

AMANDA DEHNERT
CURRICULUM VITAE

CURRENT EMPLOYMENT

Assistant Professor, Theatre and Musical Theatre (tenure-track)
Northwestern University School of Communication
1949 S. Campus Dr.
Evanston, IL 60208
Phone: (847) 467-0477

EDUCATION

A. Degrees

1994 B.F.A., Illinois Wesleyan University: Music Theatre

B. Additional Education and Training

1994-1996 Certificate, Trinity Rep Conservatory: Acting and Directing
(Note: this program has since become an accredited MFA)

PROFESSIONAL APPOINTMENTS

A. Artistic and Teaching

2006-ongoing Assistant Professor, Theatre and Musical Theatre (tenure-track),
Northwestern University, Evanston IL
2006-ongoing Resident Director, Trinity Repertory Co., Providence RI
2005-2006 Acting Artistic Director, Trinity Repertory Co.
2005-2006 Co-Chair, MFA programs, Brown/Trinity Consortium at Brown
University
2004-2006 Clinical Associate Professor of Theatre (Directing), Brown
University
2002-2004 Visiting faculty, Brown University/Trinity Rep Consortium
(Directing and musical theatre performance taught; private voice
coaching and project mentorship)
1999-2004 Associate Artistic Director, Trinity Repertory Co.
(Directing, associate producing, committee service, and resident
music supervision/composition)
1999 Guest Director, Bread Loaf School of English, Middlebury College
1997-2002 MFA instructor, Trinity Rep Conservatory, Rhode Island College
(directing, singing, acting)
1996-1999 Artistic Associate, Trinity Repertory Co.
(Directing, administration, and resident music
supervision/composition)
1996 Assistant Production Manager, Trinity Repertory Co.
1995 Musical Director, Theatre-by-the-Sea, Matunuck, RI

B. Union Affiliations

1998	Society of Stage Directors and Choreographers
1997	Actors' Equity Association

RESEARCH, SCHOLARSHIP AND/OR CREATIVE WORK**A. Direction, Musical Direction, Composition, and Performance: professional
(TRC denotes Trinity Repertory Company)**

2010

Director	<u>Peter Pan (a Play)</u> (Dehnert): original script and production concept, Lookingglass Theatre Co., Chicago
Director	<u>Death Of A Salesman</u> (Miller): production and original music, Dallas Theatre Center
Director	<u>Not Wanted On The Voyage</u> (Bartram, Hill): premiere production of a new musical, American Music Theatre Project, Northwestern University Barber Theatre

2009

Director	<u>A Midsummer Night's Dream</u> (Shakespeare): adaptation for Short Shakespeare Series, Chicago Shakespeare Theatre
Director	<u>Peter Pan, or the Boy Who Would Not Grow Up</u> (Barrie): flight concept, music composition and script adaptation, Barber Theatre, Northwestern University
Director	<u>All's Well That Ends Well</u> (Shakespeare): Adaptation and production, Oregon Shakespeare Festival
Director	<u>The Fantasticks</u> (Jones, Schmidt): production concept developed in 2007, Lincoln Theatre, Arena Stage Co., Washington D.C. and Long Wharf Theatre, New Haven, CT. Helen Hayes award nomination.

2008

Director	<u>Cabaret</u> (Kander, Ebb, Masteroff): new production concept, Avon Theatre, Stratford Shakespeare Festival.
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	Director/ Composer	<u>Romeo and Juliet</u> (Shakespeare): adaptation for Short Shakespeare Series, Chicago Shakespeare Theatre
	Director	<u>Not Wanted On The Voyage</u> (Bartram/Hill, Findley): workshop presentation of a new musical theatre piece for the American Music Theatre Project, Northwestern University.
	Director	<u>Unlock'd</u> (Carner/Gregor/Jana Robins Productions): Workshop presentation of a new musical theatre piece for the Ravinia Festival, IL
	Director/ Music Dir.	<u>My Fair Lady</u> (Lerner, Lowe, Shaw): production previously seen in 2006 and 2000 now mounted for Virginia Stage Co.
2007	Director	<u>Man of La Mancha</u> (Leigh, Darien, Wasserman): new production concept, Cleveland Playhouse and Virginia Stage Company co-production
	Director	<u>The Fantasticks</u> (Jones, Schmidt), new production concept, Chase Theatre, TRC
2006	Director	<u>Asphalt Beach</u> (Lippa, Spears, Smith): premiere production of a new musical, American Music Theatre Project at Northwestern University
	Director/ Music Dir.	<u>My Fair Lady</u> (Lerner, Lowe, Shaw): production developed at Trinity Rep in 2000, now mounted for Actors Theatre of Louisville and Cleveland Playhouse co-production
	Director/ Composer	<u>Cyrano de Bergerac</u> (Rostand, trans. Burgess): script adaptation and original score, Chase Theatre, TRC
2005	Director	<u>A Christmas Carol</u> (Hall/Cummings adapt.): Chase Theatre, TRC
	Director	<u>The Mystery Of Edwin Drood</u> (Holmes): Chase Theatre, TRC

2004	Director	<u>You Never Know</u> (Strouse, Groff): world premiere of a new musical: Chase Theatre, TRC
	Composer	<u>The Imaginary Invalid</u> (Moliere): original songs and score, lyrics by Michael Goldfried; director, Michael Goldfried: Dowling Theatre, TRC
	Director/ Composer	<u>Henry IV, parts 1 and 2</u> (Shakespeare): adaptation with original music and vocal arrangements for production as part of Trinity Rep's The Henriad: Dowling Theatre, TRC
	Composer	<u>Henry V</u> (Shakespeare): original song (Non Nobis): director, Oskar Eustis, TRC
	Music Dir.	<u>Richard II</u> (Shakespeare): choral direction (Byrd): director, Kevin Moriarty, TRC
2003	Music Dir. (1996-2004)	<u>A Christmas Carol</u> (Hall/Cummings adapt.): directors: Mark Sutch, Peter Sampieri, Kevin Moriarty, Michael Baron, Mark Lerman, Brian McEleney, Neal Baron; Chase Theatre, TRC
	Director	<u>The 60's Project</u> (Various artists; Janet Brenner, compilation): workshop production of a new musical in co-production with TRC and Ira Pittleman (producer); Richard Maltby, Jr., dramaturg: Nelson Rehearsal Hall, TRC
	Director	<u>You Never Know</u> (Strouse): reading of new musical for production at TRC; hosted by Marty Granoff, producer: Granoff home
	Director	<u>West Side Story</u> (Robbins, Laurents, Sondheim, Bernstein): new choreography by Sharon Jenkins; creation of the West Side Story youth orchestra project: Chase Theatre, TRC
	Director/ Music Dir	<u>Songs of Innocence, Songs of Experience</u> (Various artists): original cabaret developed by Rachael Warren and Amanda Dehnert

(piano/conductor, orchestrator): Dowling Theatre, TRC

Composer/
Lyricist

A Christmas Carol (music and lyrics by Amanda Dehnert, book by Oskar Eustis): world premiere directed by Kevin Moriarty: Emerson Majestic Theatre, Boston

Director

A Moon for the Misbegotten (O'Neill): Dowling Theatre, TRC

Director/
Actor

Richard III (Shakespeare): adaptation for the Trinity Rep Summer Shakespeare Project (southern New England tour).
Role: Elizabeth (understudied and performed)

Composer

Much Ado About Nothing (Shakespeare): original songs for the Trinity Rep Summer Shakespeare Project production, directed by Maria Goyanes

Director/
Music Dir.

Annie (Charnin, Strouse, Meehan): new production concept and score arrangements with additional material by Tom Meehan and Martin Charnin. In conjunction with the Annie, Jr. project, (Brown University): Chase Theatre, TRC

2002

Director

The Skin Of Our Teeth (Wilder): Chase Theatre, TRC

Composer

The Comedy Of Errors (Shakespeare): original songs for the Trinity Rep Summer Shakespeare Project production, directed by Mark Sutch.

Director/
Composer

Peter Pan, or The Boy Who Would Not Grow Up (Barrie, Nunn): with original songs, Chase Theatre, TRC

2001

Director

Noises Off (Frayn), in which the audience

journeyed backstage for the second act: Chase Theatre, TRC

Director/
Music Dir.

A Midsummer Night's Dream (Shakespeare): adaptation and musical arrangements for the Trinity Rep Summer Shakespeare Project (Southern New England tour)

Composer

The Cider House Rules, Parts I and II (Parnell): full score for 6 hour theatrical piece; director, Oskar Eustis: Chase Theatre, TRC

Director

The New England Sonata (Anderson): world premiere: Dowling Theatre, TRC

Assistant
Director

Romeo and Juliet (Shakespeare): specialized in verse coaching; director, Sir Peter Hall: Ahmanson Theatre, Los Angeles

2000

Director

Who's Afraid of Virginia Woolf? (Albee): Dowling Theatre, TRC

Director

Julius Caesar (Shakespeare): adaptation for the Trinity Summer Shakespeare Project (Southern New England tour).

Director/
Music Dir.

My Fair Lady (Shaw, Lerner, Lowe): original production concept and additional vocal arrangements, Chase Theatre, TRC

1999

Actor

A Christmas Carol (Hall/Cumming adapt.): Role: Mrs. Partlett (understudied and performed); dir., Mark Lerman: Chase Theatre, TRC

Director

Othello (Shakespeare): adaptation: Chase Theatre, TRC

Director

Henry IV part I (Shakespeare): adaptation for production at the Bread Loaf School of English, Middlebury College, VT, as part of the four-play Henriad Cycle: Burgess Meredith Theatre

Director/

1998	Composer	<u>We Won't Pay! We Won't Pay!</u> (Fo), with original songs and script adaptation, Chase Theatre, TRC
	Composer	<u>As You Like It</u> (Shakespeare): original songs and scoring; director, Oskar Eustis: Chase Theatre, TRC
	Musical Director/ Actor	<u>The Music Man</u> (Willson): re-orchestration and piano, leadership of the Music Man Marching Bands project: director, Oskar Eustis; Chase Theatre, TRC Role: Mrs. Paroo (understudied and performed)
	Director/ Actor	<u>Saint Joan</u> (Shaw): adaptation for six actors: Dowling Theatre, TRC Role: The Messenger
	Musical Director	<u>The Threepenny Opera</u> (Brecht, Weill): re-orchestration and piano/conducting; director, Alan MacVey; in co-production with the Bread Loaf School of English, Middlebury, VT and TRC
1997	Director	<u>Fires in the Mirror</u> (Devere-Smith), remounting for New England tour (original production directed by Brian Kulick)
	Director/ Musical Dir.	<u>A Christmas Carol</u> (Hall/Cumming adapt.): Chase Theatre, TRC
	Assistant Director	<u>A Midsummer Night's Dream</u> (Shakespeare): director, Alan MacVey: Chase Theatre, TRC
	Director/ Actor	<u>Saint Joan</u> (Shaw): for the Trinity Rep Conservatory, Providence Role: The Messenger
	Assistant	

	Director/ Actor	<u>Into The Woods</u> (Lapine, Sondheim): director, Oskar Eustis: Chase Theatre, TRC Role: The Giant
	Actor	<u>The Mineola Twins</u> (Vogel): director, Molly Smith: Dowling Theatre, TRC Role: Announcer
1996	Assistant Director	<u>A Christmas Carol</u> (Hall/Cumming adapt.): director, Brian McEleney: Chase Theatre, TRC
	Musical Director	<u>Sylvia</u> (Gurney): director, Neal Baron: Dowling Theatre, TRC
	Assistant Director:	<u>Timon of Athens</u> (Shakespeare): director, Brian Kulick: NYSF/Public Theatre, Delacort Theatre
1995	Actor	<u>Once in a Lifetime</u> (Kaufman and Hart): Miss Chasen/Pianist; dir., David Schweitzer: Chace Theatre, TRC
	Musical Director	<u>Little Rhody's Big Burlesque</u> (dir. Richard Sabellico), <u>My Fair Lady</u> (dir. Judith Swift); late- night cabaret director/accompanist; Theatre-By- The-Sea, Matunuck, RI

B. Direction, Trinity Rep Conservatory

1994-1996

Director	Productions of <u>Macbeth</u> (Shakespeare), the Shepard Building, 1996; <u>Reckless</u> (Lucas), Toma Studio, 1996; <u>Laughter</u> (Barnes), Toma Studio, 1995; <u>The Baltimore Waltz</u> (Vogel), Toma Studio, 1995; <u>Practicing Moaning</u> (Valk, world premiere), Nelson Rehearsal Hall, 1995; Musical Direction for <u>Two Gentleman of Verona</u> (Shakespeare, Guare, MacDermott, Shapiro), Toma Studio, dir. Stephen
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Berenson, 1995

RESEARCH/WRITING

A. In process

Ongoing research into the methods of both contemporary and historic stage illusion. This research has resulted in illusion designs and modified design concepts for theatre production use.

B. Previous

Adaptation, The Little Mermaid (Andersen)

Five-year plan and budget for the growth and expansion of the American Music Theatre Project at Northwestern University, a new-musicals development initiative operating in collaboration with the University and professionals in the field.

Development of a new course for Conceptualizing the Musical (revival and new work), to be offered to MFA Directing students and advanced undergraduate directors, Northwestern University, 2008

Prospectus and three-year plan for a joint venture between Music Theatre International, Brown University, the Kennedy Center, and Trinity Repertory for an undergraduate and middle-school collaboration in Musical Theatre. The Broadway, Jr. Project seeks to create a creative alliance between these organizations to foster musical theatre in a middle-school environment, thereby strengthening arts education in Rhode Island. (2005-2006)

Collaboration with Eugene Lee, Scenic Designer: architectural/design usage of the Chase Theatre, TRC (2005)

SERVICE

A. University

1. Northwestern University

2010	Director, Chicago professional Music Theatre Showcase
2010	Director, NY professional Music Theatre Showcase Audition
2009	Director, NY professional Music Theatre Showcase Audition
2009	Acting and Directing Mentor, TIC mainstage production (<u>Tommy</u>), dir. Geoff Button, MFA
2008	Director, NY professional Music Theatre Showcase Audition
2008	Acting and Directing Mentor, TIC mainstage production (<u>Sweeney Todd</u>), dir. George Cedarquist, MFA
2007	Director, Chicago professional Music Theatre showcase
2007	Director, NY professional Music Theatre Showcase Audition
2007-ongoing	American Music Theatre Project planning meetings, budget

sessions, day-to-day vision/management
 2006 Director, Chicago professional Music Theatre showcase
 2006-ongoing American Music Theatre Project executive board
 2006 Host, visiting lecturer George Furth

2. Brown University

2005 Co-chair, Brown/Trinity Consortium Committee
 (Charged with fund-raising strategy, institutional relationships, and
 fiscal responsibility), Brown University
 2003 Assistance in coordinating Annie, Jr. class between Brown
 University and TRC (Creating relationships between the
 undergraduate and graduate schools; managing guest lecturers)
 2002 Recruitment, Brown/Trinity Consortium
 2001 Member, Search Committee, Head of MFA Directing,
 Brown/Trinity Consortium
 2000-2002 Member, Consortium Committee (concerned with the creation and
 implementation of a three year MFA program to be offered
 between Brown University and Trinity Repertory Co.)

B. Professional

2006 NEA panelist, Shakespeare in American Communities cycle III
 2006 Speaker, International Shaw Society conference, "Staging Shaw"
 2005 Reader, Perishable Women's New Play Festival (since 2003)
 2000 Theatre Communications Group white paper roundtable, East
 Coast group
 2000 Participant: ITI sponsored trip to Amsterdam; observing
 work and meeting with artists for possible exchange programs
 2000 Participant: ITI sponsored trip to Budapest; observing work and
 meeting with artists for possible exchange programs

C. Community

2005 Mentor, Tuesday's Child adoption program, Providence, RI
 2004 Creation and administration of the West Side Story Youth
 Orchestra, a program which allowed over 40 young musicians to
 receive fellowships benefiting their music education and have a
 pre-professional experience
 2003 Consultant, Providence High School for the Performing
 Arts (Friedrich St. Florian, architect)
 2001 Adjudicator, ACTF/Irene Ryan Regional finals
 2000 Adjudicator, Spoken Shakespeare HS competition
 1998 Leadership of the Music Man Marching Bands project, in which a
 different middle- and high-school band from RI or MA performed
 in the finale every night. Over 30 bands participated and each
 performance served as a way to bring the local community together

in support of arts education.

HONORS, GRANTS, FELLOWSHIPS, HONORARY SOCIETIES

2010	Helen Hayes award nomination, Outstanding Direction, <u>The Fantasticks</u> , Arena Stage Co., Washington, DC
2008	Clarence Simon teaching award, Northwestern University
2001	Stage Directors' and Choreographers' Foundation: Gielgud Fellowship with Sir Peter Hall
2000	Eliot Norton Award, Best Direction (large company): <u>Who's Afraid of Virginia Woolf?</u> and <u>My Fair Lady</u> (Boston Theatre Critics' Association)

TEACHING

A. Northwestern University: Theatre/Musical Theatre (undergraduate unless noted)

2010-2011	Fall:	Audition Technique for Musical Theatre (enrollment, 34) MT techniques 1 (enrollment 29, 2 sections)
2009-2010	Fall:	Audition Technique for Musical Theatre (enrollment, 34)
	Winter:	MT techniques 1 (enrollment 28, 2 sections) Workshop Technique (enrollment 12) Special Topics in ensemble creation (enrollment 16)
	Spring:	Non-teaching quarter, advisement ongoing
2008-2009	Fall:	Audition Technique for Musical Theatre (enrollment, 35) MT Techniques 1 (enrollment, 31, two sections)
	Winter:	Non-Teaching quarter, advisement ongoing.
	Spring:	MT Techniques 2 (enrollment 31, two sections)
2007-2008	Fall:	Audition Technique for Musical Theatre (enrollment, 36) MT Techniques 1 (enrollment, 25, two sections)
	Winter:	Conceptualizing Musical Theatre, MFA (enrollment, 8) MT Techniques 2 (enrollment, 25, two sections) Design from Concept, MFA (co-taught by Joseph Appelt)
	Spring:	Non-teaching quarter, advisement ongoing.
2006-2007	Fall:	MT Techniques 1 (enrollment, 28, two sections) Acting 1: Principals of Characterization (enrollment, 15)
	Winter:	Non-teaching quarter, advisement ongoing
	Spring:	MT Techniques 2 (enrollment 24, two sections) Acting 1: Scene Study (enrollment, 15)

B. Brown University: Brown/Trinity Rep Consortium (graduate unless noted)

2005-2006	Fall:	Collaboration; co-teacher, Bonnie Metzgar (enrollment, 22)
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	Spring:	Musical Theatre performance (enrollment, 16) The Directing Mind (enrollment, 18)
2004-2005	Fall:	Singing 1: theory and ear training (enrollment, 15) The Directing Mind (enrollment, 17) Graduate Seminar (enrollment, 6)
	Spring:	Singing 2: solo performance (enrollment, 15) Conceptualization: Theory and Practice (enrollment, 13) Graduate Seminar (enrollment, 6) Producing, Artistic Direction (enrollment, 6)
2003-2004	Fall:	Singing 1: theory and ear training (enrollment, 16) The Directing Mind (enrollment, 18)
	Spring:	Singing 2: solo performance (enrollment, 16) Conceptualization: Theory and Practice (enrollment, 13)
2002-2003	Fall:	Singing 1: theory and ear training (enrollment, 15) The Directing Mind (enrollment, 17)
	Spring:	Singing 2: solo performance (enrollment, 15) Directing Practicum for Actors 2 (enrollment, 17)

C. Brown University: Undergraduate, Theatre, Speech and Dance

2002-2006		Coaching: song performance, cabaret conception, and professional development
2003	Spring:	Guest lecturer, Annie, Jr.: Conceptualizing the revival (enrollment, 26)

D. Rhode Island College: Trinity Rep Conservatory MFA program

2001-2002	Fall:	Directing Practicum for Actors 1 (enrollment, 16)
	Spring:	Directing Practicum for Actors 2 (enrollment, 16)
2000-2001	Fall:	Directing Practicum for Actors 1 (enrollment, 16) Singing 1: theory and ear training (enrollment, 14)
	Spring:	Directing Practicum for Actors 2 (enrollment, 16) Singing 2: solo performance (enrollment, 14)
1999-2000	Fall:	Directing Practicum for Actors 1 (enrollment, 16) Singing 1: theory and ear training (enrollment, 14)
	Spring:	Directing Practicum for Actors 2 (enrollment, 16) Singing 2: solo performance (enrollment, 14)

1998-1999	Fall:	Directing Practicum for Actors 1 (enrollment, 16) Singing 1: theory and ear training (enrollment, 14)
	Spring:	Directing Practicum for Actors 2 (enrollment, 16) Singing 2: solo performance (enrollment, 14)
1997-1998	Fall:	Directing Practicum for Actors 1 (enrollment, 16) Singing 1: theory and ear training (enrollment, 16) Acting 1 (enrollment, 16)
	Spring:	Directing Practicum for Actors 2 (enrollment, 16) Singing 2: solo performance (enrollment, 16)

E. Workshops/Conferences

2007	The Actors Studio, Chicago: Master Class on Shakespeare Performance
2007	Musical Theatre group performance workshop, Arts Calgary
2006	O'Neill National Theatre Institute: Directing workshop focusing on magic realism and collaborative process
2006	Shaw Society Conference: "Shaw Talk"