

DANIEL BANKS
Director

Director:

Hollow Roots by Christina Anderson. Touring production in rehearsal, produced by DNAWORKS, opening March 2018, Revolutions International Theatre Festival, Tricklock Company, Albuquerque, NM.

The Real James Bond Was Dominican by Christopher Rivas. Developmental residency, Hi-Arts, NYC, February 2018.

HaMapah/The Map, Solo devised dance-theatre piece with and choreographed by Adam McKinney, produced by DNAWORKS. Touring (New York; Boston; Memphis, Los Angeles; Saratoga Springs, NY; Albuquerque; Santa Fe; Boise; Szarvas, Hungary; Ourense, Spain; Belgrade, Serbia; Spoleto, Italy; Krakow, Poland).

Breaking Our Silence, Poetic License Festival, Poetic Theatre, NYC (Devised ensemble performance with LGBTQ poets.)

Cascarones by Irma Mayorga, produced by DNAWORKS. Teatro Paraguas, Santa Fe. World premiere, September 2014.

What Are We Saying? (Co-created with Adam McKinney) Beta Dance Troupe, Haifa, Israel

Tap Into Peace, a tap tribute to the music of Stevie Wonder, Playhouse Square, Cleveland. Premiere May 11, 2009.

Breaking the Surface by and with Susana Lei'ataua. Gareth Farr, Composer. Skirball Center for the Performing Arts, New York. Premiere: April 16, 2009.

Blurring Shine by Zakiyyah Alexander, workshop production, Market Theatre, Johannesburg, South Africa.

Anna in the Tropics by Nilo Cruz, Belarussian National Drama Theatre, Minsk, Belarus. (U.S. Speaker and Specialist Program, U.S. State Dept.). In current repertory.

Deep/Azure by Chadwick Boseman, workshop production, DC Hip Hop Theatre Festival, Folger Shakespeare Library. *With Javon Johnson and Cherise Booth.*

Jitney by August Wilson, National Theatre of Uganda, Kampala, Uganda. (American Cultural Specialist program, U.S. State Department). African Premier.

Beautiful Warrior by Jin Xiang and Barbara Krieger, opera for family audiences. Vineyard Theatre/Making Books Sing and Queens Theatre in the Park. World premiere.

Kaleidasoul, with award winning, Hip-Hop artist, Rha Goddess. Workshop production, New Works for a New World, New World Theatre, UMass Amherst.

The Blacksmith's Folly, based on *Yankl, der Shmid* by David Pinski, Folksbiene Yiddish Theatre, New York.

Detained, adaptation of Ngũgĩ wa Thiong'o's prison memoirs. Commissioned by Dean Mary Schmidt Campbell, Tisch School of the Arts, New York University.

Goddess City, The Present Company, The Schomberg Center, *The Ru Paul Show*, and tour.

The Princess and the Black-Eyed Pea by Karole Foreman and Andy Chuckerman. Winner of the 1996 Richard Rogers Development Award, workshop production, John Houseman Theatre. *With Lillias White, Tracy Nicole Chapman, Capathia Jenkins, Rosalind Brown, James Stovall, and Kevin Morrow.*

Bobos by James McBride and Ed Shockley, Jr. Winner of the 1996 Richard Rogers Development Award, workshop production, John Houseman Studio Theatre, AMAS Musical Theatre. *With Adrian Bailey, Billy Hartung, Rosalind Brown, Christopher Jackson, and Andrew Wright.*

A Nation of Millions by Lonnée Hamilton, Festival of New Works, NYU Dramatic Writing Program. *With Myra Lucretia Taylor, Nichole Ari Parker, Vivienne Benesch, Spencer Barros, and Trey Wilson.*

Allies on the Brink of Victory by Gary Sunshine, Festival of New Works, NYU Dramatic Writing Program.

Bosoms and Neglect by John Guare, Teatro Technis, London (UK Première).

Absurd Person Singular by Alan Ayckbourn, PACT Theatre Co., London.

All's Well that Ends Well, New Actor's Group, London.

Associate Director:

Pal Joey (B'way revival) new book by Richard LaGravenese. Director: Tony Goldwyn. NY reading January 2018, Workshop October 2018, McCarter Theatre 2019-20 season.

Jazz by Nambi E. Kelley adapted from Toni Morrison, Baltimore Center Stage. Director: Kwame Kwei-Armah.

Boxin', Directorial Consultant/Associate Director, Kompany Malakhi, Bristol, U.K. Premiere February 2009, U.K. Tour. Director/Choreographer: Kwesi Johnson.

Really Rosie, SUNY Purchase Performing Arts Center, produced by The Night Kitchen. Associate Director and Choreographer. Director: Maurice Sendak.

Solo Performance:

Door of No Return by Nehassaiu DeGannes. Workshop presentation, Rites and Reasons Theatre, Providence RI and Black Theatre Network, Winston-Salem and Greensboro, NC.

Ghetto Punch by Anthony Sparks, Walker Space, Nuyorican Poets Café, PS-NBC, HERE, Jamaica Center for the Arts, Queens Theatre in the Park, National Black Theatre Festival.

Hard Core/From the Heart, with Annie Sprinkle, Schmidt Theater, Hamburg, Germany. European and U.S. Tour.

Drag Kings and Subjects with Diane Torr, Oval House Theatre, London; Schmidt Theatre, Germany; European tour.

University/Student Theatre:

Nations of the Moon, devised ensemble piece with Performing Arts students at the Institute of American Indian Arts. Received 2nd place at the American Indian Higher Education Consortium conference in Minneapolis (March 2016).

Señora De La Pinta by Law Chavez, Words Afire! Festival, Dept. of Theatre & Dance, University of New Mexico.

Re/Rites, devised theatre piece celebrating Hip Hop culture, Department of Drama, NYU. *With Gina Rodriguez, Utkarsh Ambudkar, and Wade Alain-Marcus.*

revelations::the outtakes by Christina Anderson. New Plays Festival, produced by Paula Vogel. Brown University/Trinity Repertory Theatre MFA Conservatory, Providence, RI. *With Daveed Diggs.*

Medea: Byword for Evil by Countee Cullen, Adams Memorial Theatre, Williams College, Williamstown, MA.

Avenue X by John Jiler and Ray Leslee, NYU Undergraduate Drama Department, Mainstage, Tisch School of the Arts. *With Michael Longoria, Rashad Naylor and Maiesha McQueen.*

Mixtries, devised piece based on *Mulatto* by Langston Hughes, Frederick Loewe Theatre, Experimental Theatre Wing, New York University

The Cradle Will Rock by Marc Blitzstein, NYU Undergraduate Drama Dept., Mainstage, Tisch School of the Arts. *With De'Adre Avery, Lisa Lapira, and Ayodele Casel.*

Corpus Christi, devised solo performance with *Daniel Sunjata*, Freeplay, Graduate Acting, NYU.

Apprentice Finale, Berkshire Theatre Festival, Stockbridge, MA.

Can Be Same, devised performance with BFA Theatre Students, City College of New York, Aaron Davis Hall.

Andorra by Max Frisch, Marymount Manhattan College, BFA Theatre Program. *With Laverne Cox.*

The Lady from the Sea by Henrik Ibsen, National Theatre Conservatory, MFA Program, Denver Theatre Center.

Dawn, adaptation of novel by Elie Wiesel, Agassiz Theatre, Cambridge, MA.

Landscape of the Body by John Guare, Loeb Drama Center, Cambridge, MA.

Sisyph-U.S., site specific performance piece commissioned for Anniversary Celebration of the Carpenter Center for Visual Arts, Harvard University.

Readings:

Write OUT Fort Worth! Plays commissioned by local and national writers in celebration of National Coming Out Day, benefit for LGBTQ S.A.V.E.S. Produced by DNAWORKS, Brik Venue, Fort Worth.

After Orlando: An International Theatre Action in Response to the Pulse Nightclub Shooting, Produced by DNAWORKS and Stage West Theatre, benefit for LGBTQ S.A.V.E.S., Fort Worth.

Hieroglyphic Graffiti by Chadwick Boseman. Oregon Shakespeare Festival, Ashland, Oregon. Mixing Texts residency.

Cascarones by Irma Mayorga, Teatro Paraguas, Santa Fe, NM. No Passport's 30/30 US Latino/a Reading Initiative.

Followed by community dialogue.

Spark by Caridad Svich. Teatro Paraguas, Santa Fe, NM. No Passport's International Reading Initiative.

Followed by community dialogue.

Blurring Shine by Zakiyyah Alexander, New Dramatists. *With Kevin Carroll and Danny Johnson.*

Rewind: Soundtrack for Longing staged reading, by Greg Beuthin, NYC Hip Hop Theatre Festival, New York Theatre Workshop. *With Tyrone Henderson, Molly Powell and Antonio David Lyons.*

Mary, Why Don't You by Carmen Bullosa and **Me Cago en Dios** by Íñigo Ramírez de Haro, Hemispheric Institute, Encuentro, Kimmel Center, New York University.

The Trapped Family Singers by Ellen Schwartz and David Strickland, staged reading, BMI Workshop.

Love Sickness by Reginald Jackson, Public Theatre/Stella Adler Conservatory. *With Peter Francis James, Billy Porter, Kevin Carroll, and Michael Early.*

Mariposa by Lissandra Ramos, WOW Café. *With Daphne Ruben Vega, Paul Calderon, and Judy Reyes.*

Motherhouse by Victor Lodato, New Dramatists. *With Carol Woods, Kevin Carroll, Darrell Carey, and Heather Simms.*

Inner Gardens by Diana Raznovitch, King Juan Carlos Center. *With Mary Beth Peil, Novella Nelson, and Jay Goede.*

Mother Dirt by Lidia Ramirez, Tribeca Performing Arts Center. *With Novella Nelson and Paul Calderon.*

The Nazi Plays by Elizabeth Page, HERE. *With Stephanie Roth.*

One of the Children by Howard Simon, Dramatic Writing Program, NYU. *With Michael McElroy, Philip Christian, and Michael Brian.*

A Nation of Millions by Lonnée Hamilton, Dramatic Writing Program, NYU. *With Novella Nelson, Arthur French, Reggie Montgomery, Stephanie Roth, Adina Porter, Michael McElroy, and John Lathan.*

To Joe: A Promise Kept, staged Reading of Poetry by Mary Clare Judge, Williamstown Theatre Festival Other Stage. *With Betty Buckley, Anne Pitoniak, and Rodney Scott Hudson.*

Dramaturgy:

ink, Camille A. Brown and Dancers. World premiere Kennedy Center, December 2017.

Black Girl: Lyrical Play, Camille A. Brown & Co. Residencies at Barishnikov Arts Center, NYC; Clarice Smith Performing Arts Center, College Park, MD. World Premiere at the Joyce Theatre, NYC, September 2015. Bessie nominee.

At Sunset, choreography by Adam McKinney, for Dance Canvas, Ferst Center of the Arts, Atlanta, GA.

The Borders Project, residencies in Ciudad Juarez and El Paso (2015); Israel and Palestine (2009); and Centrum Center for the Arts, Port Townsend, WA (2009)

Coal: The Musical, Littlelobe. Santa Fe, NM. Touring.

Dancing Earth: Indigenous Contemporary Dance Creations, Artistic Director: Rulan Tangen.

Film:

We Are All One: The Jews of Sefwi Wiawso, filmed oral history funded by US Embassy, Ghana and produced by DNAWORKS.

Gospel on Tour, Independently produced video documentary on Brooklyn Institutional Radio Choir during their Paris tour of *The Gospel at Colonius*.

Choreography/Movement

Troilus and Cressida, NY Shakespeare Festival, Delacorte Theatre (dir. Mark Wing Davey)

All's Well that Ends Well, NY Shakespeare Festival Delacorte Theatre (dir. Richard Jones)

Hamlet, Singapore Repertory Theatre, Fort Canning Park (dir. Barry Kyle)

The Magic Flute, La Monnaie/De Munt, Brussels & Landestheater, Salzburg (dir. Karl-Ernst & Ursel Herrmann)

Really Rosie, The Night Kitchen at SUNY Purchase (dir. Maurice Sendak).

Measure for Measure, Theatre for a New Audience, St. Clement's Church, NY (dir. Barry Kyle)

Henry VI Cycle, Theatre for a New Audience, St. Clement's Church, NY (dir. Barry Kyle)

Macbeth, Falstaff Presents/Classic Stage Co. (dir. Jack Stehlin)

The Tempest, Tulane Summer Shakespeare Festival, New Orleans, LA (dir. Aimée Michel)

Macbeth, Tulane Summer Shakespeare Festival, New Orleans, LA (dir. Aimée Michel)
Burned Out City, Housing Works Theatre Project, Theatre for a New City
Who 'Dat Who Killed Better Days Jones, Aaron Davis Hall (dir. Carl Hancock Rux)

Representative Teaching

Faculty Appointments:

Spring 2018, Guest Artist and Faculty, PlayMakers Repertory Theatre/University of North Carolina, Chapel Hill, Center for Dramatic Arts

2014 – 2016, Associate Professor and Chair, Performing Arts, Institute of American Indian Arts, Santa Fe.

2010 – 2014: Associate Adjunct Professor, M.A in Applied Theatre, City University of New York.

2004 – 2009: Full-time Associate Teacher, Undergraduate Drama, Tisch School of the Arts

Representative Courses: “Acting for Non-Majors I,” “Devised Theatre Practicum: Performing the Shifting Self,” “Directing Practicum: Directing Culturally Specific Theatre,” “Devised Theatre Practicum: Hip Hop and Spoken Word Theatre.”

Spring 2007: Visiting Faculty, MFA in Performance, Naropa University Boulder, CO. Courses: “Cultural Context Seminar: Theorizing (Your) Performance;” “Second Year Performance Workshop – PRAXIS,” “Ensemble Building, Rehearsal, and Dialogue Methodologies (a.k.a., the Artist as Revolutionary)”

1997 – 2003: Adjunct Instructor, Undergraduate Drama, Tisch School of the Arts

1995 – 1997: Guest Artist and Founding Member, Professional Directors Company, Graduate Dramatic Writing Program, Tisch School of the Arts

Guest Teaching:

December 2016: PlayMakers Rep/UNC Chapel Hill, “We the Griot” devised performance workshop, as part of the Welcome Table Initiative.

October 2012: Guest Speaker, “Hip Hop Theatre: Theatre of Now”; Guest Teacher, “Black Theatre” and “Introduction to Theatre”; Workshop Co-Leader. Residency at Skidmore College.

August 2012: Workshop Co-Leader, “Body Memory, Narrative and Identity,” Association for Theatre in Higher Education Conference, Washington, D.C.

February 2012: Guest Speaker, “Hip Hop Theatre: Theatre of Now,” Connecticut College.

Summers 2009-2011: Guest Teacher, Drama Workshop, Roma and Friends Camp, Balatonlelle, Hungary. Sponsored by U.S. Embassy, Budapest.

Summer 2010: Workshop Leader, Hip Hop Theatre workshop, Dah Teatar’s “Passing the Flame” festival, Belgrade, Serbia.

Summer 2009: Guest Faculty, 10th Annual La MaMa International Symposium for Directors, Spoleto, Italy.

Spring 2009: Guest Teacher, “We the Griot” Workshop, DePaul University Theatre School (DNAWORKS)

Spring 2008: Guest Workshop Leader, Hip Hop Theatre workshops with at-risk Indigenous and Afro-Indigenous Youth, Oaxaca City, Puerto Escondido, and Jose María Morelos, Mexico. U.S. State Department Speaker’s Program.

2005 – 2007 Guest Faculty, MFA in Contemporary Performance, Naropa University, Boulder, CO.

Summer 2006: Culture Connect Envoy, U.S. State Department, Johannesburg and Capetown, South Africa.

In residence at the Market Theatre. Gave masterclasses and workshops for the Market Theatre Lab, Sibikwa Community Theatre, the Actor’s Center, University of Witwatersrand (JBG), in Atlantis, for Hip Hop Connected at Guga S’Thebe Arts Center (Cape Town); created Hip Hop Theatre Lab in JBG.

Spring 2006: University of Ghana, Legon/NYU in Ghana Program. Hip Hop Theatre Curriculum
Encounter '99 International Festival, Brno, Czech Republic – Theatre of Testimony Workshop.
American Musical and Dramatic Academy, New York, NY. Acting and Audition techniques.
Williamstown Theatre Festival, Acting Instructor, Apprentice and Act One companies.
Guest Teaching: Trinity Repertory Conservatory (Providence, R.I.); National Theatre Conservatory
(Denver); Cambridge University (U.K.); Berkshire Theatre Festival; Marymount Manhattan College;
Harvard College; Ecole Eugène Ionesco (Paris).
Masterclasses/Workshops – Acting and Movement: Oxford School of Drama, Oxford, England; City Lit. (London);
La Monnaie (Brussels); Stella Adler Conservatory; Creations Drama
Ministry, St. Paul Community Baptist Church (Brooklyn, NY); University of British Columbia (Vancouver); Towson
University (Maryland).
Masterclass, “Freeing The Playwright’s Voice,” The Free Theatre, Minsk, Belarus. July 2005.
“We the Griot: Hip Hop Theater and Spoken Word” Workshops: Rhodes College; University of Western Michigan;
Kent State; West Virginia State University; University of Florida, Gainesville; 2005 Southeastern Theatre
Conference (Greensboro, NC); 2008 Southeastern Theatre Conference (Chattanooga, TN); University of California,
Riverside.
“We The Griot: Performance and Community Healing” (with Adam McKinney, Co-Founder, DNAWORKS): Arts
in the One World Symposium, California Institute of the Arts, Intersession, BFA and MFA students, School of
Theatre, 2006. BFA and MFA Acting Programs, DePaul University, Chicago, IL (April 2009); Network of Ensemble
Theatre National Learning Exchange, Honolulu; Association for Theatre in Higher Education conference
(Washington, DC, 2012); UC-Riverside; Wise Fool, Santa Fe.
Teacher Training Workshops: 2008 Southeastern Theatre Conference (Chattanooga, TN); Black Theatre Association
Conference 2007 (Greensboro, NC) and 2008 (Orlando, FL); Faculty Resource Network, New York University;
University of Wisconsin, Madison, Office of Multicultural Arts Initiatives; Preemptive Education, NYU.
Inneract Theatre Company Masterclasses: Acting through Action; Interpretation and Performance of Shakespeare.
Movement Instructor, Singer Academy, Stiftung Mozarteum, Salzburg, Austria.

Representative Publications

“The Hip Hop Theatre Initiative: We the *Griot*” in *Black Acting Methods: Critical Approaches*. Routledge, 2016.
“Hip Hop as Pedagogy: The Hip Hop Theatre Initiative” in *Theatre and Cultural Politics for a New World*.
Routledge, 2016.
“On Remixing the Classics and Directing Countee Cullen’s *Medea* and Law Chavez’s *Señora de la Pinta*: An
Interview with Theatre Director Daniel Banks,” with Patrice Rankine, in *Oxford Handbook of Greek Drama in the
Americas*, Oxford University Press, 2015.
“Hip Hop as Pedagogy: Something from Something,” *Theatre Topics*, September 2015.
“The Welcome Table: Casting for an Integrated Society,” *Theatre Topics*, March 2013.
“Youth Leading Youth: Hip Hop and Hiplife Theatre in Ghana and South Africa” in *Acting Together on the World
Stage: Performance and the Creative Transformation of Conflict* a project of Theatre Without Borders and the
Coexistence Project, Brandeis University. New Village Press, December 2011.
“The Question of Cultural Diplomacy: Acting Ethically,” *Theatre Topics*, John Hopkins Press, September 2011.

Editor, *Say Word! Voices from Hip Hop Theatre*. Critical Performances series, Una Chaudhuri and Robert Vorlicky, Series Editors, University of Michigan Press, Summer 2011.

“From Homer to Hip Hop,” *Classical World*, Winter 2010.

“How Hiplife Theatre Was Born in Ghana,” *American Theatre*, November 2008.

Featured in “Mainstream Re-Mix: How We Talk About Casting, Training, and Presenting Actors and Works of Color,” *American Theatre*, April 2008.

Featured in “Bling or Revolution: Hip Hop’s Theatrical Avant-Garde and Intellectuals Come of Age,” *American Theatre*, July/August 2004.

Featured in “Six World Practitioners,” *American Theatre*, May/June 2002.

Numerous articles, including interviews with Peter Brook, Ariane Mnouchkine, and Williams Forsythe: *Paris Passion* (Time Out Publications), *Theatreworks International*, *Theatre Week*, *Paris Boulevard*, *Cross-Channels*. Paris, 1990-1991.

Memberships

Stage Directors and Choreographers Society (since 1995)

Association for Theatre in Higher Education (Membership and Marketing Committee 2004-6)

Black Theatre Association Focus Group, ATHE (Chair 2000-2002)

Theatre Without Borders (Associate Director)

NoPassport (Editorial Board, NoPassport Press)

U.S Department of Arts and Culture (Cabinet Member)

Editorial Board, *Theatre Topics Journal* (Johns Hopkins Press)

Black Theatre Network

Alternate Routes

Network of Ensemble Theatres

Online Directing Portfolio: www.dnaworks.org/danielbanks