

H. RUSS BROWN

Curriculum Vitae

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EDUCATION

Master of Fine Arts - Acting

Western Illinois University

Fight Director / Certified Teacher

Society of American Fight Directors – Stage Combat / Theatrical Firearms

Licensed Teacher –

Illinois State Board of Education – *Endorsement – Drama/Theatre Arts*

State of Texas Education Agency – *Certification – Theatre Arts*

Bachelor of Science - Journalism (Advertising & Public Relations Specialization);

Minor in Marketing

Texas A&M University

TEACHING

Professor / Head of Theatre / Artistic Director (tenured 2019) – College of the Mainland, 2015 to Present

- **DRAM 1310 Introduction to Theatre**

A survey of theatre arts including a study of aesthetic and dramatic principles in selected plays, analysis of representative theatrical forms for cultural and social significance, critiques of theatre performances, and an overview of stage formats and technology.

- **DRAM 1322 Stage Movement**

A Principles, practices, and exercises in awareness, relaxation, freedom, flexibility, and expressiveness in the actor's physical instrument. Improvement of physical conditioning, flexibility and basic movement skills for the stage. Alexander, Feldenkrais, Laban energy states, Chekhovian psychological gesture explorations, etc.

- **DRAM 1351 Acting I**

Instruction in the techniques and approaches that will encourage imagination, self-expression, communication and a fundamental understanding of the acting process thru Stanislavski, Meisner, Viewpoints and Chekhov techniques.

- **DRAM 1352 Acting II**

Further development of actors vocabulary and skills set; emphasis focused on comedic acting: timing, rules of comedy, styles, pacing, fresh minting, etc. More in-depth exploration Viewpoints and Chekhov techniques.

- **DRAM 2351 Acting III (Auditions)**

Instruction designed, through both direction and self-exploration, to give actors the proper auditioning techniques and skill sets needed to succeed in theatre by individually crafting for themselves a solid, well-rounded, personalized audition package (*Contemporary, Classical, Musical Theatre*) that will give them the tools they need to sell themselves in the theatre market.

- **DRAM 2336 Voice for the Actor**

Principles, practices, and exercises in awareness, relaxation, freedom, flexibility, and expressiveness in the actor's vocal instrument. Instruction in diaphragmatic breathing, vibrations and responsiveness to language based on the work of Kristin Linklater, Patsy Rodenburg and Cecily Berry. Work toward neutralizing regionalisms and the introduction of the International Phonetic Alphabet.

- **DRAM 2366 Introduction to Cinema**

A survey of cinematic arts including a study of aesthetic and dramatic principles in the three act play structure of film, analysis of representative film genres for cultural and social significance, review and critiques of select films, and practical application through group film projects.

TEACHING - (Continued):

- **STAGE COMBAT – SAFD Actor/Combatant Track**

Instruction in the fundamentals of Unarmed, Knife, and Single Sword for the stage. Emphasis is placed on safety, partnering, technique and dramatic effectiveness. Opportunity at semester's end to participate in the SAFD Skills Proficiency Test and become SAFD certified in each of the three weapons. A two-year track culminating in attainment of SAFD Actor Combatant Status.

Head Theatre Director – Creative and Performing Arts Academy, Rockford, IL, 2014 to 2015

- **THEATRE I Beginning Theatre**

Designed to acquaint the student with an overview of the aesthetics of drama and the practical aspects of the living theatre.

- **THEATRE II Intermediate Theatre**

Instruction in the acting techniques and approaches that will encourage imagination, self-expression, communication and a fundamental understanding of the acting process process thru Stanislavski, Meisner and Chekhov techniques. Introduction of movement and vocal techniques – Viewpoints, Laban, Alexander, Rodenburg.

- **THEATRE III/IV Advanced Theatre Performance**

Further development of actors vocabulary and skills set; emphasis focused on comedic acting: timing, rules of comedy, styles, pacing, fresh minting, etc. Advanced movement/acting exploration (*Laban Effort Actions, Michael Chekhov*), vocal techniques (*IPA and Stage Dialects*) and unarmed stage combat (*SAFD skills proficiency testing*).

National Coordinator – SAFD National Stage Combat Workshop, 2009 to present

- **SAFD NSCW at the University of North Carolina School for the Arts – Winston-Salem, NC**

Planning, coordination and instruction for the Society of American Fight Director's NSCW Intro, Basic and Advanced Workshops in Stage Combat – covering all 8 of the SAFD recognized weapon styles.

Adjunct Theatre Faculty – College of Lake County, 2014

- **THEATRE 299 Special Topics: Stage Combat**

Instruction in the fundamentals of Unarmed and Single Sword for the stage. Emphasis is placed on safety, partnering, technique and dramatic effectiveness. Opportunity at semester's end to participate in the SAFD Skills Proficiency Test.

Adjunct Theatre Faculty – Elgin Community College, 2013 to 2014

- **THEATRE 110 Drama Performance Ensemble**

Direction of ECC's mainstage production of BLITHE SPIRIT.

- **THEATRE 134 Improvisation for the Theatre**

Instruction in physical and emotional improvisational acting techniques. Methods are explored to help actors think on their feet and improve communication, concentration, timing, and teamwork.

- **THEATRE 243 Stage Combat: Single Sword**

Instruction in the fundamentals of Single Sword for the stage. Emphasis is placed on safety, partnering, technique and dramatic effectiveness. Opportunity at semester's end to participate in the SAFD Skills Proficiency Test.

Adjunct Theatre Faculty – Prairie State College, 2013 to 2014

- **THEATRE 101 Understanding Theatre**

A survey of theatre arts including a study of aesthetic and dramatic principles in selected plays, analysis of representative theatrical forms for cultural and social significance, critiques of theatre performances, and an overview of stage formats and technology.

- **THEATRE 111 Fundamentals of Acting**

Instruction in the techniques and approaches that will encourage imagination, physical and vocal self expression, communication and a fundamental understanding of the acting process thru Stanislavski, Meisner and Chekhov techniques.

Head Theatre Director – Whitehouse H.S., 2011 to 2013

- **THEATRE I Introduction to Theatre**

Designed to acquaint the student with an overview of the aesthetics of drama and the practical aspects of the living theatre.

TEACHING - (Continued):

- **THEATRE II Theatre Performance**
Instruction in the acting techniques and approaches that will encourage imagination, self-expression, communication and a fundamental understanding of the acting process process thru Stansilavski, Meisner and Chekhov techniques. Introduction of movement and vocal techniques – Viewpoints, Laban, Alexander, Rodenburg.
- **THEATRE III/IV Advanced Theatre Performance**
Further development of actors vocabulary and skills set; emphasis focused on comedic acting: timing, rules of comedy, styles, pacing, fresh minting, etc. Advanced movement/acting exploration (*Laban Effort Actions, Michael Chekhov*), vocal techniques (*IPA and Stage Dialects*) and unarmed stage combat (*SAFD skills proficiency testing*).
- **THEATRE PRODUCTION I/II/III/IV**
Further development of actors vocabulary and skills set with direct application in the form of the UIL OAP.
- **TECH THEATRE I/II /III/IV**
Instruction in the techniques and concepts for the building/designing of sets, lights, props, painting, etc. for mainstage production.

Head Theatre Director – Pasadena Memorial H.S., 2010 to 2011

- **THEATRE I Introduction to Theatre**
A survey of theatre arts including a study of aesthetic and dramatic principles in selected plays, analysis of representative theatrical forms for cultural and social significance, critiques of theatre performances, and an overview of stage formats and technology.
- **THEATRE II Theatre Performance**
Instruction in the acting techniques and approaches that will encourage imagination, self-expression, communication and a fundamental understanding of the acting process. Introduction of movement and vocal techniques.
- **THEATRE III/IV Advanced Theatre Performance**
Further development of actors vocabulary and skills set; emphasis focused on comedic acting: timing, rules of comedy, styles, pacing, fresh minting, etc. Advanced movement exploration (*Laban Effort Actions, Michael Chekhov*), vocal techniques (*IPA and Stage Dialects*) and unarmed stage combat (*SAFD skills proficiency testing*).
- **TECH THEATRE I/II**
Instruction in the techniques and concepts for the building/designing of sets, lights, props, painting, etc. for mainstage production.

Assoc. Professor / Dept. Chair / Head of Performance – Lon Morris College, 2008 to 2010

- **PHED 1136/1137 Stage Combat – Armed**
Instruction in the acting techniques and fundamentals of the Armed styles of combat for the stage – each semester focuses on a different weapon. Emphasis is placed on safety, partnering, technique and dramatic effectiveness. Opportunity at semester's end to participate in the SAFD Skills Proficiency Test.
- **DRAM 1171/1172/1271/1272/2271/2272 Theatre Practice - Publicity**
Instruction in the promotion/box office/front of house procedures for a working theatre company.
- **DRAM 1171/1172/1271/1272/2271/2272 Theatre Practice – Scenic Crew**
Instruction in the building/designing of sets, lights, props, painting, etc. for mainstage production.
- **DRAM 1322 Stage Movement**
Instruction for development of kinesthetic awareness/responsiveness through sensitivity to stimuli such as other people, environments, and psychological moods. Improvement of physical conditioning, flexibility and basic movement skills for the stage. Alexander, Feldenkrais, Laban energy states, Chekhovian psychological gesture explorations, etc.
- **DRAM 1351 Acting I**
Instruction in the acting techniques and approaches that will encourage imagination, self-expression, communication and a fundamental understanding of the acting process. process thru Stansilavski, Meisner, Viewpoints and Chekhov techniques.
- **DRAM 1352 Acting II**
Further development of actors vocabulary and skills set; emphasis focused on comedic acting: timing, rules of comedy, styles, pacing, fresh minting, etc. More in-depth exploration Viewpoints and Chekhov techniques.

TEACHING - (Continued):

- **MUSI 2183 Class Voice III – Musical Theatre Auditions**
Individual instruction in the proper techniques/styles demanded in the contemporary styles of Musical Theatre. Explorations of vocal power, range, placement, flexibility and expressiveness – plus the building of a musical theatre audition repertoire.
- **MUSI 2184 Class Voice IV – Musical Theatre Scenic Techniques**
Continued instruction in the proper techniques/styles demanded in the contemporary styles of Musical Theatre. Special emphasis on Musical Theatre scenic work and acknowledged ‘problem areas’ in the individual’s voice.
- **DRAM 2336 Voice and Diction**
Instruction in diaphragmatic breathing, vibrations and responsiveness to language based on the work of Kristin Linklater, Patsy Rodenburg and Cecily Berry. Work toward neutralizing regionalisms and the introduction of the International Phonetic Alphabet.
- **DRAM 2351 Acting III (Auditions)**
Instruction designed, through both direction and self-exploration, to give actors the proper auditioning techniques and skill sets needed to succeed in theatre by individually crafting for themselves a solid, well-rounded, personalized audition package (*Contemporary, Classical, Musical Theatre*) that will give them the tools they need to sell themselves in the theatre market.
- **DRAM 2351 Acting IV (Acting for the Camera)**
Instruction and practice in the basics of on-camera performance in various genres, and will address the technical requirements of TV and film acting such as playing to the camera, shooting out of sequence, blocking, and other production considerations. The course includes significant on-camera scene-work, character development, audition techniques, and script analysis.
- **DRAM 2373 Stage Combat - Unarmed**
Instruction in the acting techniques and fundamentals of Unarmed combat for the stage. Emphasis is placed on safety, partnering, technique and dramatic effectiveness.
- **SPECIAL TOPICS - Directing I**
Study of a variety of foreign and U.S. regional dialects/accents for the stage. Special focus on positioning of the vocal apparatus, substitutions, sound analysis and transcribing text via the International Phonetic Alphabet.
- **SPECIAL TOPICS - Stage Dialects**
Study of a variety of foreign and U.S. regional dialects/accents for the stage. Special focus on positioning of the vocal apparatus, substitutions, sound analysis and transcribing text via the International Phonetic Alphabet.
- **SPECIAL TOPICS - Acting Styles**
Dependent upon Major Track: Exploration and application of techniques in the research, exploration and performance of either *Classical* texts i.e. Shakespeare, Moliere, etc. -OR- *Musical Theatre* styles (*Vaudeville to Contemporary Realism*). Punctuation, vocabulary, physicalization, essence work, historical contexts, etc.

Assistant Professor – University of Wisconsin – Stevens Point, 2005 to 2008

- **THEA 160 Introduction to Acting**
Instruction in the techniques and approaches that will encourage imagination, self-expression, communication and a fundamental understanding of the acting process thru Stanislavski, Viewpoints, Meisner and Chekhov techniques.
- **THEA 232 Voice and Articulation I**
Instruction in diaphragmatic breathing, vibrations and responsiveness to language based on the work of Kristin Linklater, Patsy Rodenburg and Cecily Berry. Work toward neutralizing regionalisms and the introduction of the International Phonetic Alphabet.
- **THEA 233 Voice and Articulation II**
Reinforcement of fundamentals taught in V&A I plus advanced explorations of vocal power, range, placement, flexibility and expressiveness through classical texts and the techniques of Rodenburg, Laban, Alexander, etc.
- **THEA 327 Fundamentals of Playwriting**
Instruction in the basic elements of playwriting: idea, structure, theme, plot, characterization, dialogue, language; project writing/readings and class feedback.
- **THEA 332 Phonetics and Dialects**
Study of a variety of foreign and U.S. regional dialects/accents for the stage. Special focus on positioning of the vocal apparatus, substitutions, sound analysis and transcribing text via the International Phonetic Alphabet.

TEACHING - (Continued):

- **THEA 382 Stage Combat**
Instruction in the fundamentals of Unarmed and Rapier & Dagger for the stage. Emphasis is placed on safety, partnering, technique and dramatic effectiveness. Opportunity at semester's end to participate in the SAFD Skills Proficiency Test.
- **THEA 429 Drama Workshop – *Acting/Directing Problems in New Play Development***
Acting/Directing techniques and approaches that can be used when working with new and/or developing plays. Emphasis on character development, working with 'problem' plays and the playwright/director/actor relationship.
- **THEA 165/429 Drama Workshop – *Movement for Actors I***
Instruction for development of kinesthetic awareness/responsiveness through sensitivity to stimuli such as other people, environments, and psychological moods. Improvement of physical conditioning, flexibility and basic movement skills for the stage. Alexander, Feldenkreis, Laban, Chekhov fundamentals, etc.
- **THEA 166/429 Drama Workshop – *Movement for Actors II***
Advanced exploration of the human body as a primal tool of communication for the stage. Explorations of Alexander, Feldenkrais, Laban, Michael Chekhov psychological gesture, Elemental/Animal essences, Status Play, Neutral/Commedia Mask Work, etc. Development of special movement skills such as juggling, Commedia lazzis, physical comedy, etc.

Full Instructor / Midwest and Texas Representative – Revenge Arts, 2007 to Present

- **Stage Combat Training / Choreography**
Full Instructor / Midwest Representative in a national stage combat company offering stage combat training and violence choreography for the stage and screen.

Instructor – North Carolina School of the Arts, 2007

- **SAFD Summer Stage Combat Workshop - *Intro to Smallsword***
Instruction in the fundamentals of Smallsword (*aka Court Sword*) for the stage. Emphasis is placed on safety, partnering, technique and dramatic effectiveness.

Instructor - Western Illinois University, 2002 to 2005

- **THEA 110 Intro to Theatre**
Designed to acquaint the student with an overview of the aesthetics of drama and the practical aspects of the living theatre.
- **THEA 170 Stage Movement and Sensory Awareness**
Development of bodily/vocal responsiveness through sensitivity to stimuli such as other people, environments, and psychological moods. Improvement of physical conditioning, flexibility and basic movement skills. Study of the techniques of Alexander, Feldenkrais, Laban and Chekhov's psychological gesture.

Teaching Assistant - Western Illinois University, 2002 to 2005

- **THEA 170 Stage Movement & Sensory Awareness**
Coaching students in the techniques needed for the improvement of physical conditioning, flexibility and basic movement skills in the well-rounded actor.
- **THEA 270 Mask Characterization**
Assist in the instruction and exploration of the actor's movement through a mask approach to characterization.
- **THEA 272 Acting II**
Lecture preparation/presentation and scene coaching in Acting Techniques with emphasis on Script Analysis and in-class Scene Study. Preparation and administration of exams.
- **THEA 371 Advanced Vocal Techniques - *Voice-Overs and Extreme Vocal Characterizations***
Lecture preparation and presentation, individual/group instruction and coaching of students in the skills and techniques required for Voice-Over Work, Extreme Vocal Characterizations and Dialects.
- **THEA 409 Playwriting I**
Assist in the teaching of the basic principles of the art of playwriting: objective, development of obstacles in incidents, characterization, and climax. Work one on one with students in shaping of scripts.
- **THEA 470G Stage Combat – *Unarmed***
Leading group drills and warm ups, assist in instruction of basic unarmed skills, choreography assistance and the individual coaching of choreographed combat sequences.

TEACHING - (Continued):

- THEA 474G Stage Combat – *Rapier & Dagger*
Leading group drills and warm ups, assist in instruction of basic R&D skills, choreography assistance and the individual coaching of choreographed combat sequences.
- THEA 474G Stage Combat – *Broadsword*
Leading group drills and warm ups, assist in instruction of basic Broadsword skills, choreography assistance and the individual coaching of choreographed combat sequences.
- THEA 474G Stage Combat – *Sword & Shield*
Leading group drills and warm ups, assist in instruction of basic Sword & Shield skills, choreography assistance and the individual coaching of choreographed combat sequences.
- THEA 474G Stage Combat – *Quarterstaff*
Leading group drills and warm ups, assist in instruction of basic Sword & Shield skills, choreography assistance and the individual coaching of choreographed combat sequences.
- THEA 474G Stage Combat – *Singlesword*
Leading group drills and warm ups, assist in instruction of basic Sword & Shield skills, choreography assistance and the individual coaching of choreographed combat sequences.
- THEA 492G Musical Theatre Auditions
Assist in the instruction of musical theatre techniques for audition/performance - individual/group instruction and coaching of students.

Guest Lecturer – Lon Morris College, 2008 to Present

- ENG 2333 Survey of World Literature II – *“Commedia Dell’arte”*
- SPCH 1311 Intro to Speech Communication – *“Non-Verbal Communication: Collaborative project with students of DRAM 1322 – Stage Movement”*

Guest Lecturer – University of Wisconsin – Stevens Point, 2005 to Present

- COMM 369 – Silent Film production w/ Wisconsin Bioscope Films *“Slapstick/Physical Comedy”*
- COMM 369 – Silent Film production w/ Wisconsin Bioscope Films *“Violence for the Camera”*
- THEA 105 Theatre Appreciation – *“The Pirates of Penzance: Comedic Swashbuckling”*
- THEA 346 Stage Management – *“Special Topic: Working with Fight Directors”*
- THEA 375 Directing I – *“Inspiring Actors to make Strong Choices”*
- THEA 376 Directing II – *“Exploration/Shaping of the Story Arc”*

Guest Lecturer – Western Illinois University, 2002 to 2005

- THEA 110 Intro to Theatre – *Playwriting; “There’s the Rub!: Drama is Conflict”*
- THEA 110 Intro to Theatre – *Playwriting; “Musicality in Dialogue”*
- THEA 110 Intro to Theatre - *Playwriting; “STUD DUCKS: Journey of a Script”*
- THEA 201 Multiculturalism In Theatre – *“Character Creation”*
- THEA 373 Acting: Shakespeare – *“Moving through the Fear and Perception of Working Shakespeare”*
- THEA 390 World Theatre History – *“Chinese Theatre: Sunrise of Theatre”*
- THEA 390 World Theatre History – *“Commedia Del’ Arte: Physical Comedy Techniques”*
- THEA 390 World Theatre History – *“Molière - Standing on Greek Shoulders”*
- THEA 474G Stage Combat – *“Knife-fighting Techniques”*
- THEA 580 Theories of Acting / Directing – *“ROUGH MAGIC: Charles Marowitz”*

Guest Lecturer - University of Missouri-Columbia, 1998 to 2002

- THEA 44 – Acting for the Non-Major – *Shakespearean Monologue Presentation Techniques*
- THEA 44 – Acting for the Non-Major – *Stage Combat Mini-Workshop*
- THEA 243 – Acting I - *Stage Combat Lectures/Workshops; “Drama is Conflict”*
- THEA 244 – Acting II - *Stage Combat Lectures/Workshops; “Acting the Fight”*

TEACHING - (Continued):

Resident Fight Director - University of Missouri-Columbia, 1999 to 2002

- Responsible for fight direction, choreography and training for stage combat in all UMC Academic Year and professional Summer Repertory Theatre productions.

SCHOLARLY / CREATIVE WORKSHOPS & PRESENTATIONS

- 2023 TXETA Theatrefest Professional Development workshop – *KA-POW! Stage Combat that WORKS.*
- 2023 TXETA Summerfest Professional Development workshop – *OAP: Honesty Advances*
- 2022 Region 7 ESC Professional Development – *Swashbuckling Basics for the Stage*
- 2022 Region 4 ESC Professional Development – *Fight Choreo Basics: Tools & Tips*
- 2022 Cy-Fair ISD Professional Development – *The Only Stage Slap You'll Ever Need*
- 2021 Fort Bend ISD Professional Development – *Violence for the Stage: Merging Technique with Storytelling*
- 2021 Texas UIL Legislative Council – *Presentation on the Dangers of Contact Stage Slaps*
- 2021 King Edward's VI School – Southampton, England (virtual): *Dialect Techniques & Teaching Strategies*
- 2020 CISD Virtual Professional Development: *Stage Direction – Sight, Sound, and Heart*
- 2020 Social Distance Showdown: Virtual Stage Combat Workshop – *Swashbuckling: Fancy Disarms*
- 2020 Clear Creek ISD Virtual Intensive – *Acting for the Camera / Comedic Techniques*
- 2020 Minnesota Opera Virtual Summer Intensive – *Swashbuckling Techniques*
- 2020 CISD One-Act Play Clinic: *Basics of Stage Direction*
- 2020 COM Allied Health – *Acting / Standardized Patient Training Intensive*
- 2019 COM Summer Intensive: *Acting for the Camera*
- 2019 Blinn College – *British RP / Dialect Techniques*
- 2019 TCISD Theatre Intensives – *Basics of Motion-Capture Performance*
- 2019 Conroe ISD – Teachers Professional Development: *Intimacy Direction Basic Techniques*
- 2019 Keller ISD Professional Development: *Stage Direction – Sight, Sound, and Heart*
- 2019 UIL One-Act Play Clinic – *Advanced Directing Techniques: Showing the Story*
- 2016 - 2019 Texas Educational Theatre Assoc. Theatrefest: *Laban Effort Actions: A Physical Vocab for Actors*
- 2017 – 2018 Texas Education Theatre Assoc. Theatrefest: *Advanced Audition Techniques*
- 2016 - 2019 Texas Educational Theatre Assoc. Theatrefest: *Basic Unarmed Stage Combat*
- 2019 Conroe ISD – Teachers Professional Development: *Intimacy Direction Basic Techniques*
- 2019 2019 Houston Grand Opera Youth Intensive: *Swashbuckling Techniques*
- 2018 Conroe ISD – Teachers Professional Development: *Laban Effort Actions*
- 2018 COM Emergency Management – *Acting / Standardized Patient – Disaster Victim Training*
- 2017 COM Summer Intensive: *Stage Direction – Sight, Sound, and Heart*
- 2017 Dickinson ISD – Teachers Professional Development: *British RP Dialect Techniques*
- 2016 Texas Intensive Stage Combat Workshop – *Captain America's Mighty Shield, Basic Broadsword, Victorian Stock Phrases*
- 2016 COM Summer Intensive: *Motion-Capture Performance Techniques*
- 2016 COM Brown Bag Seminar – *Stage Combat: Violence for the Theatre*
- 2016 Clear Creek HS – *Knife and Axe workshop – Macbeth*
- 2016 Dickinson HS – *Swashbuckling workshop – Treasure Island*
- 2016 Deer Park HS – *Knife techniques – Macbeth*
- 2016 Friendswood High School – *Swashbuckling Workshop – Treasure Island*
- 2016 Houston Improv Festival – *Unarmed Stage Combat Techniques for Improv*
- 2016 Clear Springs HS Theatre – *Chekhov Qualities Movement Workshop*
- 2016 Keller ISD Theatre Faculty Professional Development Day – *Unarmed Stage Combat Techniques for Teachers*
- 2016 Clear Creek HS Theatre – *Audition Techniques Master Class*
- 2016 Clear Brook HS Theatre – *Cockney Dialects Workshop*
- 2016 Clear Brook HS Theatre – *Victorian Stock Phrases Swashbuckling Workshop*
- 2016 Upstage Arts Youth Theatre – *Audition Techniques Workshop*

WORKSHOPS & PRESENTATIONS – representative (Continued):

- 2016 Upstage Arts Youth Theatre – *Swashbuckling Singlesword Stage Combat Workshop*
- 2016 Upstage Arts Youth Theatre – *Unarmed Stage Combat Workshop*
- 2016 Dickinson HS Theatre – *Alabama Dialect Workshop*
- 2016 Dickinson HS Theatre – *Unarmed Stage Combat Workshop*
- 2016 Louisiana Tech Stage Combat Workshop – *Guest Instructor: Sword & Shield; Swashbuckling; Close Quarters Broadsword*
- 2015 SAFD Fredricksen Stage Combat Intensive – *Sword & Shield Instructor*
- 2014 & 2015 SAFD National Stage Combat Workshop – *ACSP Quarterstaff Instructor*
- 2014 MACE SAFD Skills Proficiency Renewal Workshop – *Quarterstaff, Single Sword, Sword & Shield Instructor*
- 2014 Elgin College – *Basics of Motion-Capture Performance*
- 2014 NSCW – *Body Magic: Laban Effort Actions and the Psychological Gesture*
- St. Charles East HS 2014 – *Physical Status Play: Storytelling*
- Norris Cultural Arts Center – *Dialect Master Class: Approaches to and Distinctions of Dialect in the British Isles*
- SAFD Winter Wonderland Workshop 2014 – *Morto Testudo: Adv. Sword & Shield; Victorian Swashbuckling Captain America Fist vs. Shield class; Broadsword Skills Proficiency Renewals*
- 2013 NSCW – *Laban Effort Actions / Chekhov Technique in Characterization*
- Roosevelt University 2013 – *Running Attacks: Unarmed / Broadsword Stage Combat Master Class*
- SAFD Winter Wonderland Workshop 2013 – *Close Quarters Broadsword, Victorian Swashbuckling*
- Texas Educational Theatre Assoc. Theatrefest 2013 – *Meisner Technique Basics; British RP/Cockney Dialects*
- National Stage Combat Workshop 2011 / 2012 – *Swashbuckling Single Sword workshop*
- Texas Thespians Festival 2010 – *Laban Effort Actions – An Actor’s Physical Vocabulary*
- Texas Thespians Festival 2010 – *Viewpoints Technique in Performance*
- Texas Intensive Stage Combat Workshop 2010 Guest Faculty – *classes taught in Swashbuckling Single Sword, Advanced Quarterstaff Techniques, Knife and the Forensics of Violence for the stage.*
- SAFD National Stage Combat Workshop Guest Faculty 2010
- The Central Illinois Stage Combat Workshop Guest Faculty 2010 – *SAFD SPT classes taught in Knife (Lead Instructor) and Quarterstaff (Asst. Instructor)*
- Louisiana Tech Stage Combat Workshop Guest Faculty 2010 / 2011 / 2012 – *classes taught in Sword & Shield, Rapier & Dagger, Unarmed, Vocal Violence, Single Sword and Mass Battles*
- Region IV KCACTF Festival 2010 – *“Fightin’ Dirty: Unarmed Stage Combat” Combat Workshop*
- Rice HS, Rice, TX – *Full day Swashbuckling Intensive workshop*
- The Central Illinois Stage Combat Workshop Guest Faculty 2009 – *SPT classes taught in Smallsword (Lead Instructor) and Sword & Shield (Asst. Instructor)*
- Louisiana Tech Stage Combat Workshop Guest Faculty 2009 – *classes taught in Sword & Shield, Rapier & Dagger, Unarmed, Vocal Violence, Single Sword and Mass Battles*
- Region IV KCACTF Festival 2009 – *“FIGHT!: When Words Just Aren’t Enough” Combat Workshop*
- Texas Educational Theatre Association 2009 – *Laban Effort Energies – An Actor’s Physical Vocabulary*
- University of Texas – Tyler 2009 – *Unarmed Stage Combat Basic Skills*
- Texas Thespians Festival 2008 – *Basics of Stage Direction*
- Texas Thespians Festival 2008 – *Meisner Technique in Character Development*
- Lon Morris College Unarmed Stage Combat East Texas Tour 2008 – *Workshops at multiple High Schools*
- Texas Intensive Stage Combat Workshop 2008 Guest Faculty – *classes taught in Single Sword, Unarmed, Knife and the Forensics of Violence for the stage.*
- SAFD Winter Wonderland Workshop 2008 – *Violence for the Camera / Kick’em While They’re Down / Vocal Violence*
- SAFD Winter Wonderland Workshop 2007 – *Basic Single Sword*
- Nicolet College 2007 - *“Directing A Scene: The Little Big Picture”*
- Ball State University 2006 – *“Nasty, Sloppy & Mean: Contemporary Stage Direction”*
- UWSP Artsbash 2007 – *Rapier & Dagger / Broadsword presentation*
- Western Illinois University 2006 – *“Radiating Your Presence”: Michael Chekhov Energy Workshop*
- UWSP Continuing Education 2006 – *“Swashbuckling Age of Piracy” Combat presentation*

WORKSHOPS & PRESENTATIONS – representative (Continued):

- UWSP Artsbash – *Unarmed / Broadsword presentation*
- Region III KCACTF Festival 2006 - “*FIGHT!: When Words Just Aren’t Enough*” *Combat Workshop*
- Dramaturg – 2005 B.Y.O.P. New Play Festival
- Region III KCACTF Festival 2005 – *Viewpoint Technique in Performance Workshop*
- Region III KCACTF Festival 2004 – *Chekhov Acting Technique Workshop*
- Lincoln Elementary School 2003 – “*How Theatre Came To Be*”
- Colchester Elementary School 2003 – “*Playwriting and Creativity*”
- Smithton Middle School Drama League 2002 – “*The Power of Musical Theatre*”
- UMC SPOTLIGHT Project 2001 & 2002 – *Stage Combat Workshops*
- University of Missouri-Columbia 1998-2002 – *Stage Combat/Scene Work Workshops*
- CEC Summer Theatre Camp 1998 – *Scene Painting Workshop*
- CEC Summer Theatre Camp 1998 – *Stage Combat Workshop*
- Columbia Entertainment Co. Theatre School 1996 – *Scenic Design/Construction Workshop*
- Columbia Entertainment Co. Theatre School 1996 – *Stage Combat Workshop*
- Columbia Entertainment Co. Theatre School 1996 – *Director’s Workshop*

DIRECTING - representative:

Hooley-Hahs & Foofaraws (*world premiere*)

All Shook Up

On The Air!

Sweet Science of Bruising

SpongeBob The Musical

Godspell

A Divine Kerfuffle (*world premiere*)

Urinetown

Master Harold and the Boys

Pump Boys and Dinettes

Rosencrantz and Guildenstern Are Dead

The Tin Woman

Peter and the Starcatcher

Thoroughly Modern Millie

Cry-Baby: The Musical

Lucky Stiff

The Drowsy Chaperone

The Tin Woman

Song of Singapore

Noises Off

Second Samuel

Round and Round The Garden

Fools

Blithe Spirit

Southern Hospitality

Guys and Dolls

Big River

Eurydice

Christmas Belles

The Rise and Rise of Daniel Rocket

Crazy For You

The Fantasticks

Oklahoma!

You’re a Good Man, Charlie Brown!

Moon Over Buffalo

College of the Mainland

College of the Mainland

College of the Mainland

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College of the Mainland

West CAPA Theatre

Elgin Community College

Wildcat Theatre Co.

Wildcat Theatre Co.

Wildcat Theatre Co.

Wildcat Theatre Co.

Wildcat Theatre Co.

Pasadena Memorial Maverick Theatre

Pasadena Memorial Maverick Theatre

Lon Morris College

Lon Morris College

Lon Morris College

DIRECTING – representative (Continued):

Fifth of July	Univ. of Wisconsin – Stevens Point
The Pirates of Penzance	Univ. of Wisconsin – Stevens Point
Food Fights	Univ. of Wisconsin – Stevens Point
Two Heads are Better Than None	Western Illinois University
The Abe That Almost Wasn't	Western Illinois University
B.Y.O.P. New Play Festival	Western Illinois University
Harvey	Columbia Entertainment Co.
Amahl and The Night Visitors	C. U. Methodist Playhouse
Pump Boys and Dinettes	Columbia Entertainment Co.
You're A Good Man, Charlie Brown!	Columbia Entertainment Co.
The Selfish Giant	Broadway Christian Playhouse
Broadway's Callin' Me!	Columbia Entertainment Co.
Schoolhouse Rock Live!	Columbia Entertainment Co.

FIGHT/STUNT DIRECTION - representative*:

** SAFD CERTIFIED TEACHER – STAGE COMBAT / THEATRICAL FIREARMS **

Il Trovatore	<i>Fight Director</i>	Houston Grand Opera
And Then There We're None	<i>Fight Director</i>	Alley Theatre
The Servant of Two Masters	<i>Fight Director</i>	Alley Theatre
Lion, Witch & The Wardrobe	<i>Fight Director</i>	Main Street Theatre
The Sweet Science of Bruising	<i>Fight Director</i>	COM Theatre
Siren Song	<i>Stunt Coordinator</i>	Lionsgate Entertainment
Sensitive Guys	<i>Fight Director</i>	Stages - Houston
A Divine Kerfuffle	<i>Fight Director</i>	COM Theatre
Elaborate Entrance of Chad Deity	<i>Fight Director</i>	Zach Theatre
The Three Musketeers	<i>Fight Director</i>	Alley Theatre
Twelfth Night	<i>Fight Director</i>	Abilene Shakespeare Festival
SK-II Skin Care Commercial	<i>Stunt Coordinator</i>	National ad w/ Simone Biles
CLEO	<i>Fight Director</i>	Alley Theatre
Spring Awakening	<i>Fight Director</i>	Theatre Under The Stars
Tosca	<i>Fight Director</i>	Opera In The Heights
Pirates of Penzance	<i>Fight Director</i>	Houston Grand Opera
Of Mice and Men	<i>Fight Director</i>	COM Theatre
Cry-Baby the Musical	<i>Fight Director</i>	COM Theatre
She Kills Monsters	<i>Fight Director</i>	Conroe Theatre
Sweet Science of Bruising	<i>Fight Director</i>	LaMarque HS Theatre
Fences	<i>Fight Consultant</i>	LaMarque HS Theatre
Oliver!	<i>Fight Director</i>	Dickinson HS Theatre
Dead Man Walking	<i>Fight Director</i>	Northwestern University Opera
Crazy For You	<i>Fight Director</i>	Elgin Comm. College
Once Upon A Mattress	<i>Fight Director</i>	West CAPA - Rockford
Macbeth	<i>Fight Director</i>	Accidental Shakespeare Co.
Saints Row Video Game	<i>Fight / Stunt Choreography</i>	Red Eye Studios - Chicago
House of Cards	<i>Fight Director</i>	West CAPA - Rockford
Almost Maine	<i>Fight Director</i>	Elgin Community College
A View From The Bridge	<i>Fight Director</i>	Eastern Washington Univ.
Return of Neverland	<i>Fight Director</i>	Quest Theatre Ensemble - Chicago
Romeo & Juliet	<i>Fight Director</i>	Elgin Comm. College
Twelfth Night	<i>Fight Director</i>	College of Lake Co.
Neverwhere	<i>Fight Director</i>	St. Charles East
Romeo & Juliet	<i>Fight Director</i>	Iowa State University
Macbeth	<i>Fight Director</i>	Tyler Junior College
Run For Your Wife	<i>Fight Director</i>	Maples Repertory Theatre

FIGHT DIRECTION - (Continued):

The Fantasticks	<i>Fight Director</i>	Lon Morris College
Oklahoma!	<i>Fight Director</i>	Lon Morris College
Snow White / Prancing Pirates	<i>Fight Director</i>	Maples Repertory Theatre
The Three Musketeers	<i>Fight Director</i>	Rice Players
Little Shop of Horrors	<i>Fight Director</i>	Maples Repertory Theatre
Moon Over Buffalo	<i>Fight Director</i>	Lon Morris College
Fifth of July	<i>Fight Director</i>	Univ. of Wisconsin – Stevens Point
Romeo & Juliet	<i>Fight Director</i>	Univ. of Wisconsin – Stevens Point
Julius Caesar	<i>Fight Director</i>	WIU – KCACTF Region 3 Festival
I Hate Hamlet	<i>Fight Director</i>	Nicolet College – Rhinelander, WI
Romeo & Juliet	<i>Fight Director</i>	Nicolet College – Rhinelander, WI
Aida	<i>Fight Director</i>	Univ. of Wisconsin – Stevens Point
Keely & Du	<i>Fight Director</i>	UWSP - Players
Final Days	<i>Fight Director</i>	UWSP Film Series
Crazy For You	<i>Fight Director</i>	Univ. of Wisconsin – Stevens Point
Hamlet	<i>Fight Director</i>	Trama Theatre Co. - Chicago
Jesus Christ Superstar	<i>Fight Director</i>	WIU Summer Music Theatre
Blood Wedding	<i>Fight Director</i>	WIU Mainstage
Night Watch	<i>Fight Director</i>	WIU Studio Theatre
Ruby Nelle	<i>Fight Director</i>	York Theatre, NYC
City Of Angels	<i>Fight Director</i>	WIU Summer Music Theatre
Jekyll & Hyde	<i>Fight Dir./Combatant (Jekyll/Hyde)</i>	Columbia Entertainment Co.
Burning The Saint	<i>Fight Director</i>	UMC Corner Playhouse
I Dream of Flying	<i>Fight Director</i>	UMC Rhynsburger Theatre
Hamlet in Purgatory	<i>Fight Director</i>	UMC Corner Playhouse
Corpse!	<i>Fight Director</i>	Columbia Entertainment Co.
Romeo & Juliet	<i>Fight Director</i>	Maplewood Barn Theatre
My Favorite Year	<i>Fight Director</i>	Columbia Entertainment Co.
Musical Comedy Murders 1940	<i>Fight Director</i>	MU Summer Repertory Theatre
Sweeney Todd	<i>Fight Director/Combatant (Sweeney)</i>	Columbia Entertainment Co.
Moon Over Buffalo	<i>Fight Director</i>	Columbia Entertainment Co.
The Lion/Witch/Wardrobe	<i>Fight Director</i>	Columbia Entertainment Co.
Wait Until Dark	<i>Fight Director</i>	Columbia Entertainment Co.
Oklahoma!	<i>Fight Director/Combatant (Curly)</i>	Maplewood Barn Theatre
Camelot	<i>Fight Director/Combatant (Lancelot)</i>	Columbia Entertainment Co.
True West	<i>Fight Director/Combatant (Austin)</i>	Texas A&M Univ. Rudder Forum
Grease!	<i>Fight Director/Combatant (Roger)</i>	Navarro College Playhouse
Tae Chuang Do Combat Demo	<i>Fight Director/Combatant</i>	N. Texas Martial Arts Championship
Hand to Hand Combat Demo	<i>Fight Director/Combatant</i>	Derrick Days Festival – Corsicana, TX

CHOREOGRAPHY / WEAPONS EXPERIENCE

- **Weapons:** Broadsword Rapier / Dagger Bullwhip Quarterstaff / Bo Staff
 Small Sword Shaolin Spear Western Lariat Filipino Fighting Sticks
 Knife Single Sword Sword & Shield Firearms
- **Unarmed / Martial Arts:** Tae Chuang Do, Tae Kwon Do, Kickboxing, Boxing, Pro Wrestling
- **Equestrian Skills:** Western/Rodeo

MOTION CAPTURE - representative

Saints Row IV	<i>Multiple Characters</i>	Red Eye Studios
Saints Row: Gat Outta Hell	<i>Multiple Characters</i>	Red Eye Studios
Mobility Pack	<i>Male Mobility Character</i>	Mobus Digital

ACTING - representative

Sweeney Todd - TDBFS	<i>Sweeney Todd</i>	COM Theatre
Glengarry Glen Ross (virtual)	<i>Shelley Levene</i>	Palo Alto Theatre
Driving Miss Daisy	<i>Boolie</i>	COM Theatre
Eurydice	<i>The Father</i>	COM Theatre
Adventure Theatre!	<i>Flash Gordon</i>	Artists Ensemble - Rockford
Jeeves Intervenes	<i>Eustace Bassington-Bassington</i>	Artists Ensemble - Rockford
Little Shop of Horrors	<i>Mr. Mushnik</i>	Maples Repertory Theatre
Little Shop of Horrors	<i>Mr. Mushnik</i>	WIU Summer Music Theatre
Henry V	<i>Pistol / Alice</i>	Eureka Unrehearsed Shakespeare
I DO! I DO!	<i>Michael</i>	Maples Repertory Theatre
Henry IV, Part 1	<i>Hotspur</i>	Western Illinois University
Shadowlands	<i>Warnie</i>	Western Illinois University
Fiddler On The Roof	<i>Tevya</i>	WIU Summer Music Theatre
Jesus Christ Superstar	<i>Peter</i>	WIU Summer Music Theatre
Titanic	<i>Barrett</i>	Western Illinois University
Valley Song	<i>Author / Buks</i>	Western Illinois University
Sexual Perversity in Chicago	<i>Bernie</i>	Western Illinois University
You're A Good Man, Charlie Brown	<i>Snoopy</i>	WIU Summer Music Theatre
Forever Plaid	<i>Smudge</i>	WIU Summer Music Theatre
Grease	<i>Kenickie</i>	WIU Summer Music Theatre
Hello Again	<i>The Writer</i>	Western Illinois University
The Laramie Project	<i>Galloway/Debree/Etc.</i>	Western Illinois University
Godspell	<i>Jesus</i>	Broadway Christian Playhouse
Jekyll & Hyde	<i>Jekyll/Hyde</i>	Columbia Entertainment Co.
And The People Marched	<i>Ensemble</i>	MU World Theatre Workshop
Little House on the Prairie	<i>Mister Edwards</i>	T.R.Y.P.S. – Columbia, MO
Annie Get Your Gun	<i>Frank Butler</i>	Columbia Entertainment Co.
We Were Dancing	<i>Papa Vaughn</i>	Univ. of Missouri-Columbia
Sweeney Todd	<i>Sweeney Todd</i>	Columbia Entertainment Co.
Hello Again	<i>The Senator</i>	Univ. of Missouri-Columbia
Oklahoma!	<i>Curly</i>	Maplewood Barn Theatre
See How They Run	<i>Rev. Toop</i>	Columbia Entertainment Co.
A Funny Thing Happened/Forum	<i>Pseudolus</i>	Columbia Entertainment Co.
The King and I	<i>The King</i>	Maplewood Barn Theatre
Oliver!	<i>Fagin</i>	Columbia Entertainment Co.
Pump Boys & Dinettes	<i>Jim</i>	Maplewood Barn Theatre
Mystery of Edwin Drood	<i>The Chairman</i>	Columbia Entertainment Co.
Baby	<i>Nick Sakarian</i>	Columbia Entertainment Co.
Camelot	<i>Lancelot</i>	Columbia Entertainment Co.
Kiss Me Kate	<i>Petruchio</i>	Maplewood Barn Theatre
True West	<i>Austin</i>	Texas A&M University
A Midsummer Night's Dream	<i>Bottom</i>	Navarro Co. Playhouse

MOVEMENT COACHING - representative

Sensitive Guys	Stages Theatre - Houston
Waiting for Godot	Prairie State College
Twelfth Night	College of Lake Co.
Macbeth	Accidental Shakespeare Co.
Neverwhere	East High School - St. Charles
Shrek	East High School – St. Charles
Eurydice	Wildcat Theatre Co.
Stud Ducks and Horny Toads	Lon Morris College
Urinetown	Univ. of Wisconsin – Stevens Point

MOVEMENT COACHING - (Continued):

I Do! I Do!

Lend Me A Tenor

Discovery of America (w/ Arthur Kopit)

The Rent Party (film)

Ring In The Cake (film)

Employee Salute (film)

Anton in Show Business

Crazy For You

How We Talk In South Boston

Waiting for Godot

Shadowlands

Valley Song

Mornings at Seven

You're A Good Man, Charlie Brown!

Maples Repertory Theatre

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Wisconsin Bioscope Productions

Wisconsin Bioscope Productions

Wisconsin Bioscope Productions

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Western Illinois University

Western Illinois University

Western Illinois University

Columbia Entertainment Co.

Columbia Entertainment Co.

VOCAL / DIALECT COACHING - representative

Coming to See Aunt Sophie

Polish, British RP, Russian, German

A View From The Bridge

Brooklyn, Italian

Beauty and the Beast

French, Cockney, British RP

Shrek

Scottish

Nevermore

French, Cockney, British RP

Blithe Spirit

British RP, Cockney

Nowhere

French, Irish, Scottish

Irena's Vow

Polish, German

Run For Your Wife

British RP, Cockney

Polish Joke

Polish, Yiddish, Irish

Everyman

British RP, Cockney, Scottish, Irish

Fools

Russian

Picasso at the Lapin Agile

German, Castillian Spanish, French

Women of Lockerbie

Scottish, New York

Time of My Life

British RP

Charley's Aunt

British RP

Korczak's Children

Polish, German

I Do! I Do!

Generic East Coast

Bent

German

Lend Me A Tenor

Upper East Coast, Italian

Joined at the Head

California Surfer, Irish

The Pirates of Penzance

British RP, Cockney

Anton in Show Business

Russian, Texas, New York

The Fantasticks

Castillian Spanish, New England

Crazy For You

Hungarian, Southwest, New York

How We Talk In South Boston

Boston Southie,

Diary of Anne Frank

Yiddish, German

Fiddler on the Roof

Yiddish, Russian

Shadowlands

British RP

Sornera's Voice

Jamaican

Valley Song

White Dutch Boer, Black South African

Sexual Perversity in Chicago

Chicago

Jekyll & Hyde

British RP, Cockney

Pump Boys and Dinettes

Deep South/Georgian

I Remember Mama

Norwegian

Mornings at Seven

General Midwest

You're Good Man, C. Brown!

Child-like speech patterns

Crossroads Repertory – Chopin/Chicago

Eastern Washington University

Marquee Youth Stage

St. Charles East

St. Charles East

Elgin Community College

St. Charles East

Wildcat Theatre Co.

Maples Repertory Theatre

Lon Morris College

Lon Morris College

Lon Morris College

Lon Morris College

Warehouse Theatre

Western Illinois University

Maples Repertory Theatre

Maverick Theatre

Maples Repertory Theatre

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Univ. of Wisconsin – Stevens Point

Maplewood Barn Theatre

Western Illinois University

Western Illinois University

Western Illinois University

Western Illinois University

Western Illinois University

Columbia Entertainment Co.

Maplewood Barn Theatre

Columbia Entertainment Co.

Columbia Entertainment Co.

Columbia Entertainment Co.

INTIMACY DIRECTION - representative*:

Hooley-Hahs & Foofaraws	<i>Intimacy Direction</i>	COM Theatre
A Divine Kerfuffle	<i>Intimacy Direction</i>	COM Theatre
CLEO	<i>Intimacy Direction</i>	Alley Theatre
Tosca	<i>Intimacy Direction</i>	Opera In The Heights
Of Mice and Men	<i>Intimacy Direction</i>	COM Theatre
Cry-Baby the Musical	<i>Intimacy Direction</i>	COM Theatre
Dead Man Walking	<i>Intimacy Direction</i>	Northwestern University Opera
Crazy For You	<i>Intimacy Direction</i>	Elgin Comm. College
Almost Maine	<i>Intimacy Direction</i>	Elgin Community College
A View From The Bridge	<i>Intimacy Direction</i>	Eastern Washington Univ.
Romeo & Juliet	<i>Intimacy Direction</i>	Elgin Comm. College
Run For Your Wife	<i>Intimacy Direction</i>	Maples Repertory Theatre
Moon Over Buffalo	<i>Intimacy Direction</i>	Lon Morris College
Fifth of July	<i>Intimacy Direction</i>	Univ. of Wisconsin – Stevens Point
I Hate Hamlet	<i>Intimacy Direction</i>	Nicolet College – Rhinelander, WI
Jekyll & Hyde	<i>Intimacy Direction</i>	Columbia Entertainment Co.
Burning The Saint	<i>Intimacy Direction</i>	UMC Corner Playhouse

PLAYWRITING - representative

Productions

Hooley-Hahs & Foofaraws	College of the Mainland
Funny Boned	College of the Mainland
A Divine Kerfuffle	College of the Mainland
C.O.M. Wasn't Built In A Day	College of the Mainland
Stud Ducks and Horny Toads	Lon Morris College
The Selfish Giant (<i>book, music & lyrics</i>)	Indianapolis Children's Museum
Stud Ducks and Horny Toads	WIU/ACTF Region III Festival 2005
Two Heads Are Better Than None	WIU – Regional Touring Theatre Co.
Phantom of the Fizz	KIDSTAGE!
The Abe That Almost Wasn't (<i>book, music & lyrics</i>)	WIU – Regional Touring Theatre Co.
The Forgotten Gift (<i>book</i>)	New England Tour – Dec. 2004
The Selfish Giant (<i>book, music & lyrics</i>)	T.R.Y.P.S. – Columbia, MO
Broadway's Callin' Me! (<i>book, music & lyrics</i>)	Columbia Entertainment Company
Showdown at Heartburn Gulch (<i>book, music & lyrics</i>)	Maplewood Barn Theatre
Gesundheit!: A Mystery (<i>book, music & lyrics</i>)	Columbia Entertainment Company
The Bubble Gum Queen	Columbia Entertainment Company
Viva Las Chickens!	Maplewood Barn Theatre
Uncle Cadabra's Magic Shop	Columbia Entertainment Company
The Tall Tales of Hamhock Hilliger	Chalkboard Children's Theatre

Readings

The Selfish Giant	Kennedy Center for the Perf. Arts
Ash	KCACTF Region III Festival 2005
Got That Ol' Head!	Western Illinois University
Stud Ducks and Horny Toads	KCACTF Region III Festival 2004

SCENIC DESIGN - representative

Fools	West CAPA Theatre - Rockford
Guys and Dolls	Wildcat Theatre Co.
Big River	Wildcat Theatre Co.

SCENIC DESIGN - (Continued):

Eurydice
Crazy For You
The Rise and Rise of Daniel Rocket
The Dastardly Doctor Devereaux
The Thirteen Clocks
The Selfish Giant
Annie
Harvey
City of Angels
I Hate Hamlet
Pump Boys and Dinettes
Mornings at Seven
You're A Good Man, Charlie Brown!
Song of Singapore
Sweeney Todd

Wildcat Theatre Co.
Pasadena Memorial Maverick Theatre
Pasadena Memorial Maverick Theatre
Pasadena Memorial Maverick Theatre
WIU Regional Touring Theatre Co.
T.R.Y.P.S. – Columbia, MO
Columbia Entertainment Co.
Columbia Entertainment Co.
Columbia Entertainment Co.
Columbia Entertainment Co.
Maplewood Barn Theatre
Columbia Entertainment Co.
Columbia Entertainment Co.
Maplewood Barn Theatre
Columbia Entertainment Co.

SOUND DESIGN - representative

Southern Hospitality
Big River
Holiday Ha-Ha's
Eurydice
Crazy For You
The Rise and Rise of Daniel Rocket
The Thirteen Clocks
The Selfish Giant
Harvey
I Hate Hamlet

Wildcat Theatre Co.
Wildcat Theatre Co.
Wildcat Theatre Co.
Wildcat Theatre Co.
Pasadena Memorial Maverick Theatre
Pasadena Memorial Maverick Theatre
WIU Regional Touring Theatre Co.
T.R.Y.P.S. – Columbia, MO
Columbia Entertainment Co.
Columbia Entertainment Co.

COSTUME DESIGN - representative

Mornings at Seven
The Selfish Giant
Cloud Nine
Southern Hospitality
Big River
Harvey
You're A Good Man, Charlie Brown!
Song of Singapore
Schoolhouse Rock Live!

Columbia Entertainment Co.
T.R.Y.P.S. – Columbia, MO
The Studio Theatre
Wildcat Theatre Co.
Wildcat Theatre Co.
Columbia Entertainment Co.
Columbia Entertainment Co.
Maplewood Barn Theatre
Columbia Entertainment Co.

LIGHTING DESIGN - representative:

Southern Hospitality
Guys and Dolls
Big River
Eurydice
Joe's Cafe
Christmas Belles
The Rise and Rise of Daniel Rocket
You're a Good Man, Charlie Brown!
Moon Over Buffalo
Harvey

Wildcat Theatre Co.
Wildcat Theatre Co.
Wildcat Theatre Co.
Wildcat Theatre Co.
Wildcat Theatre Co.
Wildcat Theatre Co.
Pasadena Memorial Maverick Theatre
Lon Morris College
Lon Morris College
Columbia Entertainment Co.

THEATRE ADMINISTRATION

Head of Theatre / Artistic Director – *College of the Mainland / Dept. of Theatre, 2015 to Present*

- Artistic Director / Producer of 6 show Mainstage and a 2-4 show Studio season.
- Management of all Departmental Fiscal Budgets/Accounts.
- Management of Departmental Office and Staff.
- Undergraduate Academic Advising of all Performance / Technical Majors.
- Curriculum restructuring / new course development for academic theatre tracks.
- Head of Recruitment for Theatre

Director of Theatre – *West CAPA, 2014 to 2015*

- Management of all Departmental Fiscal Budgets/Accounts.
- Management of Box Office staff / Front of House operations for 750-seat proscenium theatre academic season.
- Curriculum Development and Implementation

Department Chair – *Whitehouse Theatre Dept., 2011 to 2013*

- Management of all Departmental Fiscal Budgets/Accounts.
- Management of Box Office staff / Front of House operations for 750-seat proscenium theatre academic season.
- Pre-Collegiate Academic Advising
- Curriculum Development and Implementation

Department Chair – *Pasadena Memorial Theatre Dept., 2010 to 2011*

- Management of all Departmental Fiscal Budgets/Accounts.
- Management of Box Office staff / Front of House operations for 600-seat proscenium theatre academic season.
- Pre-Collegiate Academic Advising
- Curriculum Development and Implementation

Dept. Chair / Marketing Director – *Lon Morris College / Dept. of Theatre & Dance, 2008 to 2010*

- Management of all Departmental Fiscal Budgets/Accounts.
- Management of Departmental Office and Staff.
- Undergraduate Academic Advising of all Performance / Technical Majors.
- Curriculum restructuring / new course development for both Acting and Musical Theatre tracks.
- Design, Creation and Implementation of Marketing, Public Relations and Audience Development campaigns,
- Management of Box Office staff / Front of House operations for 350-seat proscenium theatre academic season.

Creative Campaign Director – *University of Wisconsin-Stevens Point / Dept. of Theatre & Dance, 2005 to 2008*

- Design, Creation and Implementation of Marketing, Public Relations and Audience Development campaigns.

Box Office Director – *WIU Summer Music Theatre, 2002*

- Design, Creation and Implementation of Marketing, Public Relations and Audience Development campaigns,
- Management of Box Office staff/ Front of House operations for 425-seat proscenium theatre summer season.

Administrative / Marketing / Box Office Director – *Univ. of Missouri-Columbia / Dept. of Theatre, 1998 to 2002*

- Design, Creation and Implementation of Marketing, Public Relations and Audience Development campaigns
- Management of all Departmental Fiscal Budgets/Accounts and Payrolls.
- Management of Departmental Office and Staff.
- Management of Box Office staff/operations for 300-seat proscenium theatre and black box theatre.

PROFESSIONAL TRAINING

- **Acting / Directing** – James M. Miller, Clyde Ruffin, Sonny Bell, Joanna Merlin, Bill Kincaid
- **Voice** – Carolyn Blackinton, Matt Bean, Patsy Rodenburg
- **Stage Combat / Movement** – David Boushey, Bryan Byrnes, David Woolley, Dale Girard, David Brimmer, Richard Raether, Chuck Coyl, D. C. Wright, Mike Chin, J. Allen Suddeth
- **Intimacy Direction** – Tonia Sina
- Intimacy Directors International – IDI Intimacy Intensive / Houston, TX – 2019
- Alexander Master Class Training – Paul Dennhardt / CISCO – 2010, 2011
- Michael Chekhov Teacher Training Workshop Intensive (*Galway, Ireland*) – 2010
- Voice Intensive Workshop – Patsy Rodenburg (*Los Angeles*)

PROFESSIONAL TRAINING – representative (Continued):

- Society of American Fight Directors Teacher Training Workshop – 2007
- Teaching Assistant – Winter Wonderland Workshop – 2007
- 1st SAFD Teaching Symposium in Chicago – 2006
- Intern / Teaching Asst. with the SAFD Virginia Beach Bash – 2006
- Playwriting Workshop/Master Class with Arthur Kopit – 2006
- Head Intern of SAFD WinterWonderland Workshop - 2006
- KCACTF National Festival Playwriting Master Class with Carlyle Brown - 2005
- Internship with SAFD WinterWonderland Workshop - 2005
- Michael Chekhov Technique Intensive Workshop with Moving Dock Theatre Co. – 2004, 2005, 2006
- Viewpoints Master Class with Kamesha Jackson - 2004
- UMC Playwriting Master Class with Edward Albee - 2004
- SAFD Winter Wonderland Combat Workshop - 2004
- Kennedy Center NV/NV Script Workshop - Michael Rupert, dramaturg – 2002

RECRUITMENT

College of the Mainland

- Theatre Recruiting Coordinator – 2015 to Present
- Single-handedly responsible for growth from one theatre major to 50+ active theatre majors in 8 years.
- Certified TETA U.I.L. One-Act Play Critic Judge / Clinician – 2015 to Present
- Workshops/Presentations for theatre students at dozens of schools each Year
- Texas Education Theatre Association TheatreFest – 2016 to Present

Elgin Community College

- Theatre Program Recruiting Master Classes / Trips – Fall 2013 / Spring 2014
 - *St. Charles East HS: British RP/Cockney Dialects*
 - *Larkin High School: Basic Concepts of Unarmed Stage Combat / Swashbuckling Demo*
 - *Hampshire High School: Acting Audition Techniques*

Lon Morris College

- Fine Arts Division Recruiting Coordinator – 2009, 2010
- Responsible for tripling the number of theatre majors within two years
- Certified TETA U.I.L. One-Act Play Critic Judge / Clinician – 2009, 2010
- Workshops/Presentations for theatre students at 50 different East Texas High Schools each Year
- Chapel Hill High School U.I.L. One-Act Play Clinic – 2009, 2010
- North Texas Drama Auditions – 2008, 2009
- Palestine U.I.L. One-Act Play Clinic – 2010
- Texas Thespian Festival – 2008, 2009
- Texas Education Theatre Association TheatreFest – 2009, 2010
- Whitehouse U.I.L. Clinic – 2008
- LMC Fine Arts Camp Coordinator – 2008, 2009
- Van High School Way-Off Broadway Festival – 2008, 2009

University of Wisconsin – Stevens Point

- Wisconsin High School Theatre Festival 2007
- UWSP Viewpoints 2006 - 2007
- KCACTF Region III Festival 2006 - 2007

Western Illinois University

- Prospective Student Liason - *WIU Dept. of Theatre*
- KCACTF Region III Festival 2004
- Career Prep 2003 - 2004 – *Spoon River College*

SERVICE / COMMITTEES

- College of the Mainland – Curriculum Committee – 2023 to Present
- College of the Mainland – Library Committee – 2023 to Present
- Texas University Interscholastic League – Special Advisor on Stage Combat Techniques 2021
- Texas Higher Education Coordinating Board / Drama Field of Study Committee - 2018 to 2020
- Texas Higher Education Coordinating Board / Drama Curriculum Committee - 2018 to 2020
- COM Student Services Fee Committee – 2018 to Present
- COM Scholarship Committee - 2017 to Present
- COM Instructional Assessment Committee - 2017 to Present
- COM Employee Recognition Dinner Committee - 2016 to Present
- College of the Mainland Faculty Senate member – 2016 to 2018; 2020 to 2022
- College of the Mainland Honors Committee – 2016 to Present
- College of the Mainland Student Success Council – 2015 to Present
- COM 50th Anniversary Celebration Committee – 2015 to 2016
- COM 2016 Leadership Retreat
- Society of American Fight Directors
 - SAFD web manager – 2015 to Present
 - SAFD NSCW National Coordinator – 2010 to 2015
 - Governing Body National Secretary – 2011 to 2013
 - National Regional Representative Coordinator – 2008 to 2010
- LMC Theatre & Dance – Dance Faculty Search Committee Chair – 2010
- LMC Theatre - Theatre Generalist Search Committee Chair – 2010
- LMC Library Committee – 2009, 2010
- LMC Sea Scout Camp / Summer Stock Theatre – Grant Research Team
- LMC Theatre Scenic Designer / Technical Director Search Committee Chair – 2009
- LMC Theatre Scenic Designer / Technical Director Search Committee member – 2008
- KCACTF Region III Production Respondent – 2005 to 2008
- UWSP University Awards Sub-Committee 2007
- UWSP COFAC Dean’s Performing Arts Series Committee - 2006
- UWSP Dept. of Theatre & Dance – Promotional Magazine Committee – 2006
- UWSP Teaching Partners Program - 2006 & 2007
- UWSP Dept. of Theatre & Dance – Media / Graphics / Promotions Coordinator – 2005 to Present
- Founder/Producer - *B.Y.O.P. (Bring Your Own Play) - WIU Annual Ten-Minute Playwriting Festival*
 - 2004 to Present
- Consultant, Fine Arts Activities - *Lincoln Elementary, Macomb*
- Chair, Judges Panel – *MSHSAA*
 - Readers Theatre State Finals / One-Act State Semi-Finals – 1999-2002
- Marketing/Promotions Consultant - *Old Missouri Theatre Performing Arts Center Initiative* - 2001
- Vice Chair, College of Fine Arts Staff Council - University of Missouri-Columbia - 2000 – 2001
- Marketing/Promotions Consultant - T.R.Y.P.S. (Theatre Reaching Young People and Schools) – 2000
- Head, Fine Arts Committee
 - Partners In Education: Toastmaster, Inc. / Midway Heights Elementary 1995-1996
- United Way of America
 - Campaign Chairman – 1996 / Loaned Executive Program – 1995

PROFESSIONAL / ORGANIZATIONAL ASSOCIATIONS

- National Alliance of Acting Teachers
- Society of American Fight Directors
- Stage Directors and Choreographers Society
- Michael Chekhov Association
- Association of Theatre Movement Educators
- Intimacy Directors International
- Voice and Speech Trainers Association
- American Federation of Teachers
- Texas Theatre Adjudicators and Officials
- Dramatists Guild of America
- Kennedy Center American College Theatre Festival
- Texas University Interscholastic League
- Texas Education Theatre Association
- Full Instructor – Revenge Arts

HONORS / AWARDS

- 2024 KCACTF Region VI – National Alliance Acting Teacher of Excellence
- 2024 – *Hooy-Hahs & Foofaraws: The Compleat Button Man's Picket Fence Party Planner* published by Next Stage Press
- 2023 Texas Education Theatre Assoc. Higher Education – Collegiate Theatre Program - EXEMPLARY Award of Distinction
- 2022 – *A Divine Kerfuffle* published by Next Stage Press
- 2022 – *COM Wasn't Built In A Day* published by Next Stage Press
- 2022 Texas Educational Theatre Assoc. - Higher Education Educator of the Year
- 2021 KCACTF Region VI 2022 Festival – Invited Production – *A Divine Kerfuffle*
- 2021 KCACTF Meritorious Achievement in Fight Direction – *A Divine Kerfuffle*
- 2021 KCACTF Meritorious Achievement in Directing – *A Divine Kerfuffle*
- 2021 – *Stud Ducks And Horny Toads* published by Next Stage Press
- 2020 College of the Mainland – Teacher of the Year (*finalist*)
- 2020 KCACTF Meritorious Achievement in Ensemble Work – *Rosencrantz and Guildenstern Are Dead*
- 2019 Houston Press Theatre Awards – Outstanding Fight Choreography (*Three Musketeers @ Alley Theatre*)
- 2019 KCACTF Meritorious Achievement in Ensemble Work – *Peter and the Starcatcher*
- 2019 KCACTF Meritorious Achievement in Directing – *You're A Good Man, Charlie Brown*
- 2018 KCACTF Meritorious Achievement in Directing – *Noises Off*
- 2018 KCACTF Meritorious Achievement in Directing – *Lucky Stiff*
- 2017 KCACTF Meritorious Achievement in Directing – *Eurydice*
- 2017 KCACTF Meritorious Achievement in Acting – *Eurydice (as The Father)*
- 2017 KCACTF Meritorious Achievement in Directing – *Moon Over Buffalo*
- 2016 KCACTF Meritorious Achievement in Playwriting – *C.O.M. Wasn't Built In A Day*
- 2016 College of the Mainland - Teacher of the Year
- November 2014 – West CAPA Teacher of the Month
- Society of American Fight Directors – Fight Director / Certified Teacher
- 2013 Teacher of the Week/Month – WHS
- 2012 U.I.L. One-Act Play Top 12
- 2011 Tommy Tune Awards Nominee - Best Director (*Crazy For You*)

HONORS / AWARDS –representative (Continued):

- 2011 Tommy Tune Awards Nominee – Best Scenic Design (*Crazy For You*)
- 2011 Frank Young Award for Theatre Excellence
- Lon Morris College – President’s Award for Outstanding Faculty – 2010
- Lon Morris College – I.T. Shotwell Outstanding Faculty of the Year – 2009
- LMC Faculty Development Award – 2009
- Invited to begin Michael Chekhov Technique Teacher Certification – 2009
- SAFD National Regional Representative Coordinator – 2008 to present
- Dueling Arts International recognized Theatrical Combatant
 - Unarmed, Quarterstaff & Rapier/Dagger
- UWSP-UPDC Grant recipient – 2006
- KCACTF Region III Irene Ryan Nominee – 2006
- KCACTF NST Fellowship for Outstanding Individual Achievement in Playwriting - 2005
- WIU Dept. of Theatre UT Lifetime Achievement Award - 2005
- WIU / UT Granny Award – Best Fight Choreography – “*Zastrozzi*”
- Kennedy Center ACTF National Student Playwriting Finalist - 2005
- Kennedy Center ACTF Mark Twain Playwriting Award Finalist – 2005
- KCACTF Region III Irene Ryan Nominee – 2005
- KCACTF Region III One-Act Playwriting Award Winner (2nd Place) – 2005
- KCACTF Region III Costume Design Competition – 2005
- KCACTF Region III One-Act Playwriting Award Winner (1st Place) - 2004
- KCACTF Region III Irene Ryan Semi-Finalist - 2004
- WIU Dept. of Theatre Talent Grant Award - 2004
- WIU Dept. of Theatre Talent Grant Award - 2003
- Kennedy Center’s New Visions/New Voices Children’s Playwriting Award winner 2002
- O-Scholars Award 2002
- Rhynsburger Award for Outstanding Fight Choreography
- 1995 CMAA Award-winning Songwriter

SKILLS and INTERESTS

- Commercial Graphic Design / Desktop publishing / Computer Graphics / Video Editing / Web Design
- Computer Design Programs: *Photoshop, Illustrator, Dreamweaver, Publisher, Quark Xpress*
- Red Cross Certified - First Aid/CPR/AED
- Music – accomplished vocalist, professional songwriter/composer, guitar
- Extensive Voice-Over Work Experience (Radio, Television, Multimedia)
- Motion Capture / CGI Acting Experience
- Puppetry / Mask Design
- Over 15 years experience in the Advertising/Marketing/Public Relations field.
- Art (pencils, pastels, watercolor); Sculpture (steel, clay); Welding (artistic/industrial); Carpentry
- Weightlifting / Bodybuilding / Martial Arts – Black Belt in Tae Chuang Do
- Juggling

REFERENCES – H. Russ Brown

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