

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 and Recent 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 new works that are at once relevant and timeless. **Produced over 60 full productions and dozens of readings, workshops, and special events.**

REGIONAL REP for the Washington DC Area: DRAMATISTS GUILD (2019-2022)

ADJUNCT FACULTY: George Washington University (2018-2024)

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

Teaching Experience

Adjunct Faculty (2018-2024): **George Washington University**

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

Guest Faculty / Consultant, MFA Directing Program (2019): **George Mason University**

- THR560: Script Analysis

Adjunct Faculty (2011-2018) and **Artist in Residence** (2013-2015): **American University**

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

Faculty: Theatre Lab (2013-Current)

- Classes: Playwriting, Adaptation, Auditioning, Working with a Director
- Instructor/Director: Creating a Role (taught every year for the last ten years)
- Instructor/Director: Summer Acting Institute for Teens (taught every year for the last ten years)
- Seminars, Projects: "Acting in a Professional Production", Honors Final Project mentorships

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 writing seminar

Guest Lecturer: University of Maryland, Georgetown University, University of Richmond, Catholic University, Washington and Lee University, George Mason University, Singapore American School.

Playwriting/Divising/Creation: Development and Production

The Legend of Hang Tuah (In development)

Initially COMMISSIONED and DEVELOPED by **Pointless Theatre** (2021)
Script co-written with numerous playwrights and collaborators from
Malaysia, Singapore, and Indonesia. Further development: WORKSHOP in
Singapore with **Nusantara Theatrics** (2022) / PUBLIC READING in
Malaysia with **KL Shakespeare Players** in collaboration with **Masakini
Theatre Company** (2022).



Hang Tuah: Singapore Workshop (2023)

Forgotten Kingdoms

PRODUCED by **Rorschach Theatre** (2017)
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) / WINNER **Helen Hayes Award**

The Burning Road

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

Medea: A Teenage Revenge Tragedy

PRODUCED and COMMISSIONED by Theatre Lab's **Acting Institute for Teens** (2023)

Between Days

PRODUCED and COMMISSIONED (as *Wolves in the Lion City*) by Theatre Lab's **Acting Institute for Teens**
(2019) / Further development with **Singapore American School** (2022)

Vox Populi (2025) / **Chemical Exile** (2022) / **Distance Frequencies** (2021)

PRODUCED by **Rorschach Theatre**

Team-created, season-long immersive narratives taking participants to lesser-known spots around DC.

May 22, 2020

Film PRODUCED by **Arena Stage** (2020)

Wrote the story "Behind the Mask" along with a handful of other DC-Area playwrights and screenwriters



Medea: A Teenage Revenge Tragedy (2023) Theatre Lab

Thesmophoria

DEvised found space event at **Rorschach Theatre** (2016)
with multiple movement-based installations throughout a house
and garden in Washington DC.

Truth & Beauty Bombs

PRODUCED by **Rorschach Theatre** (2015)

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

Rashōmon Gate

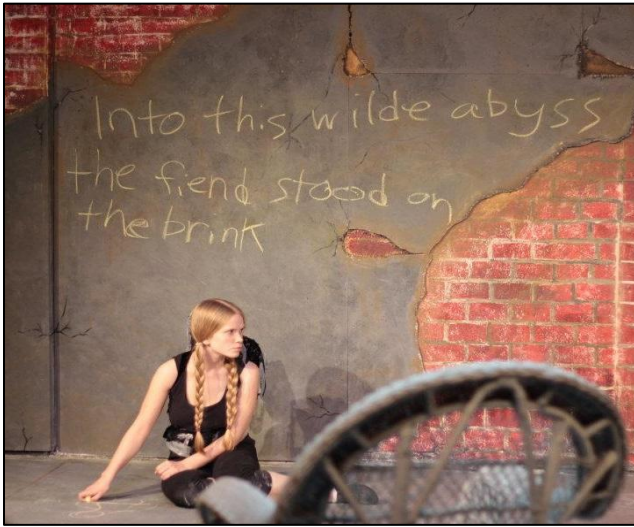
PUBLIC READING **Spooky Action Theatre** June 2017 / An earlier
version DEVELOPED and PRODUCED by **American University**
(2015) / Adapted from the stories of Ryūnosuke Akutagawa

Six Impossible Things

DEvised found space event at **Rorschach Theatre** (2014) -
Multiple simultaneous narratives in different rooms of a historic
house. A mash-up of *The Shining* and *Alice in Wonderland*.

Monastery

COMMISSIONED and DEVELOPED by **Theater J** with a PUBLIC
READING (2013)



Circus of Fallen Angels (2011) Actors Repertory Theatre

wild42hold

PRODUCED and COMMISSIONED by **George Washington University** (2013)

Circus of Fallen Angels

PRODUCED and COMMISSIONED by **Actors Repertory Theatre** (NCDA) (2011) / WORKSHOP PRODUCTION, **American University** (2012)

Dream Sailors

PRODUCED **Rorschach Theatre** (2008) / DC Commission on the Arts: Artist Fellowship Grant / PUBLIC READING **Kennedy Center** (Page to Stage Festival)

Gilgamesh

DC Commission on the Arts: Artist Fellowship Grant / PUBLIC READING **Rorschach Theatre** (2007)

Vox

PUBLIC READING and WORKSHOP **Theater Alliance** (2005)

After the Flood

PRODUCED **Rorschach Theatre** (2004) / DC Commission on the Arts: Young Artist Project Grant

ONE ACTS and SHORT PLAYS:

Theatre Lab: *The Great Emergence* (2022), *The Creek* (2019), *Starfruit* (2018) / **Word Dance Theatre:** *Chambers of the Heart* (2016) short narrative section of dance piece / **DC One-Minute Play Festival:** *Summer Metamorphosis* (2016), *A Gift From The Ladies Of France In Exile* (2016), *Two Strangers Divided by Glass* (2015), *Blood on the Hook* (2015), *Red, Yellow and Blue* (2014), *The Creek Below* (2014) / **Rorschach Theatre:** *The Carriage Floor* (2014), *Paolo and Francesca* (2009), *Beit Jala* (2008), *Crunch* (2008), *The Boy Who Knew No Fear* (2007) / **Forum Theatre:** *A Lonely Dictator on the Eve of Revolution* (2012) / **Source Festival:** *Cassandra Dances with the Devil* (2009), *Rabbit and the Snake* (2008) / **Extreme Exchange:** *Sam the Prophet* (2008) and others (2005, 2006, 2007)

Selected Directing Credits

FOR A COMPLETE LIST AND FOR SHOWS BEFORE 2011, PLEASE VISIT randybakerdc.com/directing

The Figs (2025)

By Doug Robinson / RORSCHACH THEATRE

Shakespeare in Love (2025)

Adapted for the stage by Lee Hall / THEATRE LAB

Human Museum (2024)

By Miyoko Conley (World Premiere) / RORSCHACH THEATRE
Nominated for Helen Hayes award (Best New play)

God of Carnage (2023)

By Yasmina Reza / BREAKOUT THEATRE

Arcadia (2023)

By Tom Stoppard / THEATRE LAB

Bat Boy: The Musical (2022)

By Brian Flemming and Keythe Farley / IMAGINATION STAGE

Chemical Exile: Synthesis (2022)

By Jonelle Walker and Doug Robinson / RORSCHACH THEATRE

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 immersive elements

Wolves in the Lion City (2019)

By Randy Baker / THEATRE LAB



Human Museum (2024) Rorschach Theatre



The Minotaur (2013) Rorschach Theatre

Twelfth Night (2018)

By William Shakespeare / IMAGINATION STAGE

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

Anonym(ous) (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

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



Very Still & Hard to See (2015) Rorschach Theatre

Selected Awards / Affiliations

Eighteen Helen Hayes Nominations and one win 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 2019-2022)

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

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

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

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: Eugene O'Neill Center's New Play Conference (2024), Avant Bard's Scripts in Play (2023), Oregon Contemporary Theatre (2017), Santa Fe Playhouse (2016), Young Playwrights Theatre (2011-2014), Source Festival (2010-2015)



©Teresa Castracane Photography

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

Press

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 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)

"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.

— [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)

The premise will make you think. The director's deft touch will make you wonder, and the actors' stellar performances just might make you reconsider your stance on robots"

— MD Theatre Guide (About ***Human Museum*** – Directing)

"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)



Forgotten Kingdoms (2017) Rorschach Theatre