

## Production Manager

- ESTA É A NOSSA CANÇÃO (THEY'RE PLAYING OUR SONG) Tadeu Aguiar\Sao Paulo, Brazil  
Moving a show from one city to another is not a simple process in a country that does not have a tradition of touring legitimate shows or musicals. Fortunately for me, this company has worked together for many years. The real challenge was HOW to fit this show into a theatre that already had 3 other children's shows in it ... and not go quietly mad in the process.
- ST. PETERSBERG BALLET THEATRE (2008) Andrew Grossman\Columbia Artist Management, LLC  
After a fifteen year hiatus, I returned to the Andrew Grossman Division for one last tour which carried five separate ballets; "Giselle", "Romeo & Juliet", "Swan Lake", "Bolero" & "Carmen". This one was a typical one night stand bus & truck touring schedule. Amazingly, even after 15 years, CAMI still uses the ballet paperwork I created before I left them back in 1993.
- ODC Dance Company (2007) San Francisco, CA  
My responsibilities included the creation of the 2008 dance company's technical and labor budget, consulting on their theatre renovations, arranging and supervising tour logistics and stage managing every performance of their unique dance called "The Velveteen Rabbit".
- TEATRO SOLAR/Meninos de Luz (2006-2007) Rio de Janeiro, Brasil  
I designed and installed a permanent lighting system and repertory plot for a new theatre in Rio de Janeiro, Brazil. All aspects, from the power distribution, purchasing of the lighting instruments and cables to the control console were under my direct control and authority.
- "SCOTLAND THE BRAVE" (1998) Columbia Artist Management, Inc.  
The company included a full brass marching band (Scots Guards), a regiment of Pipers (The Black Watch). My responsibilities included calling the sound, light and spot cues within a variety of venues including arenas, stages and convention centers. I wrote a detailed addendum to the tour contract that with a schedule from Load-In through Performance to Load-Out; plus dressing room assignments, pre-hang schedule, hospitality and the lighting requirements that I designed.
- SHAKESPEARE FOR MY FATHER (1993-1994) Elizabeth McCann, GM\Helen Hayes Theatre  
I re-created Tom Skelton's lighting and scenic design through 40 venues in the U.S. and on Broadway for a year and a half with Lynn Redgrave. This play was a tribute to Sir Michael Redgrave from his daughter. The written addendum to this tour included the full lighting and scenic plans as well as the lighting cues, plus the standard show schedule and hospitality requirements.
- "STARS OF THE BOLSHOI BALLET" (1987-1993) Andrew Grossman\Columbia Artist Management  
I have taken multiple companies of the Bolshoi & Kirov Ballet over the past seven years through the Andrew Grossman Division. This one was a Bus & Truck tour filled with one-night stands and a few split weeks. My job included all pre-production and advance work for the company, including hospitality, stage floor surface, lighting and sound requirements, plus a detailed show schedule from Load-In to Load-Out.
- "HAIR ... FOR THE NEXT GENERATION" (1988) UN General Assembly\Group J Productions  
I acted as the technical liaison within the United Nations General Assembly building. My responsibilities included working with the technical unions (IBEW & IATSE), UN Security, and the many levels of bureaucracy within the United Nations. All technical aspects of this star filled benefit were supervised by me. The company included the original cast and artistic staff of the Broadway production of HAIR, plus 2 choirs, and name personalities like Barbara Walters, Beatrice Arthur, and Nell Carter.
- "LING FENG" (USA Premiere) (May 1985) Town Hall\Golden Asia, Inc  
This was a "one-night wonder" event created by and for the Asian community. I was responsible for all the technical elements of the show from the lighting and sound equipment to hiring the crew. The lighting design was also my creation.
- Lincoln Center Out-of-Doors Series (1980) New York City  
Earl Wrightson, Lois Hunt & Sandman Sims headlined at this free outdoor concert series with scenery & lighting designed by me.
- "CHINESE ACROBATS & MAGICIANS OF TAIWAN" (1979-80) Minskoff Theatre\Nederlander Organization  
With a company of 86, plus 15,000 Lbs of props & costumes, this Bus & Truck tour traveled the US and Canada for over 7 months doing mostly one night stands. I also designed the lighting for the road and on Broadway.

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- FALSE WITNESS (2006) Ilan Lewinger, Director\False Witness Project  
Humanity vs. Hitler in a live multi-media staged drama. I also designed the lighting.
- JEWTOPIA Florida Company (2005-2006) RCI, General Managers\Broward Stagedoor Theatre  
A recreation of the New York production at the Westside Theatre.
- "NUTCRACKER" (Dec 1998) Southern Ballet Theatre/Bob Carr Theatre  
Who hasn't worked on a production of "Nutcracker"?
- HIGH ROLLERS (1992) Brent Peek, GM\Helen Hayes Theatre  
With the creative team of Alan Weeks (Dir/Chor) and Alan Toussaint (Music Dir), High Rollers was taken from backer's audition to Broadway, in a two year process that ended a few weeks after opening on Broadway.
- "THE 'ONE' SHOW" (1991) The One Club\Imero Fiorentino Associates  
A Live-to-Tape multi-media Awards show where I was one of the last to be hired. I was handed the completed script the morning of the show. Who needs rehearsals?

AND THE SOUL SHALL DANCE (1990) Apple Corps Theatre\Pan Asian Repertory  
It was a pleasure stage managing this Off-Broadway drama. The cast was talented and the show was fun to work on.

IN THE LAND OF ISRAEL (1987-1988) US & Canadian LOA Tours  
This was my first One-Woman tour. We traveled light with just a few props and costumes. I designed a lighting plot for each theatre that we went to across the U.S. and Canada.

"BAYANIHAN PHILIPPINE DANCE COMPANY" (1984) Columbia Artist Management, Inc\Dennis Gargan  
Working with the gun-toting representatives of Imelda Marcos on a U.S. propaganda tour was neither simple nor easy.

## Stage Manager

"BROADWAY SALUTES LINCOLN CENTER" (1986) Avery Fischer Hall\Max Wilk, Producer  
My job was to keep the pace of this star-studded benefit moving during the one week of rehearsals as well as the performance. I dealt with some truly extraordinary personalities like Bill Irwin, Bernadette Peters, Douglas Fairbanks, Jr. and the Rockettes! (Ask me about how I survived Milton Burle!)

"A CLASSIC EVENING FOR AIDS RESEARCH" (1985) NY Shakespeare Festival\Joel Silberman, Producer  
Isaac Stern was just one of the many artists who performed this night to raise money for AIDS research.

"THEATRE LIGHTS" (1985) Savoy Theatre\Save the Theatre, Inc  
This was the first "Save the Theatres" event after the Marquee Hotel was built. Some of the personalities involved with this benefit included; Christopher Reeves, Jason Robards, Larry Kert and Tony Randall.

AIN'T MISBEHAVIN' (Musical) (1984) Bus & Truck\Alan Weeks, Director/Choreographer  
Another recreation of an American Musical Classic

MASTER HAROLD ... AND THE BOYS W/ Zakes Mokae (1984) Irving Siders\Athol Fugard, Director  
First National Tour after closing on Broadway. I was Stage Manager on this tour of Master Harold. My responsibilities included focusing the lights, and calling every show.

## Art Director

"FOR ADULTS ONLY" (Gloria Leonard) (1985) WHT-TV\Bergman-Harris Productions  
"WOOFER'S SUPERSONIC CITY" (Tina Turner) (1984) Matrix Studios\Rainbow Productions

## Technical Director

MAINSTAGE (Feb-Aug 2005) Roxbury Community College  
Working with a limited crew and budget I began the 1st phase of a theatre restoration which ended after 6 months due to lack of funds.

THE TRIPLEX THEATRES (1987) Borough of Manhattan Community College  
I worked with the house crews and local presenters in a three theatre complex. The Triplex consists of a 1,000 seat proscenium house, a 400 seat 3/4 thrust house, and a 99 seat black box theatre. My responsibilities included the care and maintenance for the entire facility. I was also responsible for the safety of the crew, and all who used these facilities. I sometimes doubled as the house stage manager when the production or special event warranted.

GREAT NECK PLAYHOUSE THEATRE (1982) Great Neck, New York  
Restoration of an 800 seat Vaudeville house on Long island was just one aspect of my job. I also acted as resident lighting designer and associate producer. One of the shows produced that year was, "Hey Ma ... Kaye Ballard" which later went to New York's Off Broadway.

## Guest Lecturer/Writer

Featured Monthly Articles (May 2008 - Present) Revista Backstage, Rio de Janeiro, Brasil  
The History of Theatre Lighting & Design (October 2007) IATEC, Rio de Janeiro, Brasil  
Theatre & TV Lighting Design (July 2007) TV Globo & Univercidade, Rio de Janeiro, Brasil

## Supplementary Data

Websites I manage or created:

[www.davidhbosboom.com](http://www.davidhbosboom.com)  
[www.lfib.org](http://www.lfib.org)  
[www.ivals.inf.br](http://www.ivals.inf.br)  
[www.ldbcultural.com](http://www.ldbcultural.com)

MicroSoft - Excel, Access, Word,  
PowerPoint, Frontpage  
Adobe - Dreamweaver CS3, Fireworks 8,  
Flash 8, PhotoShop 7  
CoreIDRAW 11  
Lightwright 4.1.5  
ETC Control Systems  
Master Electrician - Stagehand