

# TODD D. BAUER

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## PLAYWRIGHT

ensemble member of **The Apothetae**, (2012–present)

### PLAYS

#### *The Bird Feeder Doesn't Know*

PRODUCTION: Raven Theatre, Chicago (March–May, 2015)

READING: Theater Breaking Through Barriers, New York (February 14, 2014)

WORKSHOP PRODUCTION: Raven Theatre, Chicago (May 19–22, 2013)

STAGED READING: The Newberry Library, Chicago (March 28, 2012)

SHOWCASED SCENE: Victory Gardens, Chicago (June 17, 2011)

#### *Yoga and You*

STAGED PRESENTATION: The Greenhouse Theater, Trellis Series, Chicago  
(March 18, 2014)

STAGED READING: The Newberry Library, Chicago (December 3, 2013)

#### *Touch Tour*

STAGED READING: Groit Theatre, Los Angeles (March 28, 2014)

READING: Victory Gardens, Biograph Theater, Chicago (October 23, 2010)

SHOWCASED SCENE: Victory Gardens, Chicago (June 16, 2010)

#### *Downsizing Camus*

READING: The Lark, New York (October 28, 2013)

STAGED READING: The Apothetae, Kennedy Center, Washington D.C.  
(September 1, 2012)

STAGED READING: Theater Breaking Through Barriers, New York (February  
12, 2010)

STAGED READING: Victory Gardens, Biograph Theater, Chicago (March 8, 2009)

SHOWCASED SCENE: as part of the John Belluso Memorial, Victory Gardens,  
Chicago (May 16, 2006)

#### *Morning Due*

STAGED READING: Currier 12 Collective Festival of 10 minute plays, Chicago  
(June 23, 2008)

#### *Adult Day Care*

READING: Victory Gardens, Chicago (February 6, 2004)

*Let It Come Down*

SHOWCASED SCENE: Victory Gardens, Chicago (2004)

SCENE STUDY: Victory Gardens, Chicago (2004)

SHOWCASED SCENE: Victory Gardens, Chicago (2003)

*Eye Contact*

SHOWCASED SCENE: Victory Gardens, Chicago (2000)

**AWARDS**

***National Endowment for the Arts Challenge America Grant***

As guest artist with Visible Theatre, New York, New York. Performance  
May 14–16, 2009

***Ragdale Artist Colony***

Residency, Lake Forest, Illinois, winter, 2009

***National Theater Workshop for the Handicapped***

Scholarship awarded for program devoted to developing theater skills in the  
disabled community, Belfast, Maine, June 1–14, 1999

**DIRECTING EXPERIENCE**

*Samson Agonistis* by John Milton. University of Notre Dame, November 17, 2011;  
Victory Gardens Theater, Chicago. November 20, 2011.

*Cage Hotel*, by Laurel Haines. Currier 12 Collective Festival of 10 minute plays,  
Chicago. June 23, 2008.

*CripSlam: Perspective on Pinter*. Hosted and directed evening of two stagings of a scene  
from *The Birthday Party* using disabled and non-disabled actors. March 16, 2008.

*CripSlam: Medieval Cripples*. Hosted evening of two medieval plays involving disabled  
characters. March 25, 2007.

***Bodies of Work: The Chicago Festival of Disability Arts and Culture***

Lecture on and direction of two short plays by Samuel Beckett. April 30, 2006.

**PLAYWRITING EDUCATION**

Victory Gardens Access Playwriting Workshop, Chicago, 2000–present. Claudia Allen,  
Mike Ervin, Lisa Dillman, Philip Dawkins, instructors.

Marketing Your Play, Chicago Dramatists, 2005. Russ Tutterow, instructor.

Fundamentals of Playwriting, Chicago Dramatists, 2006. Lisa Dillman, instructor.

## **TEACHING EXPERIENCE**

These classes were all of my own conception and design. Those at the Newberry Library were designed for non-credit adult education, involving both lecture and the leading of discussion. The Master classes I taught at Visible Theatre were designed to enhance the actors' and performers' understanding of themes and literary techniques in dramatic works.

### ***Newberry Library, Chicago, Illinois***

Instructor (1998–present)

These classes focus on the modern era of theater, its issues, and the techniques used to convey those issues, providing insight into our current cultural condition and building bridges with the vibrant Chicago theater community. When possible, I design the courses to coincide with current theater seasons to enable my students to view professional productions of many of the works studied.

European Drama 1950–Present (winter 2015).

European Drama 1900–1950 (fall 2014).

Modern European Drama (winter 2014).

Contemporary Classics of American Drama (fall 2008, 2013).

Waiting for Arcadia: British Drama II (winter 2008).

From Ernest to Anger: British Drama I (fall 2007).

Chicago Playwrights and Their Plays (summer 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014).

Modern American Drama (winter 2007, 2012).

Classics of American Drama (winter 2006, 2009, 2012).

Ideas at Play: The Major Works of Tom Stoppard (winter 2006).

Contemporary American Drama (summer 2004, fall 2005, fall 2006).

Survey of British Drama (summer 2005).

The Plays of Edward Albee (fall 2003).

Contemporary British Drama (winter 2003).

The Plays of Beckett, Pinter, and Stoppard (summer 2002).

### ***Visible Theatre, New York, New York***

Master class on *Death of a Salesman*. January 14, 2005.

Master class on *Waiting for Godot*. March 8, 2004.

Symposium on disability, faith, and theater. May, 2009.

## **LECTURES AND MEDIA APPEARANCES**

### ***Remy Bumppo Theater Company, Chicago, Illinois***

Lecture and talk back on *An Inspector Calls*. December 22, 2013.

### ***Raven Theatre Company, Chicago, Illinois***

Lecture and lead talk back on their “Page to Stage” series for the 2013–14 season.

### ***The Joy Factor, KZUM Radio Station, Lincoln, NE***

Radio interview, <http://clhrzn.sc112.info/JoyFactorInterviews/JF69ToddBauer.mp3>.  
December 12, 2012; January 4, 2012; May 5, 2011

### ***Raven Theatre Company, Chicago, Illinois***

Lecture and talk back on their production of *Bus Stop*. November 27, 2011.

### ***The Calling, Independent Lens, PBS***

Website interview, [itvs.org/films/calling](http://itvs.org/films/calling),  
<http://www.whatsyourcalling.org/campaign/should-your-abilites-define-your-path-in-life>.  
Posted April, 2011.

### ***Remy Bumppo Theater Company, Chicago, Illinois***

Lecture and talk back on *The Importance of Being Ernest*. December 24, 2010.  
<http://www.chicagopublicradio.org/Content.aspx?audioID=37884>

### ***Remy Bumppo Theater Company, Chicago, Illinois***

Lecture and lead talk back on production of *Heroes*. October 24, 2009.  
<http://www.chicagopublicradio.org/Content.aspx?audioID=37884>

### ***Remy Bumppo Theater Company, Chicago, Illinois***

Lecture and lead talk back on production of *Old Times*. May 20, 2009.  
<http://www.chicagopublicradio.org/Content.aspx?audioID=34784>

### ***Visible Theater, Algonquin Theater, New York, New York***

Lecture and symposium on disability and faith. May 16, 2009.

### ***The University of Notre Dame, South Bend, Indiana***

Lecture on Milton’s *Samson Agonistes*. January 27, 2009.

Public Lecture *All Chicago’s a Stage: A History of Playwriting in Chicago*, The Newberry Library, Chicago. June 26, 2008.

<http://www.chicagopublicradio.org/Content.aspx?audioID=26336>

Interviewed by Chicago Public Radio, “Hello Beautiful,” *Perspective on Pinter*, March 16, 2008.

Interviewed and quoted in *The Onion*, “Perception and Disability,” March 14, 2008, p.45.

Public lecture *Waiting for Alienation: Disability Consciousness and the Plays of Samuel Beckett*, Blue Heron Theater, New York, New York, October 8, 2005.

“Ernest Hemingway: A Celebration,” WBEZ radio station, May 2000.

Interviewed and quoted by Dave Hoekstra in *Chicago Sun-Times*, “The Beat Goes On,” January 9, 1998, pp. NC 54–56.

Accompanied Ken Kesey for interview on WBEZ radio station, January 1997.

Interviewed on WBEZ radio station concerning death of Jerry Garcia, August 1995.

### **PUBLICATIONS**

*Beat Scene*: a London-based quarterly devoted to the literature of the Beats.  
American correspondent (1994-2000).  
Numerous articles, interviews, and reviews.

### **EDUCATION**

*Northwestern University*, Evanston, Illinois

Master’s of Arts in Liberal Studies (1993–1996).

Master’s thesis: “A Delicate Balance of Forces: The Stanford Creative Writing Program: 1958–1963.” I wrote my thesis under the direction of Alfred Appel Jr. In it, I addressed the cultural and creative forces that shaped, and resulted from, that creative writing community during those five years. Through examining what comprised the classroom environment that gave birth to such writers as Ken Kesey, Robert Stone, and Wendell Berry, I connected the program to the forces that created the counterculture of the 1960s.

*Miami University*, Oxford, Ohio

Bachelors of Science in Accounting (1984–1988).