

Jesse Graham Galas - *Curriculum Vitae*

Assistant Professor, Performance Studies

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AT-A-GLANCE: Professional Profile

- Professor of Performance Studies
 - (*Current*) Coker University: 2 years – Assistant Professor (Tenure Track), primary performance faculty teaching all levels and courses of performance studies, including Acting I-IV, Movement, and Directing; *please see further under University Courses*
 - Co-coordinator of Musical Theatre Program
 - Troy University: 2 years – Lecturer, 2 years - Adjunct, teaching multiple levels of Acting and Movement, specializing in Stanislavski, Meisner and Michael Chekhov Techniques.
- Director and Assistant Director for both musicals and plays at university, professional, and community theaters. Also serves as Intimacy Director, Stage Combat Choreographer/Consultant, and Dialect Coach for both workshops, university productions, and regional theaters.
- Certified Teacher, Michael Chekhov Physical Acting Technique, 2018 – GLMCC.
- Online Professor of Theatre Arts Courses for Coker University, Troy University, Marietta College, and Kennesaw State University.
- International Baccalaureate (IB) Examiner (2 years) – Theatre: Director's Notebooks
- 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. Most recent project: 2020 National Tour of *An American in Paris* (Madame Baurel), Big League Productions, cancelled due to COVID 19 <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

MASTER of FINE ARTS - Acting

Acting: Shelley Delaney, David Haugen Voice: Laura Parroti Movement: Rebecca Vernooy

Ohio University, 2010

BACHELOR of ARTS - Theatre

Acting: Terry Weber, Bonnie Gould

University of Tennessee, Knoxville, 1999

Voice: Andrew Wentzel, Kay Paschal

CERTIFICATIONS

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.

TEACHING ABILITIES

Acting (All levels)
Stage Movement (All levels)
Directing (I, II)
Voice & Diction
Musical Theatre (Solo, Duet, Group)
Script Analysis
Dramatic Literature
Audition and Portfolio Techniques
Introduction to Theatre
Theatre History
The Theatre Professional (The Business of Theatre)
Stage Combat
Intimacy Choreography
Vocal/Dialect Coaching
Oral Interpretation/Public Speaking
Introduction to Film/Film Criticism

UNIVERSITY COURSES

2007-2021

COKER UNIVERSITY (2020-2022)

156: Acting I/156Honors***- Acting I is the introduction of students to the idea of acting as an observable art form with specific criteria for critical analysis and a repeatable process, while

also discovering applicable parallels to student growth in their current discipline through an experiential process.

158: Acting the Song - Students will learn how to apply acting techniques to the demands of vocal performance in musical theatre. Emphasis will be placed on storytelling, movement, listening and responding, partnering, navigating healthy vocal production, song analysis, stage presence, and development of ensemble.

197: Freshman Theatre Seminar*** - A study of the practices and tools of the actor/designer/technician as applies towards the development of the professional audition/interview. It includes creating a resume, headshot, interview/audition, and portfolio.

235: Script Analysis*** - The study of dramatic texts with emphasis on critical analysis of structure, genre, theme, style, character, language, dramatic event, conflict, and point of view.

254: Movement I*** - Beginning with an analysis of personal body use, the course will proceed to study a wide variety of techniques and theories of movement training through multi-faceted exercises, designed to improve an actor's awareness of impulse and expressiveness of ideas in both their acting and communication skills.

289: Film Criticism*** - This course is designed for the student who wants to gain a fundamental understanding and appreciation for various film genres and styles, basic production techniques and terminology, historical origins and influences, and cultural impacts.

321: Voice & Diction – An exploration of the full vocal instrument (breath, resonators, articulators) through the application of the Linklater Technique. The student will work toward improvement of diction and articulation and will develop an ability to recognize and reproduce commonly used dialects and rhythmic patterns within their purview.

356: Acting III (Meisner Focus) – This course will provide instruction and application of Meisner Technique with special emphasis on listening, partnering, and improvisational scenework for the 21st century actor.

358: Directing I – We will explore the various roles of the director as a researcher, communicator, and artist and practice the organizational and communication skills required to helm a production.

371: Practicum in Stage Management - This course provides both specialized instruction and practical experience in stage management for a theatrical production.

372: Practicum in Acting - This course provides both specialized instruction and practical experience in performance for a theatrical production.

399: The Theatre Professional*** - A preparation course for upper-level students that will provide them with the tools to launch their professional theatrical career and livelihood. They will create a demo reel, website, marketing and branding of their personal product, and interview industry professionals to gain perspective.

456: Acting IV*** - This course seeks to introduce students to a reawakening of their imagination through the physical body employing the tenets of Michael Chekhov Movement

Technique. We will use psycho-physical movements both abstract and pedestrian to focus our work in the text, culminating in a final devised piece.

CRIM/THE HON 399: The CSI Effect – Examining the role of Criminology in Theatre - (Interdisciplinary seminar course, co-taught with Prof. Charlie Domahidi)

We hope to examine the reasons why the crime genre is so popular in the media (specifically theatre and film). We also hope to compare and contrast how various topics within criminal justice/criminology are portrayed in the theater setting with the realities present today. We may also explore additional topics, such as global perspectives of crime in theater and the characterization of minorities in media (specifically plays) as it relates to crime and criminology.

***Courses taught during pandemic – all hybrid or completely online

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.

1132: Introduction to Film** - A historical and critical perspective of film production 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 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. 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** –Currently the student is 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.

**Option for hybrid or online

KENNESAW STATE UNIVERSITY (2019)

1107: Theatre in Society (Hybrid) - 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.

MARIETTA COLLEGE (2019)

201: Introduction to Dramatic Literature (Online) - The course provides a framework for analyzing and evaluating dramatic literature in both print and performance.

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 and Xiamen, 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.

COKER UNIVERSITY ZOOM WORKSHOPS

- *Acting the Song*, 2020 – Dutch Fork High School, Irmo, SC (Zoom), Davidson Fine Arts Magnate HS, Augusta, GA (Zoom), Socastee HS, Myrtle Beach, SC
- *Developing Character Through Archetype*, 2020 – Booker T. Washington HS
- *Quality + Action = Character*, 2020 – SCTA South Carolina Theatre Association
- *The A, B, C's of Acting: Action + Behavior = Character*, 2020 - SC Thespians
- *Embodying the Rainbow – An Exploration of Vocal Color through Chakras*

MARIETTA COLLEGE

- *Acting as a Business* - 2011

TROY UNIVERSITY

- *Acting on Pitch* - 2016
- *Musical Theatre Duets* – 2017
- *Stage Combat with Scenework* - 2015,2016,2018,2019, 2021
- *Michael Chekhov Techniques* - 2016,2017,2018, 2019, 2021
- *Acting for Beginners* - 2015, 2016
- *Intermediate Acting* – 2017, 2019, 2021
- *Advanced Acting* - 2018
- *Acting Centered* - 2017
- *Audition in the Modern Age* – 2015, 2019
- *Directing I* - 2021

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

Active Imagination: Discovering Character through Meditative Movement

Spring 2020 (Online)

“Are you tired of writing pages of your character’s backstory, only to find so much of it impossible to translate from words to deeds? In this active guided meditation, you will use your imagination, your memorized monologue, and Michael Chekhov’s principles of embodied gesture to let your body lead in this discovery.”

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

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

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

PROFESSIONAL DEVELOPMENT

Theatrical Intimacy Educators, 2021

"Best Practices in Intimacy Education" - This workshop covers TIE's Best Practices, including tools for developing a consent-based process, setting boundaries, desexualizing the process, choreographing intimacy, and documentation.

Anti-Racist Theatre, 2021

In this three-hour course, Nicole [Brewer] offers participants tools to craft their own unique anti-racist theatre ethos and delve into the three core principles of anti-racist theatre: harm reduction, harm prevention and relationship repair.

Intimacy Directors & Coordinators, 2021

"Consent in Academia" – a 6 week course in diversity mindfulness and intentionality, with specific protocols on creating a safe environment for students, utilizing the tenets of IDC Intimacy Choreographers. – Renee Reading-Jones, Judy Lewis Ockler

National Alliance of Acting Teachers, 2020

"Teaching in Crisis, Part 2: Disruption and Identity" - Roberto Alcaraz, Jelani Alladin, Troy Anthony, Nicole Brewer, Stephen Buescher, Stephen McKinley Henderson, Monique "MoMo" Holt, MaryAnn Hu, Dean Irby, Brandon Kazen-Maddox, Marcela Lorca, Michael McElroy, Nadine Mozon, Randy Reinholz, Erin Michelle Washington

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.
- ❖ Certificate of Completion in “Applying the Quality Matters Rubric to Virtual Online Classes” via Blackboard Ultra.
- ❖ 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 (2015-2019)

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 **2019**

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

PLAY/MUSICAL DIRECTION - UNIVERSITY **2015-2021**

Women of Lockerbie, Deborah Brevoort (current) Coker University
Songs for a New World, Jason Robert Brown Coker University

<i>All in the Timing</i> , David Ives	Coker University
<i>The Seagull</i> , Anton Chekhov, translated by Paul Schmidt	Troy University
<i>Comedy of Errors</i> , William Shakespeare	Troy University
<i>Love/Sick</i> , John Cariani	Troy University
<i>Epiphany</i> , Jay Bowdoin (Co-Director/performer) Rosa Parks Museum	Troy University
<i>Bits and Pieces</i> , Lacey Alexander (KCACTF Region IV Playwriting Finalist)	Troy University
<i>Well</i> , Lisa Kron	Troy University
<i>Our Vital Struggle</i> , adapted by Jesse Graham and Trey Clark	Troy University
<i>Company</i> , Stephen Sondheim – (Assistant Director)	Troy University
<i>29</i> , Tommy Newman and Gaby Alter – (Assistant Director)	Troy University

INTIMACY DIRECTION - UNIVERSITY

2017-2021

<i>Songs for a New World</i> , Jason Robert Brown	Coker University
<i>The Wild Party</i> , John Galas, dir.	University of Georgia
<i>This is Our Youth</i> , Taylor Montgomery, dir.	Troy University
<i>Spring Awakening</i> , Tommy Newman, dir.	Troy University
<i>Mamma Mia!</i> , Tori Lee Averett, dir.	Troy University
<i>The Seagull</i> , Jesse Graham Galas, dir.	Troy University
<i>Company</i> , Tommy Newman, dir.	Troy University
<i>The Taming of the Shrew</i> , Quinton Cockrell, dir.	Troy University
<i>Our Vital Struggle</i> , Jesse Graham Galas, dir.	Troy University
<i>Love/Sick</i> , Jesse Graham Galas, dir.	Troy University

FIGHT DIRECTION - UNIVERSITY

2018-2021

<i>All in the Timing</i> , David Ives	Coker University
<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

2016-2021

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

1995-2021

NEW YORK THEATRE

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

INTERNATIONAL / NATIONAL / REGIONAL TOURS

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

REGIONAL & STOCK

Bye Bye Birdie	<i>Mae Peterson</i>	Pioneer Summer Theatre	John Galas
Romeo & Juliet	<i>Lady Capulet</i>	Pioneer Summer Theatre	Emily Heugatter
The Three Musketeers	<i>Porthos</i>	Birmingham Children's Theatre	Brandon Bruce
The Odyssey Experience	<i>Athena/Facilitator</i>	Trike Theatre/Walton Arts Center	Christopher Parks
The Odyssey Experience	<i>Athena</i>	McCarter Theatre	Christopher Parks
Henry IV, Part I	<i>Mistress Quickly</i>	Shakespeare Theatre of New Jersey	Joseph Discher
Henry IV, Part II (reading)	<i>Mistress Quickly</i>	Shakespeare Theatre of New Jersey	Joseph Discher
Youth, Ink! Festival	<i>Marsha, Mom, Bee#1</i>	McCarter Theatre	Adam Immerwahr, etc.
Comedy of Errors	<i>Adriana/Angelo/etc.</i>	Playhouse on Park	Will Ditterline
Inherit the Whole (reading)	<i>Lisa</i>	Victory Gardens Theatre	Andy Felt
Dames at Sea	<i>Mona Kent</i>	Prizery Theater	Chris Jones
Annie	<i>Miss Hannigan</i>	Prizery Theater	Chris Jones
All Night Strut	<i>Alto/Soprano II</i>	Prizery Theater	Connor Davis
Into the Woods	<i>Stepmother (US Witch)</i>	Cumberland Co. Playhouse	Michele Colvin
Beauty and the Beast	<i>Mme. de Grande Bouche</i>	Cumberland Co. Playhouse	Jim Crabtree
The Mikado	<i>Ensemble</i>	Cumberland Co. Playhouse	Abigail Crabtree
Joseph... Dreamcoat	<i>Benjamin/Baker</i>	Cumberland Co. Playhouse	Michele Colvin
Smoke on the Mountain	<i>June Sanders</i>	Cumberland Co. Playhouse	Terry Schwab
Sanders Family Christmas	<i>June Sanders</i>	Cumberland Co. Playhouse	Rhonda Wallace
SmokeOTM: Homecoming	<i>June Oglethorpe</i>	Cumberland Co. Playhouse	Rhonda Wallace
A Homestead Album	<i>Jenny Simpson</i>	Cumberland Co. Playhouse	Jim Crabtree
Second Sons	<i>Ensemble</i>	Cumberland Co. Playhouse	Jim Crabtree
Godspell	<i>Heart Clown</i>	Cumberland Co. Playhouse	Jim Crabtree
Little Women	<i>The Hag</i>	Cumberland Co. Playhouse	Abigail Crabtree
Sharing Our Song	<i>Soloist</i>	Cumberland Co. Playhouse	Bryce McDonald
Sweeney Todd	<i>Mrs. Lovett</i>	Bijou Theatre/UTK Opera	Carroll Freeman
Hair	<i>Jesse/Tribe</i>	Darkhorse Theatre	Dan McGeachy
Steel Magnolias	<i>Truvy</i>	Derby Dinner Playhouse	Jim Hesselman

Molly Malone	<i>Molly Malone</i>	Busch Gardens Entertainment	Emile Trimble
Irish Thunder	<i>Alto Soloist/Musician</i>	Busch Gardens Entertainment	Emile Trimble
Witchie-Poo & Pumpkin Greetings!	<i>Witchie-Poo</i>	Busch Gardens Entertainment	Amie Hill
Legend of Daniel Boone	<i>Street Performer</i>	Busch Gardens Entertainment	Amie Hill
Daniel Boone: Man & Legend	<i>Mrs. McKintry</i>	Fort Harrod Drama Productions	Michael Friedman
Impromptu	<i>Mrs. McKintry</i>	Fort Harrod Drama Productions	Michael Friedman
Agnes of God	<i>Winifred</i>	Fort Harrod Drama Productions	Maureen Daly
Peace in the Valley	<i>Mother Superior</i>	Fort Harrod Drama Productions	Cory Harrison
Swingtime Canteen	<i>Zula Huey</i>	Cornwell's Dinner Theatre	Dennis McKeen
Grease!	<i>Topeka Abotelli</i>	Cornwell's Dinner Theatre	Dennis McKeen
South Pacific	<i>Jan</i>	Cornwell's Dinner Theatre	Dennis McKeen
The Laramie Project	<i>Bloody Mary</i>	Cornwell's Dinner Theatre	Dennis McKeen
	<i>Amanda Gronich</i>	Great Plains Theatre	Richard Esvang

EDUCATIONAL THEATRE

TROY UNIVERSITY

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

OHIO UNIVERSITY - MFA

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

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

THEATRE FOR YOUTH

Annie	<i>Kate</i>	Cumberland Co. Playhouse	Abigail Crabtree
Peter Pan	<i>Jane/Lost Boy</i>	Cumberland Co. Playhouse	Mary Crabtree

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

SCREEN PERFORMANCE

1999-2021

FILM

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

**Available on Amazon Prime

TELEVISION

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

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**
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4. **Cathy Albers**
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5. **Christopher Parks**
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6. **Jeffrey Moss**
Freelance Director
Big League Productions: *My Fair Lady* – US/Canada National Tour; International:
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