

# Jesse Graham Galas - *Curriculum Vitae*

Adjunct of Performance Studies  
Troy University

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## **AT-A-GLANCE: Professional Profile**

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- Professor of Performance Studies: 4 years - Lecturer at Troy University teaching multiple levels of Acting and Movement, specializing in Stanislavski, Meisner and Michael Chekhov Techniques (Teacher Certification, Michael Chekhov Physical Acting Technique, 2018 – GLMCC). 3 years – Graduate Assistant, Ohio University teaching Acting I, II (non-majors), Script Analysis
- Director and Assistant Director for both musicals and straight plays at university, professional and community theaters. Also served as Intimacy Director, Stage Combat Choreographer/Consultant, and Dialect Coach for both workshops, University productions, and Regional theaters.
- Online Professor of Theatre Arts Courses for Troy University, Marietta College, and Kennesaw State University.
- Professional actor/singer for over 25 years in the United States, Canada, Europe and Asia, featuring work in straight plays, musicals, Shakespeare, and Theatre for Youth, based in New York City and regional theaters, national and international tours, including experience in film. Current project: Big League Productions, National Tour of *An American in Paris* (Madame Baurel) <https://americaninparisontour.com/>
- Member of: Association of Theatre Movement Educators, Great Lakes Michael Chekhov Consortium (GLMCC), Theatre Communications Group (TCG/ARTSearch), Society of American Fight Directors (SAFD), Actor's Equity Association (AEA) – 2012 – 2014, Southeastern Theatre Conference (SETC), Alabama Conference of Theatre (ACT), KCACTF Region IV Respondent.

## **EDUCATION**

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### **MASTER of FINE ARTS; Acting**

Professional Actor Training Program, Graduate Assistantship  
Ohio University, 2010

### **BACHELOR of ARTS; Theatre**

University of Tennessee, Knoxville, 1999

## **CERTIFICATIONS**

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### **GREAT LAKES MICHAEL CHEKHOV ASSOCIATION**

Certified Teacher in the Michael Chekhov Physical Acting Technique, 2018

### **SOCIETY OF AMERICAN FIGHT DIRECTORS**

Certified Actor/Combatant - 6 weapons, 2001.

## **PROFESSIONAL TRAINING**

### **STAGE COMBAT**

Member of Society of American Fight Directors, experience in choreography and instruction, especially in Unarmed. Past certification with the SAFD in Unarmed, Rapier/Dagger, Broadsword, Quarterstaff, Knife, Single sword. Excels at rolls and falls.

### **MICHAEL CHEKHOV PHYSICAL ACTING TECHNIQUE**

Teacher Certification from the Great Lakes Michael Chekhov Consortium. A technique devised to awaken life in the body of the “neck up” actor, and provide a structure through which the actor can fully express and follow an objective with their entire instrument: mind, body, voice.

## **AREAS OF SPECIALIZATION**

### **ADVANCED ACTING**

Advanced study of the acting fundamentals of Stanislavski and Meisner, along with psycho-physical techniques with special emphasis on application to Shakespeare, period styles and other advanced canon in scene study.

### **INTRODUCTION TO ACTING**

An introduction to basic theatre jargon and exploration of performance skills through team building theatre games, personal risk-taking, monologue work, and both open and scripted scenes.

### **MOVEMENT FOR THE ACTOR**

Study of movement for actors is an exploration of many techniques, featuring Alexander, Viewpoints, Laban, Rasa, Authentic Movement and Michael Chekhov, focusing on the journey from deep and thorough process in an introductory setting to a final connected product with advanced.

### **MUSICAL THEATRE**

Introductory and Advanced instruction in the technical aspects of producing a safe and sustainable singing voice in a myriad of styles from Golden Age Broadway to contemporary musicals, while also maintaining excellent acting fundamentals of storytelling in the extraordinary circumstances of a musical.

## **INTIMACY DIRECTION**

Consent and safety practices to build moments of intimacy during classroom and scene work, rehearsal and performance.

## **VOCAL COACHING**

With an emphasis on a connection to the breath, we explore the technical requirements of the singer or actor through placement, range, anatomy, and sound quality to song or text.

## **STAGE COMBAT/VIOLENCE**

Introductory workshops to create violence onstage with an emphasis on storytelling and safety. Multiple weapons, comedic styles and contemporary violence.

## **DIRECTION**

The concepts of directing for the stage, including script analysis, dramaturgy, concept design, blocking, technical elements, stage pictures, levels, and more are integrated into many classes.

## **UNIVERSITY COURSES**

**2007-2020**

### **KENNESAW STATE UNIVERSITY (2019)**

**1107: Theatre in Society\*\*\*** - This interactive course examines the role of theatre in society through the study of dramatic works and performance events within their cultural and historical contexts. Course assignments promote understanding of the creative process and develop skills in critical analysis, global perspectives, and collaboration. Attendance is required at live performances, including some event with paid admission.

### **MARIETTA COLLEGE (2019)**

#### **201: Introduction to Dramatic Literature (ONLINE)**

Reading of plays representing the development of dramatic literature from ancient Greece to present. The course provides a framework for analyzing and evaluating dramatic literature in both print and performance.

### **TROY UNIVERSITY (2015-2020)**

**1130: Introduction to Theatre\*\*\***- An introduction to theatre as a fine art and a vital part of our western culture, the course focuses on the aspects of audience, production, performance, and business aspects. It is designed for the general student who wishes to gain a fundamental understanding and appreciation of theatrical arts in our society.

**1132: Introduction to Film (ONLINE)** - A historical and critical perspective of film production from North America, Europe, and Asia through which modern film production is interpreted, analyzed and discussed. It is designed for the student who wishes to gain a fundamental understanding and an appreciation of film and its impacts on our culture and society.

**1160: Audition and Portfolio Techniques\*\*\*:** A continuation of the Department of Theatre and Dance First Year Initiative and Creative Habit Learning Community, this course provides an introduction to the practices and tools in the development of a professional audition, interview, and portfolio, and offers guidance in refining and presenting a professional self-image.

**3300: Fundamentals of Acting** - An introduction to the basic principles, terminology and disciplines of an actor, as they apply to the mind, voice, and body, with a firm foundation in Stanislavski acting technique.

**3335: Movement I** - This course centers on the development of physical awareness and expressiveness as well as building an understanding for a psychophysical approach to acting. Beginning with an analysis of personal body use, the course will proceed to study various exercises, techniques and theories of movement training designed to improve an actor's awareness of impulse and expressiveness of ideas. Laban's Effort/Shape technique, Bogart's Viewpoints and Michael Chekhov Psychological Gestures are central to the course.

**3336: Acting III** – This course will explore the written works of Anton Chekhov (*The Seagull, Uncle Vanya*) through the techniques of his nephew, Michael Chekhov. We will apply our discoveries to the contemporary retellings of Aaron Posner, and will incorporate both Meisner technique and Michael Chekhov psychological gesture.

**3345: Advanced Stagecraft Lab** - A continuation of Stagecraft Lab designed for the upper level student. Prerequisite: DRA 2245 rotation or permission of the instructor.

**3370: The Theatre Professional\*\*\*** – This course focuses on preparing the graduating senior to transition into the current job market: social media, networking resources, real world scenarios, portfolio and audition package prep, etc, with a series of Skype interviews with various working contacts in major markets around the country.

**4441: Oral Interpretation** - Study and application of the principles and practices of oral interpretation of literature, including individual and ensemble performance, both in the classroom and in Forensic tournaments.

**4493: Guided Independent Study\*\*\*** – This course is a one-on-one mentorship in the subject of the student's choice – currently, The Theatre Professional. We are creating a Grad School Spreadsheet, Skyping with my network of professionals who

have started their own theatre companies, and are currently researching LatinX Theatre across the nation, focusing primarily on devised theatre and a Hispanic audience.

\*\*\*Currently an online course or can be adapted as such.

### OHIO UNIVERSITY (2007-2010)

**213: Acting for Non-Majors II** – A sophomore level course created during my 2nd year at OU, per the request of the 13 students who felt they were ready for the greater challenges of the craft. Greater emphasis on character development, physical freedom, vocal ease and range through scene study.

**210: Acting Technique I** – Beginning of foundation sequence. Emphasis is on listening/responding, developing point-of-view, working within the imaginary circumstance.

**113: Acting Fundamentals I** – Acting for non-majors emphasizing awareness of the body and voice as it can be utilized not only in class but in their chosen profession.

**111: Movement for Actors:** An introduction into the practice of a vocal and physical warm-up, alongside specific movement forms that offer relaxation and release of tension.

**110: Script Analysis** – An introduction to script analysis using *A Streetcar Named Desire* as a vehicle for in-depth character study, playwright intention, and discovering verbs.

## RELATED TEACHING EXPERIENCE & WORKSHOPS

### INTERNATIONAL WORKSHOPS

#### **AMERICAN MUSICAL THEATRE**

(Co-taught with Chris Swan)

Zhuhai, China - 2016

Demonstrated actable musical theatre numbers from *My Fair Lady*, taught students excerpts from the show, gave feedback and pointers using acting fundamentals and vocal coaching, all through an interpreter.

#### **AMERICAN MUSICAL THEATRE**

(Co-taught with Chris Swan)

Xiamen, China - 2016

We got such a positive response from the first city that Chris and I were asked to teach the same workshop again in Xiamen. Again, demonstrated actable musical theatre numbers from *My Fair Lady*, taught students excerpts from the show, gave feedback and pointers using acting fundamentals and vocal coaching, all through an interpreter.

## MARIETTA COLLEGE

### **Acting as a Business - 2011**

Masterclass in preparation for several NYC auditions and callbacks, including: Choice of material, cutting music, resume/headshot prep, cold readings, Equity protocol, warm up space, studio etiquette, and mental/physical health.

## TROY UNIVERSITY

### **Acting on Pitch - 2016**

A one on one intensive which focuses on connected and actable solo audition material.

### **Musical Theatre Duets – 2017**

An intensive breakdown of libretto and score to find actable moments within duets.

### **Stage Combat with Scenework - 2015,2016,2018,2019**

An introduction to beginning unarmed stage fighting techniques, including punches, slaps, knaps, blocks, kicks, and falls, culminating in a choreographed scene with text: the fighting actor.

### **Michael Chekhov Techniques - 2016,2017,2018, 2019**

An intermediate application of the Michael Chekhov technique, beginning with ball exercises, archetypal actions, and applying psychological gesture to audition material.

### **Acting for Beginners - 2015, 2016**

An introduction to acting for the high school student on creative expression, focus of instrument and trust in oneself.

### **Intermediate Acting – 2017, 2019**

A continuation of the foundation laid in Acting for Beginners which continues the journey into expression, creativity, imagination, fine-tuning of the instrument, spatial awareness, and partner work.

### **Advanced Acting - 2018**

The culmination of the sequence in acting, the students quickly dig into advanced scene study through contemporary text, focusing on connected physical freedom and use of vocal instrument.

### **Acting Centered - 2017**

An invitation for students to develop a Feeling of Ease, Form, Beauty and the Whole as expressed through the Psychological Gestures of the Michael Chekhov technique when approaching devised work.

### **Audition in the Modern Age – 2015, 2019**

How technology has advanced the modern audition and how best to utilize this new technology in performance; especially with regards to filmed auditions and online submissions.

## **PROFESSIONAL THEATRE WORKSHOPS**

### **OCONEE YOUTH PLAYHOUSE**

#### **Instructor, 2019**

- Middle School Acting
  - Introductory: Ages 9-15

### **CUMBERLAND COUNTY PLAYHOUSE**

#### **Instructor, 1993 – 1996, 2008; Company Member, 2004-2007**

- **Triple Threat Education Program**
  - Audition Techniques
    - Introductory: Ages 9 - 17
  - Musical Theatre
    - Introductory: Ages 13-17
  - Acting for Singers
    - Introductory: Ages 12 - 16
- **ASL Instructional Video** – for *Smoke on the Mountain* Trilogy as the character of June Sanders Oglethorpe. Video included both sign language for songs and spoken word as well as demonstration of multiple percussion instruments.

## **THEATRE CONFERENCES - PRESENTER**

### **ACT – ALABAMA CONFERENCE OF THEATRE**

#### **Walter E Trumbauer Festival**

#### **Action + Quality = Character: An Exploration of Archetypes in Action**

Fall, 2018

“Using the tenets of great psycho-physical actor/teacher Michael Chekhov, we will explore how to get out of your head and back into your body with well-known archetypes and easy and fun actions!”

### **SETC – SOUTHEASTERN THEATRE CONFERENCE**

#### **What is Haunting You?: Confronting Your Character’s Ghost**

*Upcoming, Spring, 2019*

“Are you an intermediate or advanced actor ready to increase the stakes? We will employ your imagination to take a deeper look at the psychological motivations of your character in your memorized monologue and use partnering to confront your character’s ghosts. Not for the faint of heart!”

**Vocal Gesture: It’s Not What You Say, It’s How You Say It**

*Upcoming, Spring, 2019*

(Co-taught with Roxanne Wellington of SMSU)

“This nontraditional warmup workshop is a fun way for everyone to awaken body, voice and sense of play that will challenge your communication skills, inspired by the teachings of Grotowski, Knight-Thompson Speechwork and Michael Chekhov.”

**Action + Quality = Character: What Can Your Body Tell You?**

*Spring, 2018*

“An exploration of Archetypes and Actions. An energetic and fun way to tap into your natural impulses onstage. All you need is one line of memorized text, and this workshop will encourage your body to talk you into any character you can imagine!

**THEATRE CONFERENCES – RESPONDENT**

**KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL  
REGION IV (2019)**

*Barbeque* – Georgia College, Valeka Holt, Director

**THEATRE CONFERENCES – ATTENDEE**

**SETC, 2019**

“Self-Tape: Audition Like a Pro” – Peter Allen Stone

**SETC, 2018**

“How to Self-Tape a Successful Audition” – Anthony McMurray

“Voice-Over Performance: An Introduction” – Tom Alsip

“Partnering in Extremes: Communication with Dance and Combat” – Alexis Black/Brianna Lucas Larson

**The Actor’s Green Room – 2018**

“Headshot Prep with Amanda Brooke Lerner and Jen Rudolph” – via Crowdcast



**KCACTF, 2017**

“Theatrical Intimacy Education” – Laura Rikard, Co-Founder

**RELATED SERVICE**

**COMMUNITY**

**SEACT (SOUTHEAST ALABAMA COMMUNITY THEATRE), 2018**

Adjudicator for Fall Choral and Theatre Festival, where over 90 high school students, home-schooled students and independent studios competed for prizes in monologues, duologues, duets, solos, and scenes.

**ACT (ALABAMA CONFERENCE OF THEATRE), 2018**

Respondent for State Screening auditions for acceptance into SETC National Auditions. Feedback for groups of 25 and individual remarks on acting and singing.

**ENTERPRISE HIGH SCHOOL, 2018**

Unarmed Stage Combat workshop with 22 students, all of whom had no experience. We covered safety, punches, slaps, knaps, kicks, the principles of consent and contact.

**COMEDY OF ERRORS, 2016**

Directed a four-person production of the show that could travel to various high schools in the region to initiate a conversation about the versatility of Shakespeare and language. Utilized a Foley station for sound effects and traveled over 150 miles from the University for outreach.

**TROY UNIVERSITY**

**INTIMACY AND CONSENT TRAINING, 2018**

Taught workshop for faculty and students, focused on safe and healthy consent practices for rehearsal and performance using Theatrical Intimacy Education and SAFD principles involving communication and choreography.

**SUMMER SPOTLIGHT, 2014-2018**

A week long intensive workshop at the Troy University campus for rising freshmen in high school through incoming freshmen in college. This intensive offers 3 classes a day, personal coaching, outside activities and culminates in both individual featured performances and ensemble work.

**RECRUITING COMMITTEE, Co-Chair**

Responsible for creating the agenda, keeping the minutes and stocking recruiting supplies (pamphlets, flyers and swag), brainstorming sessions, social media ideas, facetime with potential students via workshops and scholarship auditions.

- **Head: Scholarship Auditions** (3 dates per academic year) Responsible for space procurement, ordering refreshments, organizing student staff,
- **Instructor: Pursuing the Dream: Staging *Cabaret*** - A day of various workshops for High School actors, singers, dancers and technicians revolving around an inside look at our fall 2017 Mainstage production of *Cabaret*.
- **Pioneer of New Recruiting Initiative:** Faculty members volunteer to drive to area high schools within a 200 mile radius to see the shows and offer complimentary workshops.

**PERFORMANCE COMMITTEE, Secretary** – Season Selection, Directing assignments, Student development; Masterclass and Workshop Selection

**BOX OFFICE, Faculty Advisor** – Responsible for overseeing Student Staff schedules, ushering, Vendini software training.

- Initiated proposal for new shirts and nametags for student staff, which were approved and funded.

**MARKETING TEAM, member** – Tasked with creating a standing Opening Night Gala and a Season Ticket subscriber base.

## **GRANTS**

### **FACULTY DEVELOPMENT GRANT**

Professional Development – Awarded by Troy University in the amount of \$750.00 to fund Workshop Presentation at the Southeastern Theatre Conference – 2018, 2019

## **CREATIVE AND SCHOLARLY WORK**

### **CHEKHOV ON CHEKHOV**

This project involved the research and production of *The Seagull* by Anton Chekhov, (translation by Paul Schmidt), and used Michael Chekhov's acting techniques of spontaneous and effortless behavior through Psychological Gesture and Archetypal Movement to reach a final product, documenting student findings through journals,

interviews, and video footage, and culminating in publishing the findings in both a written format and performance for our theatre community at large.

## **TECHNOLOGY**

Knowledge and daily use of **Microsoft Word, Excel, Outlook, Powerpoint.**  
55 WPM.

Completion of **Canvas Learning Management System** Training for the 2017-2018 school year and daily use for academic year 2018-2020.

Certified in **Blackboard** Online Teaching (TOP, 2015)

Knowledge and daily use of **Moodle** for Marietta College.

Knowledge and daily use of **D2L Brightspace** for Kennesaw State University.

Knowledge and daily use of **Vendini Ticketing Software** for Troy University Box Office.

Knowledge and daily use of **Wrike** Software for Task Management (2017-2018)

## **PROFESSIONAL AFFILIATIONS**

- Member of Association of Theatre Movement Educators
- Member of Society of American Fight Directors
- Member of Southeastern Theatre Conference
- Member of Actor's Equity Association (2012-2014)
- Member of Alabama Conference of Theatre

## **PROFESSIONAL EXPERIENCE**

### **PLAY DIRECTION - PROFESSIONAL**

**2010-2018**

*Come Home, It's Suppertime*, Jaine Treadwell, writer/producer

Brundidge Historical Society

*Dames at Sea*, by Haimsohn/Miller, music by J.Wise (Assistant Director, Performer) Prizery Theater  
*Annie!*, by Strous/Charnin/Meehan (Assistant Director, Performer) Prizery Theater

**FIGHT DIRECTION - PROFESSIONAL** **2020**

*An American in Paris*, Jeffrey Moss (Director) Big League Productions  
National Tour

**PLAY DIRECTION - UNIVERSITY** **2015-2019**

*The Seagull*, Anton Chekhov, translated by Paul Schmidt Troy University

*Comedy of Errors*, William Shakespeare Troy University

*Love/Sick*, John Cariani Troy University

*Epiphany*, Jay Bowdoin (Co-Director/performer) Rosa Parks Museum Troy University

*Bits and Pieces*, Lacey Alexander (KCACTF Region IV Playwriting Finalist) Troy University

*Well*, Lisa Kron Troy University

*Our Vital Struggle*, adapted by Jesse Graham and Trey Clark Troy University

*Company*, Stephen Sondheim – (Assistant Director) Troy University

*29*, Tommy Newman and Gaby Alter – (Assistant Director) Troy University

**INTIMACY DIRECTION - UNIVERSITY** **2017-2019**

*The Wild Party*, John Galas, dir. University of Georgia

*This is Our Youth*, Taylor Montgomery, dir. Troy University

*Spring Awakening*, Tommy Newman, dir. Troy University

*Mamma Mia!*, Tori Lee Averett, dir. Troy University

*The Seagull*, Jesse Graham Galas, dir. Troy University

*Company*, Tommy Newman, dir. Troy University

*The Taming of the Shrew*, Quinton Cockrell, dir. Troy University

*Our Vital Struggle*, Jesse Graham Galas, dir. Troy University

*Love/Sick*, Jesse Graham Galas, dir. Troy University

## **FIGHT DIRECTION - UNIVERSITY**

**2018-2019**

<i>The Seagull</i> , Jesse Graham Galas, dir.	Troy University
<i>Mamma Mia!</i> , Tori Lee Averett, dir.	Troy University
<i>Spring Awakening</i> , Tommy Newman, dir.	Troy University
<i>Company</i> , Tommy Newman, dir.	Troy University
<i>The Taming of the Shrew</i> , Quinton Cockrell, dir.	Troy University

## **DIALECT COACH**

**2016-2018**

COCKNEY – *Peter and the Starcatcher*, 2017 – Cast

IRISH - Irene Ryan Acting Competition, 2017 – 2 students – (Top 16 finalists)

GERMAN - *Cabaret* – Troy University, 2017 – 6 students

STANDARD AMERICAN – All other times

## **STAGE ACTING**

**1995-2020**

### **NEW YORK THEATRE**

<b>The Rover</b>	<i>Callis/Musician</i>	New York Classical Theatre	Karin Coonrod
<b>Mathemagics (Yo, Yo, Yo)</b>	<i>Woman</i>	Workshop	West Hylar
<b>The Last Goodbye</b>	<i>Lady Capulet</i>	Workshop – Choreographers*	Alex Timbers
		*Luis Perez, Sonya Tayeh	

### **INTERNATIONAL / NATIONAL / REGIONAL TOURS**

<b>An American in Paris</b> (current)	<i>Madame Baurel</i>	Big League Theatrical Productions	Jeffrey Moss
<b>My Fair Lady</b> - China	<i>Mrs. Pearce</i>	Big League Theatrical Productions	Jeffrey Moss
<b>Guys &amp; Dolls</b> – US	<i>General Cartwright</i>	Big League Theatrical Productions	Jeffrey Moss
<b>Odyssey Experience</b> - Ireland	<i>Athena/Facilitator</i>	Experiential Theatre Company	Christopher Parks
<b>My Fair Lady</b> – Singapore	<i>Mrs. Pearce</i>	Big League Theatrical Productions	Jeffrey Moss
<b>My Fair Lady</b> – US & Canada	<i>Mrs. Pearce</i>	Big League Theatrical Productions	Jeffrey Moss
<b>A Christmas Carol</b> - US & Canada	<i>Mrs. Fezziwig</i>	Troupe America, Inc.	Pete Colburn
<b>Always, Patsy Cline</b> – TN, WV	<i>Louise</i>	Cumberland Co. Playhouse **	Terry Schwab
		** (company member – 3 years)	

## REGIONAL & STOCK

<b>Bye Bye Birdie</b>	<i>Mae Peterson</i>	Pioneer Summer Theatre	John Galas
<b>Romeo &amp; Juliet</b>	<i>Lady Capulet</i>	Pioneer Summer Theatre	Emily Heugatter
<b>The Three Musketeers</b>	<i>Porthos</i>	Birmingham Children's Theatre	Brandon Bruce
<b>The Odyssey Experience</b>	<i>Athena/Facilitator</i>	Trike Theatre/Walton Arts Center	Christopher Parks
<b>The Odyssey Experience</b>	<i>Athena</i>	McCarter Theatre	Christopher Parks
<b>Henry IV, Part I</b>	<i>Mistress Quickly</i>	Shakespeare Theatre of New Jersey	Joseph Discher
<b>Henry IV, Part II</b> (reading)	<i>Mistress Quickly</i>	Shakespeare Theatre of New Jersey	Joseph Discher
<b>Youth, Ink! Festival</b>	<i>Marsha, Mom, Bee#1</i>	McCarter Theatre	Adam Immerwahr, etc.
<b>Comedy of Errors</b>	<i>Adriana/Angelo/etc.</i>	Playhouse on Park	Will Ditterline
<b>Inherit the Whole</b> (reading)	<i>Lisa</i>	Victory Gardens Theatre	Andy Felt
<b>Dames at Sea</b>	<i>Mona Kent</i>	Prizery Theater	Chris Jones
<b>Annie</b>	<i>Miss Hannigan</i>	Prizery Theater	Chris Jones
<b>All Night Strut</b>	<i>Alto/Soprano II</i>	Prizery Theater	Connor Davis
<b>Into the Woods</b>	<i>Stepmother (US Witch)</i>	Cumberland Co.Playhouse	Michele Colvin
<b>Beauty and the Beast</b>	<i>Mme. de Grande Bouche</i>	Cumberland Co.Playhouse	Jim Crabtree
<b>The Mikado</b>	<i>Ensemble</i>	Cumberland Co.Playhouse	Abigail Crabtree
<b>Joseph...Dreamcoat</b>	<i>Benjamin/Baker</i>	Cumberland Co.Playhouse	Michele Colvin
<b>Smoke on the Mountain</b>	<i>June Sanders</i>	Cumberland Co.Playhouse	Terry Schwab
<b>Sanders Family Christmas</b>	<i>June Sanders</i>	Cumberland Co.Playhouse	Rhonda Wallace
<b>SmokeOTM: Homecoming</b>	<i>June Oglethorpe</i>	Cumberland Co.Playhouse	Rhonda Wallace
<b>A Homestead Album</b>	<i>Jenny Simpson</i>	Cumberland Co.Playhouse	Jim Crabtree
<b>Second Sons</b>	<i>Ensemble</i>	Cumberland Co.Playhouse	Jim Crabtree
<b>Godspell</b>	<i>Heart Clown</i>	Cumberland Co.Playhouse	Jim Crabtree
<b>Little Women</b>	<i>The Hag</i>	Cumberland Co.Playhouse	Abigail Crabtree
<b>Sharing Our Song</b>	<i>Soloist</i>	Cumberland Co.Playhouse	Bryce McDonald
<b>Sweeney Todd</b>	<i>Mrs. Lovett</i>	Bijou Theatre/UTK Opera	Carroll Freeman
<b>Hair</b>	<i>Jesse/Tribe</i>	Darkhorse Theatre	Dan McGeachy
<b>Steel Magnolias</b>	<i>Truvy</i>	Derby Dinner Playhouse	Jim Hesselman
<b>Molly Malone</b>	<i>Molly Malone</i>	Busch Gardens Entertainment	Emile Trimble
<b>Irish Thunder</b>	<i>Alto Soloist/Musician</i>	Busch Gardens Entertainment	Emile Trimble
<b>Witchie-Poo &amp; Pumpkin Greetings!</b>	<i>Witchie-Poo</i>	Busch Gardens Entertainment	Amie Hill
<b>Legend of Daniel Boone</b>	<i>Street Performer</i>	Busch Gardens Entertainment	Amie Hill
<b>Daniel Boone: Man &amp; Legend</b>	<i>Mrs. McKinstry</i>	Fort Harrod Drama Productions	Michael Friedman
<b>Impromptu</b>	<i>Mrs. McKinstry</i>	Fort Harrod Drama Productions	Michael Friedman
<b>Agnes of God</b>	<i>Winifred</i>	Fort Harrod Drama Productions	Maureen Daly
<b>Peace in the Valley</b>	<i>Mother Superior</i>	Fort Harrod Drama Productions	Cory Harrison
<b>Swingtime Canteen</b>	<i>Zula Huey</i>	Cornwell's Dinner Theatre	Dennis McKeen
<b>Grease!</b>	<i>Topeka Abotelli</i>	Cornwell's Dinner Theatre	Dennis McKeen
<b>South Pacific</b>	<i>Jan</i>	Cornwell's Dinner Theatre	Dennis McKeen
<b>The Laramie Project</b>	<i>Bloody Mary</i>	Cornwell's Dinner Theatre	Dennis McKeen
	<i>Amanda Gronich</i>	Great Plains Theatre	Richard Esvang

## EDUCATIONAL THEATRE

### TROY UNIVERSITY

<b>Mamma Mia!</b>	<i>Donna</i>	Claudia Crosby Theatre	Tori Lee Averett
<b>In a Forest, Dark and Deep</b>	<i>Betty</i>	Malone Blackbox	Noah Williams
<b>Ghosts</b> (scene)	<i>Mrs. Alving</i>	Malone Blackbox	Jarod Lewis
<b>Dollhouse</b> (scene)	<i>Nora</i>	Malone Blackbox	Noah Williams

## OHIO UNIVERSITY - MFA

<b>Love's Labour's Lost</b>	<i>Rosaline</i>	Forum Theatre	Shelley Delaney
<b>The Hostage</b>	<i>Meg (MFA Thesis role)</i>	Forum Theatre	Dennis Delaney
<b>The Trojan Women</b>	<i>Hecuba</i>	Forum Theatre	Rebecca Vernooy
<b>The Grapes of Wrath</b>	<i>Ma Joad</i>	Baker Theatre	Brice Britton
<b>The Small of Her Back</b>	<i>Missy</i>	Forum Theatre	Brice Britton
<b>Inherit the Whole</b> (premier)	<i>Lisa</i>	Hahne Theatre	David Haugen
<b>Dinner with Friends</b>	<i>Karen</i>	Kantner Studio	Jamie Lish
<b>Rabbit Hole</b>	<i>Nat</i>	Kantner Studio	Vanessa M. Taylor
<b>The Front Page</b>	<i>Mrs. Grant</i>	Monomoy Theatre	Terry Layman
<b>Guys &amp; Dolls</b>	<i>General Cartwright</i>	Monomoy Theatre	Alan Rust
<b>The Matchmaker</b>	<i>Flora Van Huysen</i>	Monomoy Theatre	Malcolm Morrison
<b>Scapino!</b>	<i>Musician/Ensemble</i>	Monomoy Theatre	Richard Mangan
<b>A Funny Thing...Forum</b>	<i>Domina</i>	Monomoy Theatre	Mary O'Brady
<b>Merry Wives of Windsor</b>	<i>Mistress Page</i>	Monomoy Theatre	MichaelJohn McGann

## UNIVERSITY OF TENNESSEE – BA

<b>A Christmas Carol</b>	<i>Ghost of Christmas Present</i>	Clarence Brown Theatre	Don Jones
<b>Fiddler on the Roof</b>	<i>Grandma Tzeitel</i>	Clarence Brown Theatre	Raphael C. Castanera
<b>The Matchmaker</b>	<i>Gertrude/Cook</i>	Clarence Brown Theatre	Tom Cooke
<b>Grease!</b>	<i>Jan</i>	Clarence Brown Theatre	Beth Craven
<b>Dialogues of the Carmelites</b>	<i>Sister St. John</i>	Carousel Theatre	Carrol Freeman
<b>Les Liaisons Dangereuses</b>	<i>Mme. de Volanges</i>	All Campus Theatre	Brandi Estep
<b>Godspell</b>	<i>Ensemble</i>	All Campus Theatre	Sandi Turpin

## THEATRE FOR YOUTH

<b>Annie</b>	<i>Kate</i>	Cumberland Co. Playhouse	Abigail Crabtree
<b>Peter Pan</b>	<i>Jane/Lost Boy</i>	Cumberland Co. Playhouse	Mary Crabtree
<b>The Perils of Pinocchio</b>	<i>The Crickett</i>	Cumberland Co. Playhouse	Jim Crabtree
<b>Peter Pan</b>	<i>Liza/Crocodile/Pirate</i>	Cumberland Co. Playhouse	Jim Crabtree
<b>The Sound of Music</b>	<i>Brigitta</i>	Cumberland Co. Playhouse	Jim Crabtree
<b>Oklahoma!</b>	<i>Trio/Ensemble</i>	Cumberland Co. Playhouse	Jim Crabtree
<b>Brand New Beat</b>	<i>Soloist</i>	Cumberland Co. Playhouse	Jim Crabtree
<b>Working</b>	<i>Rose Hoffman</i>	Cumberland Co. Playhouse	Jim Crabtree
<b>Godspell</b>	<i>Heart Clown</i>	Cumberland Co. Playhouse	Terry Schwab
<b>Tennessee, USA!</b>	<i>Ensemble</i>	Cumberland Co. Playhouse	Jim Crabtree

## SCREEN PERFORMANCE

**1999-2018**

### TELEVISION

<b>Cami-shaper Infomercial</b>	<i>Model: Testimonial</i>	Tri-Star Products Inc.	Lisa McGann
<b>Cami-shaper Infomercial</b>	<i>Interview</i>	Tri-Star Products Inc.	Lisa McGann
<b>Trojan Talk</b> (multiple)	<i>Interview</i>	Troy TrojanVision	Aaron Taylor
<b>Mamma Mia!</b>	<i>Interview</i>	WTVY – Live at Four, Dothan	Reginald Jones
<b>My Fair Lady</b>	<i>Interview</i>	The Mad Scene – Singapore	Hawk Liu
<b>My Fair Lady</b>	<i>Interview</i>	BASE Entertainment	Jeffrey Moss
<b>A Christmas Carol</b>	<i>Interview-Guest host</i>	WBIR – Live at Five	Robin Wilhoit
<b>Smoke on the Mountain</b>	<i>Live Performance</i>	WBIR – Live at Five	Robin Wilhoit

## FILM

<b>Medal of Victory**</b>	<i>Jean</i>	Warehouse District Productions	Joshua Moise
<b>Artificial I - Test</b>	<i>Professor</i>	Troy Cinematography Society	Hope Rangel
<b>GLMCC – Promo Video</b>	<i>Jesse Graham</i>	GLMCC	Mark Monday
<b>Trailerpark</b> (Feature length)	<i>Irene</i>	MDIA 419 – OU	J. Look/P. Muhlberger
<b>Death of the Cool</b>	<i>Sukie</i>	MDIA – OU	John Heeg
<b>Cohabitation</b>	<i>Sexy Stacey</i>	CrackBang Productions	Conor Patrick Hogan
<b>Blute</b>	<i>Andrea</i>	MDIA – OU	John Heeg

*\*\*Available on Amazon Prime*

## SPECIAL SKILLS

### ***Dialects*** - IPA trained

- Standard American
- British RP
- Cockney
- Irish
- German
- Southern American (Native)
- Brooklyn
- French

### ***Languages***

- English (Native Speaker)
- American Sign Language – (Student Level I)
- Spanish/French (Tourist)

### ***Music***

- Private Voice Lessons
  - Andrew Wentzel (1996 – 1997)
  - Kay Paschall (2004 – 2006)
- Reads Music
- Sight Reads
- Holds Harmony line extremely well
- Alto II, Belt, Soprano II vocal parts - 28 years; Vocal Range C3 – C6 (Belt to E5)
- Paid member of First Congregational Church, Knoxville, Alto Soloist (1998-1999)

### ***Instruments***

- Mandolin – 12 years (Rhythm)
- French Horn – 6 years
- Trumpet – 1 year (Jazz Band)
- Piano – 1 year



### ***Instruments learned for Performance***

- Bowed Psaltery - (*Grapes of Wrath*)
- Autoharp – (*Grapes of Wrath*)
- Hammered Dulcimer – (*Grapes of Wrath*)
- Bodhran – (*Irish Thunder*)
- Trumpet – (*Smoke on the Mountain; Swingtime Canteen*)
- Shofar – (Ram’s Horn) – (*Smoke on the Mountain*)
- Percussion – (*Smoke on the Mountain*)
  - Tambourine
  - Spoons
  - Djembe
  - Cowbell
  - Xylophone

### ***Dance***

- Private Tap Lessons – 1 year
- Tap/Jazz – 4 years
- Ballet – 2 years
- Mover/Applied Choreography – 24 years

### ***Miscellaneous***

- SAFD Certified Actor/Combatant – 6 years (Unarmed, Quarterstaff, Rapier & Dagger, Broadsword, Knife)
- Juggles (3 balls/rings)
- Crochet
- 3x Half-Marathon Finisher – Rock ‘n’ Roll Washington, DC. – 2012, 2013; Destination Races – VA Wine Country - 2017

## **PROFESSIONAL REFERENCES**

1. **Tori Lee Averett** (Current)  
Chair of the Department of Theatre and Dance  
Troy University, [vlee@troy.edu](mailto:vlee@troy.edu)  
334-670-3979
  
2. **James Haffner**  
Professor of Opera/Director, Pacific Opera Theatre, Conservatory of Music  
University of the Pacific, [jhaffner@pacific.edu](mailto:jhaffner@pacific.edu)  
GLMCC Teacher  
209-946-2832

3. **Christopher Parks**

Co-Founder of the Experiential Theatre Company;  
*Previously* Director of Theatre for Youth - McCarter Theatre Center  
[cparks@exptheater.org](mailto:cparks@exptheater.org), 732-306-8462

4. **Shelley Delaney**

Head of Performance Studies Department– MFA / BFA in Acting  
Ohio University, [delaneys@ohio.edu](mailto:delaneys@ohio.edu),  
740-541-1619

5. **Jeffrey Moss**

Freelance Director

Big League Productions: *An American in Paris* – US; *My Fair Lady* –  
US/Canada National Tour; International: China, Singapore; *Guys & Dolls* – US  
National Tour

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