

DAVID ELLIOTT BIOGRAPHY

David has been working steadily in the theatre for 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, he served as the Producing Artistic Director at the historic The Cape Playhouse in Dennis, MA. During his season at the Playhouse, he was responsible for the artistic vision of the organization, overseeing all aspects of the theater's artistic product as well as the general management for the season. As the Playhouse GM, this included identifying and negotiating all contracts with creatives, actors and agents, musicians, contractors and company management and budgeting the 7-show season.

As the Artistic Director, functioned as the primary liaison with other Artistic Directors in the "COST family," the four other theatres in the time-honored stock network. These relationships were especially important as COST navigated its way through into a season with Covid.

David was responsible for programming the 2023 season, expanding the length of the season and identifying additional programming to develop new sources revenue. During his year as Artistic Director, David met with thousands of patrons over the season, made dozens of curtain speeches, met with donors, subscribers and the media. He shepherded this storied institution out of a two-year dark period, delivering a triumphant award-winning season with artists at the highest caliber of talent, returning the Playhouse to its level of high artistic excellence.

Prior to the Playhouse, David was co-director of Perry Street Theatricals, a Producing and General Management company in New York City. Co-founded with Martin Platt in 2004, they reopened The Perry Street Theatre, with Gareth Armstrong's play, *Shylock*, in January of 2004. Their final production at the theatre was the award-winning, *In the Continuum* by Danai Gurira and Nikkole Salter.

Moving uptown to 46th Street, the newly named Perry Street Theatricals began producing in earnest. Most notably are the Broadway productions, *Vanya And Sonia And Masha And Spike* (Golden Theatre), the latter winning the TONY Award and Drama Desk for Best Play, *Dames At Sea* (Helen Hayes Theatre), which received a TONY nomination for Best Choreography (Randy Skinner), and *Lend Me A Tenor The Musical* that played in the West End (Gielgud Theatre) and the Theatre Royal (Plymouth), garnering an Olivier nomination for Sophie Louise Dann.

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).

Perry Street expanded the business and began general managing in 2008. As GM'ss, productions include the 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*. New York credits include: *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); *MsTrial* (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); *Craigslist 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'Etire* (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), *Developing Daisy* (Theatre For the New City).

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, David's 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).

A member of the SDC, David's directing credits include *The Fantasticks* (Cape Playhouse), *Maverick* (Connelly, NYC), *The Submission* (Olney, Helen Hayes nom.), *Edison's Elephant* (Metropolitan Playhouse), *Blood and Fire* (musical, "The Pitch" Merry Go Round); *Arrivals and Departures* (Rattlestick, Exposure Festival); *Eye Of The Beholder* (The Zipper); *Doctor Faustus* (Culture Project); John O'Keefe's *Shimmer* (Irish Rep), *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); 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); *The Cook's Tour* (Perry Street Theatre).

He was the Assistant Director on shows that included 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 was a member of Terry Schrieber's Directing Lab.

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 both the Producing Master Class as well as the Producer Development Mentorship Program (PDMP), a yearlong course on producing theatre in New York, and has sat on dozens of panels and discussions for various theatrical organizations and events.