

**STEVEN LEIGH MORRIS**  
Professor/Playwright/Journalist/Novelist

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### Education

**Masters of Fine Arts** in Theater Arts (playwriting)  
University of California at Los Angeles, 1980

**Bachelor of Arts** in Political Science  
California Polytechnic State University, Pomona, 1976

### Work Experience

**L.A. Weekly**, weekly alternative newspaper: Senior Theater Writer/Critic-at-Large, 2008–2015;  
Theater Editor, 1998-2008; Freelance Contributor, 1989-2008

**Stage Raw** (stageraw.com), a non-profit community-funded website dedicated to professional theater reviews and commentary: Founding Publisher (2014—present)

**LA STAGE Alliance** (a non-profit theater support organization serving Los Angeles, Orange and Ventura Counties): Executive Director, December 2015 to November 2018

**California State University, Dominguez Hills**, adjunct professor of theater, amidst courses in Introduction to theater and playwriting, public speaking (taught through the Theatre Arts Department, continuously from 1989 to the present)

**California State University, San Bernardino**, adjunct professor of theater, playwriting, analysis, introduction to theater, continuously from 2005 to the present)

**California State University, Los Angeles**, adjunct professor of theater, practical application of theory and graduate seminar in performance practices, fall, 2018

**California Polytechnic State University, Pomona**, adjunct professor of theater, playwriting, performance studies, 1983-1991

**University of Southern California**, adjunct professor, theater analysis, fall, 1993

### Professional Panels

**Pulitzer Prize for Drama**,

\*Jury Chair, 2012

\*Juror, 2011

**Inner City Cultural Center**, panel on diversity in the arts, 2017

**LA STAGE Alliance** at Los Angeles Theatre Center, forum on the actors' union's new rules, 2016;  
Critics' Roundable, 2009, 2002

## Morris CV, page 2 (Professional Panels, cont.)

**KPCC, Pasadena, 98.3 FM**, panel on critics and arts, Crawford Family Forum, Pasadena, 2012

**Hollywood Fringe Festival Critics Panel**, 2011

**Theatre @ Boston Court**, Spirituality and Theater, with Reverend Inman Moore, Reverend Ed Bacon (Al Saints Church, Pasadena) and Rabbi Gil Kollin Theater @ Boston Court, 2010

**City of Los Angeles**: City's Visiting Journalists Program 2006

**Edge of the World Theater Festival**, panel of media relations, 2000 and 2001

### Awards:

**LA Drama Critics Circle**, Gordon Davidson Award for distinguished contribution to the Los Angeles theater community, 2018

**Indie Book Awards (Human Relations) Gold Prize**, for the novel *Fowl Play*, 2017

**National Entertainment Journalism Awards**, Print Critic of the Year, 2011

**Greater Los Angeles Press Club**: citation of excellence, entertainment reviews: 2007, 2001, 1997

**Abingdon Theatre Company**, New York Christopher Brian Wolk Award, finalist, 2006

**Drama-Logue Award** for writing: *Atomic Quintet*, Playwright's Arena, 1998

**Drama-Logue Award** for writing: *Guises*, Los Angeles Actors Theater, 1985

**Donald Davis Playwriting Award**, *Forest Murmurs*, Resident Theater Co., 1980

### Media Appearances:

**Animal Farm**, host of a weekly Zoom-based discussion show about art and politics, produced by City Garage Theatre. Guests have included playwrights **Neil LaBute**, **Chay Yew**, **Luis Alfaro** and **Gay Walley**; theater artistic directors **Jon Lawrence Rivera** (playwrights arena), **Michael Shepperd** (Celebration Theatre), **Vanessa Stewart** (Sacred Fools Theater) **Gary Grossman** (Skylight Theatre), **Jose Luis Valenzuela** (Latino Theatre Company), **John Flynn** (Rogue Machine), **Martha Demson** (Open Fist Theatre Company) **Jessica Kubzansky** (Boston Court Performing Arts Center), **Paul Crewes** (Wallis Annenberg Center for the Performing Arts) and **Stephen Sachs** (Fountain Theatre); and actors **French Stewart**, **Thomas Sadoski** and **Lindsay Noginski** (November, 2020 to present)

**Woodstock Booktalk with Martha Frankel** (on the novel *Fowl Play*, January, 2017)

**KCRW, FM Radio, Santa Monica** (Madeleine Brand Show, on the novel *Fowl Play*, 2016)

**KPPC, FM radio, Pasadena, Los Angeles and Orange County** (

\*"The Frame," host John Horn, on Actors' Equity and LA theater (2016)

\*Patt Morrison Show, on LA theater productions (2008 – 2013)

\*"Air Talk," host Larry Mantle, on LA theater productions (2000-2008)

\*"Kitty Felde Show," on LA theater productions (2000-2008)

### Morris CV, Page 3

**KPFK, FM radio**, Los Angeles, hosts Barbara Osborn and Howard Blume, on the founding of *Stage Raw* (2014)

**Channel 36**, cable access television, Los Angeles, on producing Russian Theatre Company in LA (1990)

### Publications (Fiction, Plays, Drama Criticism/Feature Writing)

**Red Ink**, a play about the press, *100 Monologues from New American Plays: 2020* (Applause Books, Rowman and Littlefield, New York), 2021

**Fowl Play**, a novel. Published by Haqua Press (Los Angeles) and Open Road Media (New York), March, 2016 (“A wryly funny, deftly written and tangibly absurdist novel of urban angst.” --- Charles Isherwood, drama critic at *The New York Times*.) Gold Prize winner, Indie Human Relations Book Awards, 2017

**Beachwood Drive**, a play (Samuel French, Inc., New York, 2008; Best New American Plays of 2009 Smith & Kraus Publishers, New York, 2009)

**American Theatre Magazine**, a monthly theater journal published by Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017

\*Feature on Thearicum Botanicum in Topanga Canyon, August, 2016

\*Feature on Theatre @ Boston Cort in Pasadena, November, 2015

\*Book reviews, September, 2015

\*Feature on the 24<sup>th</sup> Street Theatre in Los Angeles, April, 2015

\*Feature on El Cuentro 2014 Latino theater festival, Nov., 2014

\*Feature on sound designer John Zalewski, Sept. 2014

\*Cover Story on ensemble-created theater, March, 2013

\*Cover Story of Cornerstone Theatre Company, September, 2010

\*Medea/Macbeth/Cinderella, preview of a production at the Actors' Gang Theater in Los Angeles (June, 1997)

**New York Times**, theater feature of playwright Murray Mednick (“Surviving Brooklyn and Finding a Home Far Away), Sunday Arts and Leisure (December 22, 2002)

### **Los Angeles Times**

\*Conversation with *Times* critic Charles McNulty on L.A. theater, Sunday Calendar, Aug. 6, 2010

\*\*“Russia's Scene is Revised,” article on Moscow Theatre, Sunday Calendar, March 6, 2005

### **LA Weekly**

\*Contributor of a weekly, 1,200 word column on the Los Angeles theater scene, including interviews, commentary and analysis (continuously since May, 1993 )

\*Contributor of weekly 250 word theater reviews (continuously since Oct., 1986)

\*Contributor of news stories on political developments in Moscow and Los Angeles (continuously from 1991 to the present)

\*Cover Stories:

\*April, 2012, “We Don't Need No Playwright”, on ensemble theater in Los Angeles

\*April, 2011, “Why Theater Matters: L.A. Theater's Moment of Truth.”

## **Morris CV, Page 4, (publications, LA Weekly cover stories, cont.)**

- \*January 13, 2011, "Community Watchdog Carey Brazeman Fights Villaraigosa's Crusade for Density Everywhere" -- on urban redevelopment in Los Angeles
- \*April, 2010, "The War Within Us", profile on Los Angeles Theatre Ensemble
- \*January 13, 2010, "Pee Wee's Big Comeback" on Pee Wee Herman at L.A. Live
- \*April, 2009, "Song and Angst, The Rise (And Fall?) of the Dark L.A. Musical"
- \*April, 2008, "Continental Divisiveness," New York and L.A. Theater
- \*February 20, 2008, "Bitter Homes and Gardens: How Density Hawks are Changing the DNA of Los Angeles
- \* April, 2007, "To Play or Not to Play"
- \* June 24, 2004, "Or Not To Be," saga for a \$200k debacle *Hamlet* at the Tamarind Theatre
- \*April 22, 2004, "Company Town", portraits of L.A. ensemble companies and their leaders
- \*Cover stories on Los Angeles Theater, April 2001, April, 2002, April, 2003
- \*Cover story on Tim Robbins' return to the Actors' Gang, September, 2001
- \*Cover story on life in Moscow, Russia April, 1994

## **L.A. Stage/@thisstage ((2013-2018))**

- \*A Season of Silver Linings
- \*Funding Available to Help Sustain L.A. Theater
- \*Phase I of Sustaining Los Angeles Theater: A Report
- \*Into the Woods: Old Sorrows and New Hopes for LA Theater
- \*Can We Stand (By) Eachother?
- \*I Was Thrown Down a Staircase by Meryl Streep: The Extraordinary Life of Laura Zucker
- \*By the Numbers, and LA Takes to the Airwaves
- \*Not Laughing My Osoff
- \*A Facebook Campaign Pitch Goes Haywire
- \*The Curious Contradiction of Fighting for the Arts in D.C.
- \*Art and Politics and LA STAGE Alliance
- \*Goodbye, 2016: Snowflakes in the Desert
- \*Abuse Prevention in a Coarsening Society
- \*After the Fall, 2016
- \*From There to Eternity: Unpublished Interviews with Gordon Davidson, Part 2
- \*From There to Eternity: Unpublished Interviews with Gordon Davidson, Part 1
- \*Vengeance and Forgiveness in Shakespeare, and in Our Culture
- \*Actors' Equity Files a Motion to Dismiss
- \*Actors' Equity Versus Los Angeles Theater
- \*Abuse in Chicago, Fury in Los Angeles
- \*Odyssey Theater Hit by Claim for Back Wages
- \*Appeals Board Ruling Against EDD Bodes Well for LA Theater
- \*California Versus the Arts
- \*A Report on LA STAGE Alliance's Six Community Forums
- \*Los Angeles Mid-Size and Large Theaters Feeling the Pain of a Shifting Economy
- \*Size Doesn't Matter: Arts Districts and How Actors' Equity Could Help
- \*Freedom's Just Another Word: A Playwright and Her Actor Husband Flee Tehran
- \*Light Up the Sky: A Case for Arts Districts in L.A.
- \*A Fantasy: L.A. Theater, New Year's Day, 2026
- \*Clear Cutting: How to Make It Through Climate Change
- \*Black Piet: Old Man Stereotypes Just Keep Rolling Along
- \*Classical Gas: A Road Trip to San Francisco
- \*On the Purity of Voices
- \*War and Peace: Rebecca Metz on Actors' Equity and its Plans for LA
- \*Potholes on the Bike Path: The Labor Union

## Morris CV, Page 5 (Publications, LA Stage Magazine, cont.)

\*Classical Gas: Notes on a Theater Class in San Bernardino

\*Into the Woods

**DRAMA Magazine**, a stage quarterly published by British Theatre Association, London

-- Contributor of quarterly theater reviews from Los Angeles (1985 - 1990)

**World's Fair Magazine**, Corte Madera, CA a quarterly journal of events and attractions

-- Contributor of a quarterly 2,000 word column on ride-films and special-effects theater events in the American South West (1994-1996)

**Back Stage**, the performing arts weekly, Los Angeles

-- "Mirrors Not Bridges," a 3,000 word essay on theater in Moscow, and the 11th annual Istanbul International Theater Festival (July 29, 1999)

**PARABASIS**, a quarterly stage journal published by A.S.K. Theatre Projects, Los Angeles

-- "From Playwright-as-Artist to Playwright-as-Employee," a 1500 word opening essay on new play development (Spring, 1996)

### Play Productions:

#### **Playwrights Arena, Los Angeles**

*Red Ink*, 2020

*Beachwood Drive*

\*at Lublin International Theatre Festival, Poland. *Beachwood Drive*, April 2001

\*at Teatr Ugol, Scezen, Poland, *Beachwood Drive*, April, 2001

\*at Theater of NOTE, Los Angeles, *Beachwood Drive*, March, 2000

*Atomic Quintet*, drama around a music academy in the Sierra Nevadas, 1997

\* Pick-of-the-Week, *L.A. Weekly*

\* Critic's Choice, *Drama-Logue*

*Africa*, a farce about theater, 1995

\* "recommended," *L.A. Weekly*

*Wet Snow* — a mystery based on Dostoevsky's *Notes from Underground*, 1994

\* "Critics Choice," *Back Stage West*

\* "recommended," *L.A. Weekly*

\* "Best of the Weekend," *L.A. Times*

**City Garage, Santa Monica**, *Moskva*, a contemporary adaptation of Mikhail Bulgakov's novel, *The Master and Margarita* September-December, 2013

**New York Theatre Workshop** (off-Broadway), *Red Ink*, a farce about contemporary journalism, December, 2011

**Abingdon Theatre Company, New York (off-Broadway)**, *Beachwood Drive*, November, 2008; published by Samuel French, Inc. 2009 (acting edition) and Smith & Kraus Publishers (Best New American Playwrights, 2009)

#### **Actors Gang, Los Angeles**

*Moscow*, at ASK Common Ground Festival, UCLA, *Moscow*, June 2000

**Morris CV, Page 6 (Play Productions, cont.)**

**Pacific Resident Theatre, Venice**

\**Red Ink*, November, 2011

\**Aliens*, a contemporary adaptation of Pushkin's poem, "Eugene Onegin," 1991

-- "Critics Choice," *Los Angeles Times*

-- "recommended," *L.A. Weekly*

**Mark Taper Forum, Los Angeles: New Works Series**

*Aliens*, 1988

**Mark Taper Forum: Itchie Foot Cabaret**

*The Lady and the Poet*-- a literary cabaret based on the life of W.B. Yeats, commissioned 1988

**L.A. Theatre Works**, Venice, California, Dramaturg for *The Grace of Mary Traverse*, by Timerlake Werterbaker (1988)

**Tricycle Theatre, London**

*Tinder Man*, December, 1984

**Los Angeles Actors Theatre**

*Guises* — a comedic amalgam of Irish literature, *Louis B Mayer Festival of Premieres, July, 1984*

\* "Critic's Choice, Drama-Logue

*Tinder Man*, a play in two acts, Sept, 1983

**Pilot Theatre, Los Angeles**

*Sketches* a series of character sketches from the country, 1982

**UCLA Resident Theatre Company**

*Forest Murmurs* – a play in two acts, September 1980

**Berkeley Stage Company**

*Sketches*, 1979

**New Play Company, Los Angeles**

*Sketches*, 1977

*Confessions of Matha Rae*, a one-woman show, June, 1977

**Napa Valley Theatre Company**

*Confessions of Martha Rae* — a one-woman performance (1976)

**Playwright-in-Residence:**

**Actors Gang**, Los Angeles, October 1999-October, 2000

**Theatre on Spartacus Square**, Moscow: March-April, 1991

**Los Angeles Theatre Center**; 1986-1988

**University of California, Riverside**; Nov., 1980 - Feb., 1981

**California Polytechnic State University, Pomona**; Nov., 1976 - Feb., 1977

## **Academic Instruction:**

**National Endowment for the Arts/Annenerg School of Journalism Institute for Criticism in Theatre and Musical Theatre:** theatre faculty, annual, from 2006 to 2011

### **California State University, San Bernardino**

- \*Introduction to World Theatre (The 160), continuously since 2007
- \*Playwriting, continuously since 2009
- \*Drama Literature Analysis, Emphasis on Playwriting (The 320-B), continuously since 2009

### **California State University, Dominguez Hills**

- \*Principles of Speech (The 120); continuously since fall, 1988
- \*Introduction to the Theater (The 100); Fall, 1991
- \*Director of University Drama Department Productions:
  - *A Christmas Carol*, (1994), *Amadeus* (1992), *Temptation* (1990), *Aliens*, (1988)

**University of Southern California:** theater analysis (graduate seminar), fall 1993

### **American College Theater Festival**

- \*Regional Final Competition, Cal State San Bernardino; respondent, February 2004
- \* Director of “cold-reading” workshops; 1998, 1997, 1987-1989 (CSU, Dominguez Hills)
- \* Adjudicator, 2000, 1990-1996, 1988 (CSU, Dominguez Hills)
- \* Adjudicator, 1988, 1987, 1986 (Cal Poly, Pomona)

### **California Polytechnic State University, Pomona**

- \* Guest Speaker on Ibsen’s *Hedda Gabler*; Spring, 1998
- \* Introduction to the Theater (Drama 203); Fall, 1986; Fall, 1991
- \* Live Performance and Criticism (Drama 251); Spring, 1988; Spring, 1989
- \* Administrative Director of Summer New Play Festival; Summer, 1986
- \*Playwriting (Drama 320); Summer, 1985, Winter, 1983;

**Special Project, 1989-1990:** Producer and Project Director for a visit and seven performances of *Dear Yelena Sergievna*, a new Russian play performed by an 11-member traveling company of Moscow’s Theater on Spartacus Square, at California State University, Dominguez Hills. Tasks included:

- \*raising \$30,000 from university, city (Carson) and corporate donors
- \*assessing and administering the budget, including per-diems, staff salaries and production costs
- \*overseeing publicity and media relations
- \*coordinating hosting obligations (finding community residences for the Russian troupe)
- \*coordinating travel arrangements for the Russian troupe, both overseas and domestic
- \*securing accident and health insurance for the Russian troupe
- \*hiring staff, including student technicians and Russian-language translators
- \*coordinating special technical requirements, i.e. the installation of a 450 unit audience headphone system, for simultaneous English-language translation of the Russian play
- \*Award: Received Citation of Appreciation for bringing merit to the University, California State University, Dominguez Hills, Office of the Dean of Arts and Sciences, May 1990