

David Crandall

440 E. Oliver St. Studio 3E, Baltimore, Maryland 21202

p: 443-670-7406 e: dcrand1@fastmail.fm

Web: Baker Awards profile: <https://bakerartist.org/node/17377>

IMDB listing: <http://www.imdb.com/name/nm1297623/>

Personal webpage: <https://davidcrandall.net/>

Selected recent projects:

- Sound design, *El perro del hortelano* (Gala Hispanic Theater, Washington, DC, October 2020 (Washington's first live stage production after onset of COVID-19 restrictions))
- Original music & sound design for Spooky Action Theater's (Washington, DC) *Impossible Plays* online theater series: *The World is Sand*, *The Devil Exclusive*, *Hell: An Orientation*, *Water Doesn't Kill*, *By A Lady*, *The Very Furious Kugel*, *A Dog Is a Creature of a Nose*, *To The Earth!*, *ZERO*. (2020-2021).

Music & sound design

- 2018 *Broadway World* Regional Theater Awards, Washington, DC, Best Sound Design, for *En el tiempo de las Mariposas* at Gala Hispanic Theater.
- Original Music & Sound Design: *The Oldest Boy*, (Spooky Action Theater, Washington, 2019); *Henry IV Parts 1 & 2* (Chesapeake Shakespeare Co., Baltimore, 2019); *En el tiempo de las mariposas* and *Como agua para chocolate* (GALA Hispanic Theater, Washington DC, 2018)
- Sound Design: *La Tía Julia y el Escribidor* (Gala Hispanic Theater, 2021); *Circular* (Spooky Action, online, July 2020); *Agonia exquisita* (Gala Hispanic, 2020); *Love and Information* (Fells Point Corner Theater, Baltimore, 2020); *Macbeth* (Chesapeake Shakespeare Co., Baltimore, 2019); *New Guidelines for Peaceful Times* (Spooky Action, 2018); *Animal Farm*, (Montgomery College, 2018); *Julius Caesar*, *Richard III* and *The Taming of the Shrew* (Chesapeake Shakespeare Co., 2017).
- Musical direction: Mozart's *The Magic Flute* (Annex Theater, Baltimore, 2015).
- Helen Hayes Award for Outstanding Sound Design, Washington, DC, 1991; nominated 1989. Also sound design for numerous productions since 1985.

Other design & tech

- Sound & projections design, *Social Darwinism* (Montgomery College, 2019); *La Foto* (GALA Hispanic Theater, 2018); *The Master & Margarita* (Annex Theater, Baltimore, 2016); *Firebugs* (Montgomery College, 2016); *The Last of the Whyos*, (Spooky Action, 2015); *Jarman (all this maddening beauty)*, (force/collision, Washington, 2014-16)
 - Projections design: *Life? or Theater?* (Annex Theater, 2018); *Insurrection: Holding History* (Annex Theater, Baltimore *City Paper* Best Production of 2015), *Mozart's The Magic Flute* (Annex Theater, 2015);
 - Projections programming: *Murder on the Orient Express* (Everyman Theater, Baltimore, 2019).
 - Lighting design: *Love and Information* (Fells Point Corner Theater, Baltimore, 2020), *da da da pas de deux* (Naoko Maeshiba/Baltimore Theater Project, 2018); *Red Death* (Psychic Readings, Baltimore, 2017), *The Shattering Frame* (Annex, 2017); *SUBJECT/OBJECT* (Naoko Maeshiba/Baltimore Theater Project, 2016).
 - Tech Direction, Lighting & projections design, *In Plain Sight(site)*, "storefront" performance event, Le Mondo, Baltimore, November 2020; Maryland Institute College of Art's Experimental fashion shows (2011-2018); *Red Giant* (2014) and *Criminal Element* (2013), Rhymes With Opera, Baltimore and New York City.
 - Consultant and Technical director, Patterson Theater at Creative Alliance, Baltimore, MD 2001-2008.
-

Software

- Isadora, Qlab, Logic Pro X, Ableton Live, Adobe Creative Suite, Final Cut Pro, Motion, Davinci Resolve, OBS.

Education

MFA Digital Arts, University of Maryland Baltimore County, 1999.

Video & alternative media, Shawn Brixey, University of Kentucky, 1993-94.

Acoustics, Allen Goodwin, University of Kentucky, 1993.

Theatrical Directing, Studio Theatre Conservatory, Washington DC, 1986.

BA Humanities, Berea College, Berea, KY 1979.