

STEPHEN NUNNS

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EDUCATION:

Ph.D. in Performance Studies at New York University (2009).

Dissertation: "American Honeymoon: Free Speech, Pragmatism, and American Performance in the 20th Century." Randy Martin, advisor.

M.F.A. in Dramaturgy from Brooklyn College of the City University of New York (1996).

Thesis: "True Voices: Nonfiction as Theatre." Mona Heinze-Barreca, advisor.

The Shakespeare Institute, Stratford-upon-Avon, England (1985).

B.A. from Bennington College. (1985).

Graduated with a double major in Drama and Literature. Minor in Music Composition.

TEACHING EXPERIENCE:

Professor, Towson University, Maryland (2006-present)

Lecturer, New York University's Tisch School for the Arts (1999-2004)

Part-time Faculty, Eugene Lang College at the New School for Social Research (2002-03)

Lecturer, Brooklyn College of the City University of New York

Faculty, Bennington College July Program (1982-1983; 1993-1995)

Performance on Stage, in which I taught acting and directed students in productions.

PROFESSIONAL EXPERIENCE:

Director, MFA Program, Towson University Department of Theatre Arts, 2007-2013, 2017-present

Associate Editor, *American Theatre Magazine*, New York, 1996-2000.

Resident Artist/Archivist, Mabou Mines, New York, 1991-1994.

Producer/Dramaturg, La MaMa ETC, New York 1993.

Literary Manager, AMAS Musical Theatre, New York, 1989-90

Assistant Director/Literary Manager, Portland Stage Company, Portland, Maine, 1986-1988.

PUBLISHED WORK:

Books:

Getting Off: The Work of Lee Breuer (Theatre Communications Group, 2017).

Acting Up: Free speech, pragmatism, and American performance in the late 20th century (LFB Scholarly Publications, 2011)

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DIRECTING:

NEW YORK (representative work):

A Tragedy in Nine Lives by Karen Houppert, Sightlines Theatre Company/Mabou Mines' TorRoNaDa Theatre (2003)

On the Bus (a "furthur" exploration) adapted by the director and based on the writings of Ken Kesey, Jack Kerouac, and Norman Mailer, HERE (1996)

The Boys in the Basement by Karen Houppert and Stephen Nunns (1995 OBIE Award for Performance), HERE (1995)

War of the Worlds by Howard Koch (adapted by the director), Mabou Mines/*Suite* (1992)
Ethology, Part 2 by Stephen Nunns, Manhattan Class Company (1991)

BALTIMORE (representative work):

Follow No Strangers to the Fun Places by Lola Pierson, produced by The Acme Corporation (2017)

Fucking A by Suzan Lori Parks, produced by Iron Crow Theatre, Baltimore, MD (2017)

Stranger Kindness, arranged, adapted and directed by Stephen Nunns and Lola B. Pierson, produced by The Acme Corporation (2016)

The Memo by Vaclav Havel, produced by Single Carrot Theatre Company, Baltimore, MD (2014)

Rockaby by Samuel Beckett and *Killer's Head* by Sam Shepard, produced by The Acme Corporation, Baltimore, MD (2013)

Play (co-director) by Samuel Beckett, produced by The Acme Corporation (2013)

Not I by Samuel Beckett, presented as part of "Rogue Waves," produced by The Acme Corporation in association with UnSaddestFactory Theatre Company, Baltimore, MD (2012)

INTERNATIONAL:

Natasha's Dream by Yaroslava Pulinovich, presented at International Theatre Festival Varna Summer, Varna, Bulgaria and at Istropolitana Projekt, Bratislava, Slovakia (2010)

EDUCATIONAL (representative work):

Towson University (faculty):

Cabaret, book by Joe Masteroff, music by John Kander, lyrics by Fred Ebb (2017)

The Good Person of Setzuan by Bertolt Brecht, adapted by Tony Kushner (2016)

Sweeney Todd by Stephen Sondheim and Hugh Wheeler (2015)

The Glass Menagerie by Tennessee Williams (2012)

University of Maryland, Baltimore County (guest director):

Agnes of God by John Pielmeier (2015)

The Game of Love and Chance by Pierre de Marivaux (2014)

PLAYWRITING:

1:18 with Yury Urnov (translation/adaptation from Russian; by Elena Gremina and Teatr.doc) (2011-2012). Directed by Yury Urnov. Presented at the Kennan Institute, Washington, DC.; Single Carrot Theatre, Baltimore, MD.; Baltimore Community College's International Festival; U.S. Capitol, the Cannon House Office Building, Washington, DC; and the Baltimore Theatre Project.

The Packwood Papers with Karen Houppert (1996). Directed by Eric Nightengale. Produced at the 78th Street Theatre Lab (New York).

The Courtesan (1996) with Ruth Margraff, et al. Directed by Kristin Marting. Produced by Tiny Mythic Theatre Company at HERE (New York).

The Boys in the Basement with Karen Houppert (1995). Produced at HERE (New York). (OBIE Award for Performance.)

MUSIC COMPOSITION AND PERFORMANCE (representative work):

Putin on Ice (That isn't the real title of this show) by Lola B. Pierson, produced by Single Carrot Theatre (2017)

Blind From Here by Alix Fenhagen, produced by Single Carrot Theatre Company, Baltimore, MD (2015).

Kaspar by Peter Handke, produced by The Acme Corporation, Baltimore, MD (2014).

The Merchant of Venice (composer and performer), Fairfield County Stage Company, Westport, Connecticut. Chris Cull, director. (1996)

Stag (composer), Dance Space, Inc., New York. Andrew Grossman, choreographer. (1994)

Ourselves Alone (composer), Wellesley College, Massachusetts, and Portland Stage Company, Maine. Nora Hussey, director (1989 and 1991).

AWARDS/RESIDENCIES:

Recipient of Intersection for the Arts grant for travel to Pécs, Hungary to attend and participate in workshops at the International "Poszt" Theatre Festival (2011).

Mabou Mines/*Suite* Residency Program, New York (1994, 1995, 2003).

HERE Artists' Residency Program, New York (2000).

New York State Council on the Arts Individual Artists Grant (1994).

Maine Arts Commission Artist in Residence Grant (1987).