

DAVID ELLIOTT BIOGRAPHY

David has been working steadily in the theatre for the over 30 years. As a producer, general manager and director, he has worked on nearly 75 productions in New York, regionally and in London.

Most recently, David served as the Artistic Director at The Cape Playhouse in Dennis, MA, one of the great surviving icons of the American summer theater. David was tasked with shepherding the Playhouse out of the two-year dark period following Covid and producing the 7-show 2022 season. He was responsible for overseeing all aspects of the theater's artistic product and delivered a critically acclaimed season with award-winning artists at the highest caliber of talent.

David looked after the day-to-day artistic initiatives, working closely with the Executive Director and the Board to realize the overall vision of the Playhouse with respect to long-term business plans. He prepared the 7 production budgets, and expenses related to all main stage productions and children's theater, including additional models expanding the length of the season and "out of season" programming for new sources of programming-based revenue.

David identified and hired the creative teams, including directors, choreographers, music directors, music contractor, and designers for each production. In conjunction with Directors and Casting, he brought in a cast with eye toward diversity and inclusion. He negotiated, wrote and executed the contracts with the creatives, actors, musicians, contractors and company management. He sourced rehearsal location and coordinated all auditions in accordance with union regulations

With the Executive Director, he reviewed and contributed to Playhouse marketing and development efforts in digital and in marketing materials, social media posts, and advertising promoting all Playhouse programming. As Artistic Director, David met with thousands of patrons over the season met with donors, subscribers and made dozens of curtain speeches. He served as the artistic spokesperson for the organization at speaking engagements and with media; He functioned as the primary liaison with the unions and the other Artistic Directors in the "COST family and created the Covid Safety Plan, leading the organization through several trying periods navigating through show closings due to Covid.

He directed the final show of the season, *The Fantasticks*, and created the programming for the 2023 season.

The press of 7 shows in 16 weeks and the geography of commuting from his home off-Cape was not ultimately sustainable and David elected to step down from the position. He remains on board as a consultant and is confident he has returned the Playhouse to its former level of high artistic excellence.

Prior to the Cape Playhouse, for 17 years David was co-director of Perry Street Theatricals, a Producing and General Management firm in New York City, co-founded with Martin Platt in 2004. They ran the Perry Street Theatre, producing 3 plays, including the award-winning, *In the Continuum* by Danai Gurira and Nikkole Salter, playing to sold-out houses for six months before embarking on a U.S. tour.

Moving uptown to 46th Street, they began producing in earnest, expanding the business also to general management. Most notable are the Broadway productions *Vanya And Sonia And Masha And Spike* (Golden Theatre, TONY

Award and Drama Desk for Best Play and *Dames At Sea* (Helen Hayes Theatre), receiving a TONY nomination for Best Choreography (Randy Skinner). They produced *Lend Me A Tenor The Musical* on the West End (Gielgud Theatre) and the Theatre Royal (Plymouth), garnering an Olivier nomination.

Off Broadway and regional highlights include: *Georgie: My Adventures with George Rose* (Davenport Theatre/Barrington Stage, Drama Desk Award), *My Life Is A Musical* (Bay Street Theatre), Bedlam's *Hamlet* and *Saint Joan* (45 Bleecker Theatre, Off Broadway Alliance Winner, OBIE nom); *The Saintliness of Margery Kempe* (Duke on 42nd Street); *An Oak Tree* (Barrow Street Theatre, OBIE winner); *A Dangerous Personality* (Women's Project Theatre), *Exits And Entrances* (Edinburgh Fringe, Assembly); *Treason* (Perry Street Theatre); *In The Continuum* (Perry Street Theatre, U.S./Int'l Tour, OBIE, Outer Critics); Gareth Armstrong's *Shylock* (Perry Street Theatre, Outer Critics nom.).

Shows/workshops developed by Perry Street include: *The Gershwin's 'Tell Me More'* (New World Stages); *Breaker Morant* (Daryl Roth Theatre) *My Life is A Musical* (Duke on 42nd St); and *A Stranger From Seville* (New World Stages).

As General Managers, productions include: Aquila Theatre Co.'s U.S. tours of: *1984*, *The Odyssey*, *Hamlet*, *Frankenstein*, *A Midsummer Night's Dream*, *Sense and Sensibility* and *The Trojan War*; *When Pigs Fly* (Stage 42), *Little Rock* (Sheen Center), Bedlam's *Sense & Sensibility* (Gym at Judson), *Hamlet* and *Saint Joan* (Culture Project), *New York Animals* (New Ohio); *Red Eye of Love* (London, Trafalgar Studio); *Ms Trial* (New World Stages); *That Golden Girls Show* (DR2 Theatre); *Anything Can Happen in the Theater: The Musical World of Maury Yeston* (The Triad Theatre); *My Name is Rachel Corrie* (45 Bleecker Theatre); *Rock and Roll Refugee* (Royal Family); *Craiglist The Musical* (New Ohio); *Date of A Lifetime* (NJ Rep/NYC Off Broadway); *In the Continuum* (Perry Street Theatre/Tour); *An Oak Tree* (Barrow Street); *Ethel Sings* (Theatre Row, Beckett); *In Bed With Roy Cohn* (Theatre Row, Clurman); *Dear Jane* (Theatre Row, Beckett); *Treason* (Perry Street); *The Mapmakers Opera* (New York Musical Festival); *WikiMusical* (NYMF); J.T. Rogers' *White People* (Atlantic Theatre, Stage 2); *A Dangerous Personality* (Women's Project Theatre).

Reading and workshops include: *Women On Fire* (Quick Center For The Arts); *Raison D'Etre* (Theatre 71); *American Paradox* (Theatre at St. Luke's); *The Nation of Ivan* (Dramatists Guild), *On Rosen Street* (46th Street Theatre), *Chasing The River* (The Clurman), *Bourbon Street* (Chelsea),

Over the course of the past decade, Perry Street has looked after several production companies as general managers and advisors. Companies include: *The Aquila Theatre Co.*, *Bedlam Theatre Co.*, and *Royal Family Productions*.

Prior to Perry Street, producing credits include: *The Exonerated* (45 Bleecker Theatre, U.S. Tour, Drama Desk, Outer Critics, Lortel, Edinburgh Fringe First); *Carl The Second* (29th Street Rep), *Temporary Help* (Women's Project Theatre), *Imperfect Love*; *The Perpetual Patient* (*The Misanthrope*, *Keith Reddin*), *Where Everything Is Everything*; *Wrong Way Up*; *I Wanna Be Adored* (all at New York Performance Works); *Once A Man, Twice A Boy* (Irish Arts Center), *Cut To The Chase* (NYC Fringe).

As a Director, David began Off-Off Broadway directing over 10 plays in 3 years. Notable productions include: *Feeding The Moonfish* and Quincy Long's *Something About Baseball*. He was the Assistant Director on the Broadway productions of *Indiscretions* (Barrymore Theatre, Sean Mathias, Dir.), *Inherit the Wind* (Royale

Theater, John Tillinger, Dir), the U.S. tour of *West Side Story* (Alan Johnson, Dir.), *High Society* (ACT, San Francisco, Chris Renshaw, Dir.), *Queen, The Musical* (which became The West End hit, *We Will Rock You*, Chris Renshaw, Dir.), *As You Like It*, (Long Wharf Theatre, John Tillinger, Dir).

David is a member of the SDC and directing include: *The Fantasticks* (Cape Playhouse); The Irish Repertory Theatre's production of John O'Keefe's *Shimmer; Maverick* (Connelly, NYC), *The Submission* (Olney, Helen Hayes nom.); *Edison's Elephant* (Metropolitan Playhouse); *Blood and Fire* ("The Pitch" Merry Go Round); *Arrivals and Departures* (Rattlestick, Exposure Festival); *Eye Of The Beholder* (The Zipper); *Doctor Faustus* (Culture Project); *Lips Together, Teeth Apart* (Northern Stage, VT); *Something About Baseball* (Theatre Off Park); *Imperfect Love, Lenin's Omelet; Furious* (New York Performance Works); *Dilettantes & Debutants* (Miranda Theatre).

He has also directed in multiple festivals at The Players Theatre and SoHo Rep, as well as scores of staged readings/workshops, including *The Oliver Experiment* (musical, Ripley Grier Studio); his own adaptation of John Steinbeck's *The Moon is Down* (Kaufman Theatre); *According To Hoyle* (Perry Street Theatre); *Blood and Fire* (musical, Baruch Performing Arts Center); *Sex In Mommyville* (Peter J. Sharp, Playwrights Horizons); and *The Devil's Disciple* (Irish Rep Theatre);

As a longtime theatre professional in New York City, David has served on the board of Theatre Resources Unlimited (TRU) and is a member of the Off Broadway Alliance. For TRU, he co taught the Producer Development Mentorship Program (PDMP), a year long course on producing theatre in New York, and has sat on dozens of panels and discussions for various theatrical organizations and events.

David is also a voice over artist with commercials including Cablevision, Samsung, Bloomberg Television, AdWeek, Windstream, AOL, Wise Potato Chips, Teenage Mutant Ninja Turtles (recurring character), Petro Oil among many others.

Before "joining the circus," David worked as a project manager for Island Properties, a real estate developer in Oyster Bay, running a year-long feasibility to study to determine whether a Knights of Columbus Hall could be transformed into a fully functional performing arts center; at The Dilenschneider Group, a boutique global strategic counseling and public relations firm and on the production side at TBWA Advertising.