

## DAVID RICHMAN

Born: 11 February 1951

Married, two children

### Education:

B.A., Harvard College, 1972

Ph.D., Stanford University, 1978

Dissertation Title: *Dramatic Craftsmanship in Jacobean Tragedy*

### Richman -

#### Honors and Awards:

Mabelle MacLeod Lewis Memorial Foundation Research Grant, 1974-75

American Philosophical Society Research Grant, 1983

Summer Research Grant, University of New Hampshire Graduate School,  
June-July 1989

Summer Stipend, National Endowment for the Humanities, June-July 1991

Summer Research Grant, College of Liberal Arts,

University of New Hampshire, June-July, 1992

Gary Lindberg Memorial Award for Outstanding Teacher-Scholar,

College of Liberal Arts, University of New Hampshire, 1993

1938 Professor, award given for outstanding teaching: University of New Hampshire,  
2013-2016

Jean C. Brierley award for outstanding teaching in the University of New Hampshire: 2018-19

### Program Grants and Awards:

New York Council for the Humanities grant for

University of Rochester Summer Theatre, 1979

Continuing grant from the New York State Council on the Arts in support of

University of Rochester Summer Theatre, 1981-1988

New York Council for the Humanities grant, November 1986

#### Teaching:

Teaching Assistantship in English, Stanford University, 1972-77

Assistant Professor of English, University of Rochester, 1977-84

Associate Professor of English, University of Rochester, 1984-88

Artistic Director, University of Rochester Summer Theatre, 1977-88

Assistant Professor of Theatre, University of New Hampshire, 1988-91

Associate Professor of Theatre, University of New Hampshire, 1991-2000

Humanities Core Faculty Member: 1995--

Professor of Theatre and Humanities, University of New Hampshire, 2000-

Acting Chair of Theatre and Dance Department,

University of New Hampshire, Spring 1995

Humanities Coordinator, University of New Hampshire, 1998-2004

Director of UNH London Program, Regents College, 2002-03

Courses taught:

University of New Hampshire

American Theater and Culture, Humanities and the Law, Interpretation of Shakespeare in the Theatre, Introduction to the Humanities,

Introduction to Theatre, Laughter and Theatre (inter-collegiate Honors Seminar), Play Reading, Senior Seminar in Theatre, Senior

Thesis in Humanities, Senior Thesis in Theatre, Theatre Artist as Thinker--Yeats (Humanities Seminar), Theatre History from

Athenian times to the present (a two-semester sequence--each half of which may be taken independently), What a Text can Teach.

University of Rochester

Advanced Modern Drama, Advanced Tudor-Stuart Drama, Drama and Theatre,

Introduction to Dramatic Literature, Introduction to Shakespeare, Plays in Production, Problems in Shakespeare, Speech.

Departmental, College, and University Service:

University

University Planning Council: 1995-96; AAUP Executive Committee: 1996-98; 2003-05.

Faculty Senate--Agenda Committee: 1996-97; 2004-

Faculty Senate Chair: 2005-06.

Academic Senate--Faculty Council: 1995-96;

General Education Committee: 2000-2002.

College

College of Liberal Arts Advisory Committee on Promotion and Tenure, 1995-97; 1998-99; 2000-02; 2003-05.

College of Liberal Arts Policy Committee: 1994-96;

Humanities Coordinator, 1998-2004;

Departmental:

Curriculum Committee, 1991-;

Play Selection Committee, 1991-94; 1995-97; 1999-2001; 2003-04.

Departmental Promotion and Tenure Committee, 1994-95; 2001-02; 2008-09.

Post-tenure review Committee: 2004-05; 2006-07; 2007-08.

Scholarship Committee: 1991-94; 1995-96.

Acting Chair, Spring 1995

Annual Review Committee: 1991-94; 1995-97; 1998-2000; 2009-2010.

Professional Involvement:

Association for Theatre and Disability

Association for Theatre in Higher Education

Publications:

Books

Laughter, Pain, and Wonder;

Shakespeare's Comedies and the Audience in the Theater

(Newark, Delaware: University of Delaware Press, 1990)

Passionate Action; Yeats's Mastery of Drama

(Newark, Delaware: University of Delaware Press, 2000)

#### Articles

"Directing Freshwater," *Virginia Woolf Miscellany*, 2 (Spring 1974).

"Directing Middleton's Comedy," in "Accompanying the Players", Essays Celebrating Thomas Middleton, ed. Kenneth Friedenreich (New York: AMS, 1983).

"Education of a Blind Director," *Theatre News*, Fall 1982.

"Dramatic Symbiosis in *Much Ado About Nothing*," *On-Stage Studies*, 8 (1984).

"The *King Lear* Quarto in Rehearsal and Performance," *Shakespeare Quarterly*, Autumn 1986.

"Train 713 in America," *L'Oiseau Fluteur Qui Voulait Joindre les Cinq Echelles de l'Univers*, 1989.

"Yeats, Personality, and *Cathleen ni Houlihan*," *New England Theatre Journal*, Fall 1994.

"Writing for the Ear: Yeats and Dramatic Speech" *Atenea*, Spring 1998;

"Listening to the Images: My Sightless Insights into Yeats's Plays" in *Autobiographical Writing Across the Disciplines* ed. Olivia Frey and Diane Freedman, (Durham, NC, Duke University Press, 2003. ).

"Smelling Their Way to Dover,"

in *Inside Shakespeare; Essays on the Blackfriars Stage* ed. Paul Menzer, (Susquehanna, PA; Susquehanna University Press, 2007.)

"The Tragical Historie of Hamlet; Staging the Naughty Quarto"

in *Shakespeare and Asia*

ed. Lingsi Yang Douglas A. Brooks and Ashley Brinkman, (Edwin Mellen Press) 2011.

"The Two Texts of *Picnic*"

in *William Inge Essays and Reminiscences on the Plays and the Man* Ed. Jackson R. Bryer and Mary C. Hartig, McFarland, 2014.

#### Book Reviews

Review of *The American Shakespeare Theatre, Stratford, 1955-1985*, by Roberta Krensky Cooper, *Shakespeare Quarterly*, Autumn 1988.

Review of *Analyzing Shakespeare's Action*, by Charles and Elaine Hallett and *The Actor in History*, by David Greene, *Renaissance Quarterly*, Autumn 1992.

Review of *Hamlet without Hamlet*, by Margretta De Grazia, *Shaksper Book Reviews*, August 2009.

#### Theatrical Productions:

(Being blind, I always direct with assistants. Except where noted, I served as *Lead director* on all productions listed. See my note on collaboration at the end of this document.)

University of Rochester:

*Loot*, November 1977

*The Winter's Tale*, April 1978

*The Sea Gull*, December 1978  
*As You Like It*, April 1980  
Ah, Wilderness!, April 1981  
*Twelfth Night*, April 1982  
*Beyond Therapy*, February 1984  
*Mankind*, February 1985  
*King Lear*, April 1985  
Plato's Cave (world premiere), April 1986  
*No Place to Be Somebody*, April 1987  
*Coyote Goes Upriver*, October 1987  
*The Dreaming of the Bones*, and *The Only Jealousy of Emer*,  
December 1987  
Train 713 (in collaboration with the author, Armand Gatti), April 1988  
University of New Hampshire:  
*The Baby with the Bathwater*, February 1989  
The Comedy of Errors (touring), March 1990  
*All's Well that Ends Well*, April 1991  
The Merry Wives of Windsor (touring), March 1992  
*The Importance of Being Earnest*, February 1993  
A Midsummer Night's Dream (touring), March 1994  
King Lear (staged reading--performed title role--December, 1995  
Romeo and Juliet (touring), March, 1996.  
*Happy Days* February, 1998.  
*An Enemy of the People* November, 1998  
*The Merchant of Venice* April, 2001  
*Arms and the Man* November, 2001  
*The Cure at Troy* December, 2003  
*Copenhagen* November, 2004  
The Tempest (acting Prospero,  
Isles of Shoals, August, 2005  
*All My Sons* December, 2005  
*Hamlet, Quarto 1* November, 2006  
A Doll's House October, 2007  
The Winter's Tale November, 2008  
A Midsummer Night's Dream, November, 2009  
Hamlet (performed ghost) Players Ring, June 2010  
Hamlet in 7 Years, (dramaturg, shakespeare coach, actor) December 2010  
Seneca's Phaedra (staged reading) February 2011  
"Romeo and Juliet" Shakesperience Productions, codirected with Artistic Director Emily  
Mattina, March 2011  
Three Sisters, November, 2011  
Old Times, November, 2012  
Our Town, October, 2013  
Killing Spiders, Staged Reading, December 2014  
Performed King Lear, Shakesperience Productions, Waterbury, Guilford, and Newtown,  
Connecticut, June-August, 2014

The Crucible, February, 2016  
 Performed Oedipus in Oedipus at Colonus, February-March, 2017  
 Performed Prospero, Shakesperience Productions, Woodbury and Guilford, Connecticut,  
 July-August, 2017  
 The Bone Bridge, World Premier, co-directed with Isabelle Beagen, October, 2017  
 Performed Polonius, Hamlet, Seven Stages Company, May 2018  
 Wrote and Acted in Lives of Tiresias, World Premier,  
 co-written and directed by Cecilia Rubino  
 Jefferson Market Library, New York, June 2018, reprised at UNH, January, 2019  
 The Odyssey, prepared dramatization based on the Translation by Emily Wilson, and co-directed  
 with Rachel Bergeron, October, 2019.  
 University of Rochester Summer Theatre (professional repertory company):  
 This company hired a cadre of professional actors and designers,  
 supplemented with community performers and student apprentices.  
*A Chaste Maid in Cheapside*, July 1978  
*Much Ado About Nothing*, June 1979  
*Macbeth*, July 1980  
*Hedda Gabler*, July 1981  
*The Misanthrope*, July 1984  
*A Midsummer Night's Dream*, July 1985  
*A Mad World, My Masters*, July 1987  
*Picnic*, June 1988  
 Freelance:  
 Freshwater (American premiere), Stanford Museum, March 1974  
*Freshwater*, International Museum of Photography  
 at George Eastman House, May 1986  
 The Duke and the Dauphin (original dramatization based on chapters XIX  
 and XXI of *Adventures of Huckleberry Finn*), Margaret  
 Woodbury Strong Museum, November 1986  
*Oleanna* Mill Pond Center for the Arts, September, 1999.  
 For this production, I was co-director with John Edwards.  
 Invited Lectures  
 "Writing for the Ear: Yeats and Dramatic Speech."  
 Lindberg Lecture, College of Liberal Arts, May, 1994.  
 Lecture subsequently reprinted and distributed by  
 College of Liberal Arts.  
 "Smelling Their Way to Dover:  
 A Blind Director's Take on the Blind Gloucester Scenes,"  
 Blackfriars Conference, Shenandoah Shakespeare Express,  
 Staunton, Virginia, October, 2001.  
 "Hamlet's Night of Comic Horror,"  
 International Conference on Hamlet and Harlequin,  
 Westminster College, December, 2003

### **Note on Theatrical Collaboration**

Theatre is a collaborative art. The director of a musical habitually collaborates with a choreographer and a music director. Often, the director of an Athenian tragedy collaborates with a chorus director and a choreographer. The director's vision is paramount, and the collaborating artists, although they engage in considerable invention, subordinate their art to the art of the director with whom they agree to work.

I cannot see the stage. It is always necessary for me to work in close collaboration with a sighted assistant whose eyes I borrow. When I was hired by the Department of Theatre and Dance at the University of New Hampshire in 1988, I made it clear to my prospective employers, both at the interview, and subsequent to my hiring, that I would necessarily direct all productions in collaboration. This was understood to be a condition of my employment.

When I became a candidate for promotion to tenure in 1991, I was not asked to describe the need for collaboration that my blindness imposes on all my theatrical productions. Such a description was requested in connection with my candidacy for promotion to Professor in 2000.

Though I am legally blind, I was blessed with enough sight when I was a child to have a conception of color, of form, and of the relations of objects to each other. I have the rudiments of a visual imagination. Although it is possible for me to communicate with performers and designers in visual terms, it is necessary for me always to work in collaboration with a sighted assistant who can do what I cannot: namely, see the stage.

I specialize in productions of verbally dense drama whose action derives from words. In all cases, I set the tone, make the major artistic decisions, determine the rhythm, invent the vision, the *weltanschauung*, that the production is to put forth. My sighted assistants often invent some, though not all, stage business. Those wishing more information on blindness and collaboration are invited to read "Listening to the Images: My Sightless Insights into Yeats's Plays" and the introduction to *Passionate Action*, as well as the interview I gave *The Chronicle of Higher Education* in July, 1998, and my July 16, 1998, response to my 1998 post-tenure evaluation.