

David Crandall

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Selected recent projects:

- Sound design, *La tía Julia y el escribidor* (Gala Hispanic Theater, Washington, DC, April 2021, and *El perro del hortelano* (October 2020 (Washington's first live stage production after start of COVID-19 restrictions)
- Original music, sound design and video editing for Spooky Action Theater's (Washington, DC) *Impossible Plays* online theater series: *The Real Inspector Hound*, *Cindy the Dreamer*, *The World is Sand*, *Water Doesn't Kill*, *A Dog Is a Creature of a Nose*, and others (14 separate productions in 2021).
- Lighting design: *Infinity Knives Live*, *Mind On Fire* (live concert), *The Voxel*, Baltimore MD, October 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* and *Ella es Tango* (Gala Hispanic Theater, 2021); *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); *Julius Caesar*, *Richard III* and *The Taming of the Shrew* (Chesapeake Shakespeare Co., 2017).
- Musical direction & sound design: Mozart's *The Magic Flute* (Annex Theater, Baltimore, 2015).
- Helen Hayes Award for Outstanding Sound Design, Washington, DC, 1991; nominated 1989. Sound design for hundreds of Mid-Atlantic stage productions since 1985.

Other design & tech

- Lighting design: *High Zero* (Baltimore Theater Project, 2021); Towson University Theater Department graduating MFA productions (Towson University, 2021, 2018); *You're A Good Man, Charlie Brown*, Gilman School, Baltimore, May 2021. *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, 2016).
 - 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);
 - Tech Direction & Lighting design: *In Plain Sight(site)*, performance art series, Le Mondo, Baltimore, November 2020–present; *Wolfthicket* (Lily Kind, Le Mondo, October 2021), *Flip Side Baltimore* (Yellow Barn, Le Mondo, Nov. 2021).
 - Tech Direction, Lighting & projections design, Maryland Institute College of Art's Experimental fashion shows (2011-2018); *Red Giant* (2014) and *Criminal Element* (2013), with Rhymes With Opera (Baltimore and New York City).
 - 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: *Skin of Our Teeth* (2021), *Murder on the Orient Express* (2019). Everyman Theater, Baltimore.
 - Consultant and Technical director, Le Mondo, Baltimore MD (2020-present); Patterson Theater at Creative Alliance, Baltimore, MD (2001-2008).
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Software

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

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.