

Dámaso Rodríguez

(818) 679-8852 • email: damasobrodriguez@gmail.com

Director – Producer Resume

Affiliations

- Artists Repertory Theatre Artistic Director, 2013 – 2021 (over 60 productions)
- The Pasadena Playhouse Associate Artistic Director, 2007 – 2010
- Furious Theatre Company Co-Founding Artistic Director, 2001 – 2012 (25 productions)
- Arts Consulting Group Vice President, 2021 – present
- Member: Stage Directors & Choreographers Society
- Member: Drama League National Directors Council

Professional Background

Dámaso Rodríguez is a producer-director with more than 100 directing, producing, and script development credits. In 2021, he concluded a nine-year tenure as Artistic Director of Artists Repertory Theatre, Portland, Oregon's longest-running professional theatre. He became the first and longest-tenured Latino executive to lead a LORT theatre when Artists Rep became a member of the League of Resident Theatres (LORT) under his leadership. In 2023, three plays commissioned by Rodríguez will be produced around the country: *The Thanksgiving Play* by Larissa FastHorse (Broadway), *Wolf Play* by Hansol Jung (Off-Broadway), and *American Fast* by Kareem Fahmy (National New Play Network World Premiere).

“Under the tenure of artistic director Dámaso Rodríguez, Artists Repertory Theatre has become an artistic melting pot, a hub for local theater with robust support for new works.” – *The Oregonian*

“Under Rodríguez’s leadership, Artists Rep has set new standards for equity onstage and off. The company puts women and people of color in the driver’s seat — directors and actors, as well as playwrights. And with commissions of new works — from the original 2015 musical “Cuba Libre” to the five-hour epic “Magellanica” — Rodríguez signaled Portland’s oldest theater company was ready to usher in new stories for a new era.” – *Oregon Public Broadcasting*

In 2001, Rodríguez co-founded Los Angeles’s Furious Theatre, a company whose audacious aesthetic drew steady praise for its dozen-year run.

“One of the fastest-rising ensembles in L.A. stage history” – *LA Stage Magazine*

“One of the best companies of the decade” – *LA Weekly*

In 2007, he was appointed by Sheldon Epps as Associate Artistic Director of the legendary Pasadena Playhouse, where he directed mainstage productions and led the play development program.

“Rodríguez is a striking mix of the steady and the fearless. The director seems to have the uncanny ability to give scripted work the suspense of live sports.” – *Los Angeles Times*

Rodríguez’s acclaimed credits as a producer-director led to a freelance career at some of the top regional theatres in the United States. He has produced, developed, or directed work by leading contemporary playwrights who are addressing the issues of our time through bold language and exhilarating theatricality. Playwrights include: Ayad Akhtar, Jocelyn Bioh, Diana Burbano, Jackie Sibblies Drury, Larissa FastHorse, Isaac Gómez, Lauren Gunderson, Yussef El Guindi, Stephen Adly Guirgis, Branden Jacobs-Jenkins, Kyle Jarrow, Hansol Jung, Carlos Lacámara, Mike Lew, E.M. Lewis, Tony Meneses, Dominique Morisseau, Lynn Nottage, Matt Pelfrey, Tlaloc Rivas, Elaine Romero, Charise Castro Smith, Susan Soon He Stanton, Lloyd Suh, Caridad Svich, Craig Wright, and Lauren Yee. While specializing in world premieres and early productions of provocative new plays or musicals, his body of work includes classic works by Noël Coward, William Gibson, Lillian Hellman, Clifford Odets, Eugene O’Neill, William Shakespeare, Bernard Shaw, J.M. Synge, Thornton Wilder, and Tennessee Williams.

“Saying Rodríguez is a versatile artist is like saying Romeo had a crush on Juliet.” – *Oregon Artswatch*

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Theatre Productions as Director (Partial List)

Oregon Shakespeare Festival

***Romeo and Juliet* by William Shakespeare**

“What is truly stunning in this production is not only its ability to give so much new to such a well-worn play, but also that it kept this theater critic—who has seen this play more times than I can count—hoping beyond belief that things would end up differently this time.” – Oregon Artswatch

***1200-seat outdoor Elizabethan stage**

Artists Repertory Theatre

***Wolf Play* by Hansol Jung – World Premiere**

“Jung tightly layers scenes over each other (director Dámaso Rodríguez makes it look effortless) and pushes the action forward, while also world-building in the wake. As *Wolf Play* hits its climax, the foundation snaps into focus, and snares you in a trap you didn’t realize you walked into, even as the cast explains what’s going to happen.” – Portland Mercury

***National New Play Network Rolling World Premiere**

Actors Theatre of Louisville

***We, the Invisibles* by Susan Soon He Stanton – World Premiere**

“The riveting docudrama is an intricate ensemble work brilliantly directed.” – LEO Weekly

***2018 Humana Festival of New American Plays**

Artists Repertory Theatre

***Magellanica* by E.M. Lewis – World Premiere**

“Full of intoxicating images and intense emotions...it’s a seamless fusion of spectacle and intimacy...so impressive as a work of visual art that it would be easy to sit back and solely savor its technical achievements.” – Willamette Week

***Five-and-a-half-hour multi-media epic performance**

Artists Repertory Theatre

***Cuba Libre* by Carlos Lacámara & Jorge Gómez – World Premiere Musical**

“...sharp direction and choreography, spiffy design and projections, exhilarating dancing, incendiary music and, crucially, crack timing.” – Oregon Artswatch

***Produced in association with Broadway producer Susan Dietz**

Artists Repertory Theatre

***The Skin of Our Teeth* by Thornton Wilder – Rare Revival**

“Hilarious, imaginative, creative, satirical and exciting...fearlessly rendered by Artists Repertory Theatre, this laugh-a-second, multi-millennia mindbender shouldn’t be missed...” – The Oregonian

***Featuring a professional ensemble of 14 supported by more than 150 community guest stars**

Artists Repertory Theatre

***The Big Meal* by Dan LeFranc – West Coast Premiere**

“Crisp, clean, technically perfect, and drawing sensational performances from its actors, *The Big Meal* fulfills its promise as a Portland theater milestone.” – The Oregonian

***Inaugural production as Artists Rep’s artistic director**

Pasadena Playhouse

***The Heiress* by Ruth & Augustus Goetz – Starring Richard Chamberlain**

“With this fine, funny take on a venerable drama, director Dámaso Rodríguez proves that tragedy works best in counterpoint. Mr. Rodríguez’s direction, so confident as to be invisible, highlights what’s interesting and graceful in the play’s every nuance.” – Stage and Cinema

***Los Angeles Times Critic’s Choice**

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Pasadena Playhouse

***The Little Foxes* by Lillian Hellman – Starring Kelly McGillis & Julia Duffy**

“...riveting revival of one of the iconic works of the American stage...Rodríguez is in sync with the scripter's agenda, guiding a superbly balanced ensemble through every nuance of the subsequent disintegration of the bottom-feeding Hubbard clan...” – Variety

***Los Angeles Times Critic's Choice**

Intiman Theatre

***Paradise Lost* by Clifford Odets**

“Paradise Lost” is a fascinating, pulsating slab of theatrical history in Intiman Theatre's gutsy, vigorously performed resurrection.” – Seattle Times

***Rare Revival of Odets' 21-character 1935 drama**

Pasadena Playhouse

***Orson's Shadow* by Austin Pendleton – Starring Sharon Lawrence**

“In addition to his brisk pacing and evocative stage pictures, helmer Dámaso Rodríguez fearlessly encourages his Herculean figures to strut their stuff full-tilt.” – Variety

***Los Angeles Drama Critics Circle Award winner for Featured Performance**

A Noise Within Classical Repertory

***The Eccentricities of a Nightingale* by Tennessee Williams – Rare Revival**

“Dámaso Rodríguez dances the entire production through the play's musicality on a stage lit beautifully in the soft gauziness that Williams' "romantic clichés" demand.” – LA Weekly

***Los Angeles Times Critic's Choice**

A Noise Within Classical Repertory

***Blithe Spirit* by Noël Coward – Starring Scott Lowell**

“Noël Coward's deathless “improbable farce” about a second marriage sent haywire by the first wife's ghost receives an engrossing account, agreeably quirky, reliably stylish.” – Los Angeles Times

***Los Angeles Times Critic's Choice**

Furious Theatre Company at the Pasadena Playhouse Carrie Hamilton Theatre

***Grace* by Craig Wright – Los Angeles Premiere**

“Edgy, raucous and uncompromising...with admirable clarity, director Dámaso Rodríguez steers his skilled cast through Wright's dense ruminations.” – Los Angeles Times

***Three Los Angeles Drama Critics Circle Awards including Best Direction and Best Production**

The Theatre at Boston Court

***The Pain and the Itch* by Bruce Norris – Los Angeles Premiere**

“One of the most thrilling and adventurous productions of the year.” – Backstage

***Three Los Angeles Drama Critics Circle Award nominations including Best Production**

Furious Theatre Company at the Pasadena Playhouse Carrie Hamilton Theatre

***Hunter Gatherers* by Peter Sinn Nachtrieb – Los Angeles Premiere**

“Dámaso Rodríguez's relentlessly paced staging builds suspense with the visceral engagement of a cinematic thriller and draws nicely realized characters from the entire cast.” – Los Angeles Times

***Los Angeles Drama Critics Circle Award winner for Ensemble Performance**

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Developmental Workshops (Partial List)

The Undesirables (A New Musical) by Hansol Jung & Brian Quijada – Seattle Rep
Mi Cuba (A New Musical) by Caridad Svich & Alfredo Rodríguez – American Conservatory Theater
The Thanksgiving Play by Larissa FastHorse – Playwrights' Center
The Hombres by Tony Meneses – South Coast Rep
Big Money (A New Musical) by Kyle Jarrow & Nathan Leigh – Pasadena Playhouse
Divisadero by Tlaloc Rivas – New Harmony Project
Recent Unsettling Events by Andrea Stolowitz – New Dramatists
Cuba Libre (A New Musical) by Carlos Lacámara & Jorge Gómez – Asolo Rep

Recent Directing Projects

Magellanica (five-part audio drama series) by E.M. Lewis, *The Berlin Diaries* (audio drama) by Andrea Stolowitz, *Today is My Birthday* (audio drama) by Susan Soon He Stanton, *The Great Divide* by E.M. Lewis (in development at Artists Rep/Oregon Shakespeare Festival/Arts Emerson)

Regional Theatre Production Credits

Actors Theatre of Louisville, American Conservatory Theater, Artists Rep, Intiman Theatre, New Dramatists, New Harmony Project, A Noise Within, Oregon Shakespeare Festival, Pasadena Playhouse, Playwrights' Center, Portland Center Stage, Seattle Rep, South Coast Rep

Awards & Recognition

Los Angeles Drama Critics Circle Award; Backstage Garland Award; LA Weekly Theatre Award; NAACP Theatre Award; Pasadena Arts Council's Gold Crown Award; 2012 Zelda Fichandler Award Finalist; Knowledge Universe Rising Star Award; and dozens of Critics' Recommendations from Los Angeles Times, LA Weekly, Backstage, Chicago Tribune, and other media

Honors & Distinctions

Theatre Communications Group (TCG) Young Leader of Color; TCG Andrew W. Mellon Foundation Leadership U Mentor; Guest Artist: Ibero-American Theatre Forum (hosted by Spain's Ministry of Culture in the Canary Islands); Edgerton Foundation Visiting Theatre Artist: Occidental College; TCG Delegate: Havana International Theatre Festival; essays published in Howlround and SDC Journal

Notable Press Features/Interviews

Boehm, M. (2002). "The Determined and the Furious." Los Angeles Times.
Stoudt, C. (2008). "Playhouse Protégé." Los Angeles Times.
Provenzano, T. (2008). "Furious Explosion." LA Stage Magazine.
Julian, S. (2009). "New revival of 'Little Foxes' hits Pasadena Playhouse." KPCC 89.3FM.
Stoudt, C. (2009). "The pain of creating 'The Pain and the Itch'." Los Angeles Times.
Boehm, M. (2010). "Newly Jobless in Pasadena, director Dámaso Rodríguez tackles the Great Depression in Seattle." Los Angeles Times
Ng, D. (2012). "Dámaso Rodríguez to head Artists Repertory Theatre in Portland." Los Angeles Times
Imbriano, R. (2013). "Oregon Art Beat: Dámaso Rodríguez." PBS-Oregon Public Broadcasting.
Imbriano, R. (2014, 2015). "Oregon Art Beat: Cuba Libre." PBS-Oregon Public Broadcasting.
Adams, A. (2014). "Theater Builder." Portland Mercury.
Berson, M. (2016). "Why Join LORT? Artists Rep Explores the Process." American Theatre Magazine
Giegerich, A. (2018). "15 Smashing Artists Repertory Theater performances of the last five years." Portland Business Journal.
Svich, C. (2022). "Toward a Future Theatre: Conversations During a Pandemic." Methuen Drama.