POINTLESS THEATRE
Created, curated, and adapted from South East Asian legends with shadow puppetry and Malaysian martial arts

As You Like it (2021)

By William Shakespeare / THEATRE LAB

She Kills Monsters (2019)

By Qui Nguyen / RORSCHACH THEATRE
Re-imagining of 2014 production with site-specific elements

Wolves in the Lion City (2019)

By Randy Baker / THEATRE LAB SCHOOL OF THE DRAMATIC ARTS

Around the World in 80 Days (2019)

By Thornton Wilder / THEATRE LAB

Twelfth Night (2018)

By William Shakespeare / IMAGINATION STAGE conservatory

Skin of our Teeth (2018)

By Laura Easson from Jules Verne / THEATRE LAB

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

The Crucible (2017)

By Arthur Miller / THEATRE LAB



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



The Minotaur (2013) Rorschach Theatre

Anon(ymous) (2016)

By Naomi Iizuka / GEORGETOWN UNIVERSITY

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) by Chikamatsu Monzaemon / RORSCHACH THEATRE

FOR A COMPLETE LIST AND FOR SHOWS BEFORE 2006, PLEASE VISIT randybakerdc.com



very still and hard to see (2015) Rorschach Theatre

Playwriting: Full Length Plays Production and Development

Distance Frequencies (2020/2021)

PRODUCED by **Rorschach Theatre** (A team-created project)

A season-long immersive narrative take participants to lesser-known spots around Washington DC as a story unfolded through letters, artifacts, and objects mailed in monthly chapters.

Between Days (2019)

PRODUCED and COMMISSIONED (as *Wolves in the Lion City*) by Theatre Lab's **Acting Institute for Teens**

Forgotten Kingdoms (2017)

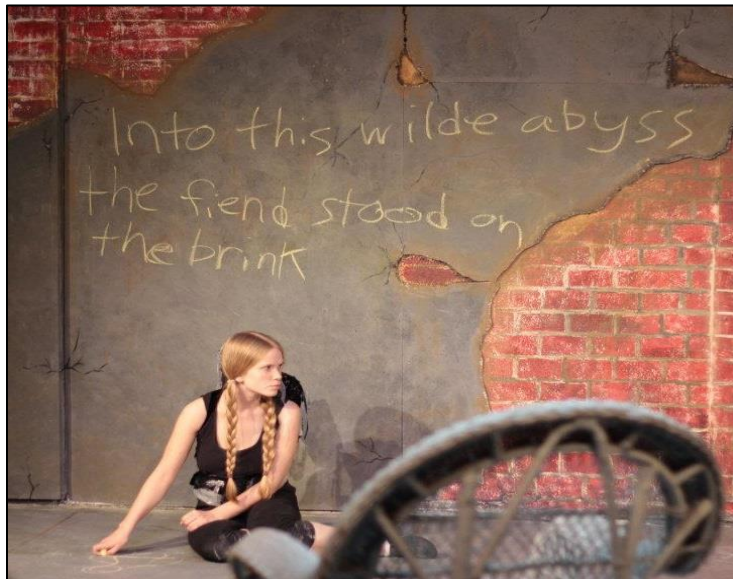
PRODUCED by **Rorschach Theatre**

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 including Heather McDonald, Norman Allen, Shawn Northrip, and Alexandra Petri



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

ONE ACTS and SHORT PLAYS:

The Great Emergence (2021), *The Creek* (2019), *Starfruit* (2018) PRODUCED **Theatre Lab Dramathon**; *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), *The Boy Who Knew No Fear* (2007) PRODUCED **Rorschach Theatre**; *A Lonely Dictator on the Eve of Revolution* (2012) PRODUCED **Forum Theatre** "Forum (Re)Acts"; *Cassandra Dances with the Devil* (2009), *Rabbit and the Snake* (2008) PRODUCED **Source Festival**; *Sam the Prophet* (2008) and others (2005, 2006, 2007) PRODUCED **Extreme Exchange**

Teaching Experience

Guest instructor / Consultant, MFA Directing Program (2019-Current): George Mason University

- THR560: Script Analysis

Adjunct Faculty (2018-Current): George Washington University

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

Adjunct Faculty (2011-2018) 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, Auditioning, Playwriting, Adaptation
- Instructor/Director: Creating a Role (*As You Like it, Around the World in 80 days, Skin of our Teeth, The Crucible, The Island of Dr. Moreau*)
- Instructor/Director: Summer Acting Institute for Teens (*Almost Maine, Wolves in the Lion City, Polaroid Stories, Macbeth, Columbinus, Museum, Anon/ymous, Rimers of Eldritch*)
- Seminars, Projects: Auditioning, Acting in a Professional Production readings, Honors Final Project mentorship

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

- Classes: Acting 1, Acting 3, 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

Guest Lecturer: University of Maryland, Georgetown University, University of Richmond, Catholic University

Selected Awards / Education / Affiliations

Fourteen Helen Hayes Nominations and one win (2001 - 2017) for Rorschach Theatre

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

Dramatists Guild regional Rep, Washington DC Area (Member since 2009, Regional Rep since 2019)

Member of "Playwrights Arena" at Arena Stage (2012-2014) Member of the inaugural group of playwrights: Heather Macdonald, Norman Allen, Shawn Northrip, and Jacqueline Lawton

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

DC Commission/PEN Faulkner Larry Neal Writers Award (2012) Winner of competition, 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

Advisory Board Member for The Hub Theatre, Reston, VA (2008-2015)

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

"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** - 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** - 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** - 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** - 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** - 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** - 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** - Playwriting)



Forgotten Kingdoms (2017) Rorschach Theatre



Big Love by Charles Mee: Catholic University 2015



©Teresa Castracane Photography

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