

# **Benjamin Curns**

## Curriculum Vitae

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## **EDUCATION & TRAINING**

### **MFA University of North Carolina, Chapel Hill**, Chapel Hill, NC 2017

- Recipient of David A. Hammond Medal for Excellence in Dramatic Art
- Professional Actor Training Program employing world class instructors and guest artists such as Faye Simpson, Scott Miller, Jed Diamond, and Zachary Michael Fine. Graduate work includes company membership in PlayMakers Repertory Company, an on-campus Equity LORT D theatre producing new plays, Classics, and musicals under the artistic direction of Joe Haj and presently under Vivienne Benesch.

#### Core Training

- Ray Dooley: Classical Acting: Shakespeare & Restoration
- Julia Gibson: Acting: Meisner Technique, Contemporary Classics
- Craig Turner: Movement: Mask Work, Tai Chi, Juggling, Animal Study
- John Patrick: Voice & Speech: Miller Voice Method, Michael Chekov Technique, On-Camera Acting
- Maria Enriquez: Movement: Suzuki & Viewpoints
- Tracy Bersley: Movement: Devised Pieces, Period Styles
- Zachary Michael Fine: Clown

#### Master Classes

- Jack Doulin: “Cry of the Heart” Audition Workshop
- Blake Segal: Musical Theatre Acting and Audition Technique
- Erica Arvold: Acting and Auditioning for Camera
- Faye Simpson: “The Lucid Body” Workshop
- Scott Miller: Miller Voice Technique
- Tommy Noonan: Impulsive Movement Workshop
- Jed Diamond: Alexander Technique Workshop

### **BA State University of New York at Cortland**, Cortland, NY 12/24/1999

- Double major in History & Secondary Social Studies with Theatre Minor
- Successfully completed teacher training and student teaching practicum
- Member & Chapter President of Alpha Psi Omega, the National Dramatics Honor Society and on-campus Production Company. Under my leadership, the organization grew its budget to where it was possible to produce two plays per season as well as introducing the production of children’s plays in an effort to better serve the off campus community.
- James Palmer: Classical Acting
- Paul LeDoux: Contemporary Acting Styles
- Tom Hischak: Directing, Theatre History

### **Society of American Fight Directors**, various instructors & locations 6/05-Present

- Examining the physicality and psychology of effective representations of violence for the stage. Currently a certified Advanced Actor/Combatant in:

- Sword & Shield (Jeff A.R. Jones, 2017)
- Quarterstaff (Jeff A.R. Jones, 2017)
- Unarmed (Richard Raether: (2016), Aaron Aronson: (2015), JP Scheidler: (2012)
- Single Sword (Jason Tate: 2018, Colleen Kelly: 2007, 2010), JP Scheidler: (2013)
- Knife (Jason Tate: 2018) Michael Johnson: 2005, Colleen Kelly: 2008, 2011, JP Scheidler: 2013
- Rapier/Dagger (Dale Girard: 2016, Denise Hurd: 2005)
- Broadsword (David Brimmer: 2016).

**Assembly of Martial Arts Academy**, West Haven, CT 4/19-Present

- Martial arts training that combines the traditional stand up stances, kicks, blocks, and strikes of karate, Tae Kwon Do, Boxing and Muay Tai along with the ground techniques of Jiu-Jitsu, Judo, and Aikido. Blue Belt. Adam Rylski, Owner and Head Instructor.

**American Freestyle Karate** Staunton, VA 6/12-6/15

- Self-Defense, open hand & weapons katas, Fighting Combinations, Grab techniques, sparring, participation in local tournaments. Black Belt. James Bowersox, Owner and Head Instructor

**American Academy of Dramatic Arts**, New York, NY Summer 1998

- Certificate received for completion of six-week actor-training program.
- Kent Paul: Meisner Technique Acting
- Liz Shipman: Movement
- Paige Clements: Voice & Speech
- Dramatic Singing: John Bayliss

## **TEACHING EXPERIENCE**

**2021**

**Southern Connecticut State University**, New Haven, CT

In addition to my course load, other responsibilities at SCSU have included:

- participation in department wide meetings to address department response to racism
- Title IX training
- Season planning
- Coordination with representatives from the Kennedy Center American College Theatre Festival and coaching students invited to compete.
- Coaching student actors for auditions both at the university and beyond
- Subbing for ill or otherwise absent team members
- Directing both Mainstage and Lab productions and communicating with design teams that includes both students and professionals.
- Attending Faculty meetings
- Coaching Student dramaturgs
- Keeping student population abreast of professional opportunities.
- **[THR 398] STAGE COMBAT:** Designed curriculum and taught a “Special Topics” class in Stage Combat. Areas of instruction included historical basis of practical, martial uses of weapons, principles of good partnering (eye contact, cueing, maintaining distance, etc), safe targets, etc. Special concentration on use of single sword: attacks and parries on all lines, disarms, pris de fer, footwork, and more. Evaluation based on performance of scene combining principles of acting and stage combat.

- **[THR 220] ACTING I:** Uta Hagen based study of scenes and monologues. Areas of concentration included “The 9 Questions”, incorporating given circumstances into scene work, analysis of Goals, Obstacles, Tactics, Expectations, character histories, etc. In response to the COVID-19 global pandemic, audition techniques for camera were added to class.

## 2020

### **Southern Connecticut State University, New Haven, CT**

- **[THR 391]** Instructor/Director for Radio Production of Henrik Ibsen’s *An Enemy of the People*. Production introduced actors to voice acting skills for use in a radio-drama while observing all University Covid-19 protocols. The production was “held” for the 2020 KCACTF.
- **[THR 499]: Independent Study of Acting II:** Small class with heavy emphasis on self-generated work: monologues, scenes, and movement pieces crafted with goal of incorporating a greater sense of self into performances. Actors also engaged in contemporary scene study, classical text analysis & performance, and a section examining the preparation and submission of online audition videos and related materials.
- **[THR 391]** Instructor/Director for Performance-Based Credit hours. In the spring of 2020, I directed a production of Lolita Chakrabarti’s play, *Red Velvet*. Actors gained valuable opportunities for practical application of actor training which included the study of various dialects (British RP, Jamaican, French, German), acting in period costume, use of dramaturgy and theatre history, study of Shakespearean verse, and tackling difficult topics of race, commercialism, sexism, and ethnocentrism.
- **[THR 100]: Understanding Theatre.** Entry level Theatre class examining the physical space, the various roles and hierarchy within a professional or academic theatre model. Students also read and watched plays in various eras/genres: African American Theatre, The Early Modern Period, Political Theatre, and Ancient Greek Drama. Students composed reviews, engaged in debate/discussion of plays, their themes, and how theatre has evolved. Students often read sections from plays aloud and then engaged in class discussions that not only reflected on the narrative’s events and characters, but also how different choices made by actors, directors, designers, etc can change the overall experience of the play. When useful, sometimes scenes were staged by students in the room with other classmates offering direction for intention and movement. The class was frequently called on to reflect in writing on how themes, lessons, or characters from the plays resonate in the modern world. Students were required to attend two different live performances on campus and offer written reflections on both theatrical and production elements. Extra credit was offered for attending live theatre off-campus. Grades, attendance, and other feedback delivered through the on campus Blackboard program.

### **Shakespeare Academy @ Stratford, Stratford, CT**

- Co-Designed and Co-Taught a Master Class in Shakespeare’s Verse & Text for an Online Format. Students studied verse structure and verse irregularities such as trochees, enjambments, and ceasuras for clues into character creation. Each section of the class was designed to introduce a topic then showcase a student actor’s work as an example of that concept.

### **Elm Shakespeare Company, New Haven, CT**

- Co-designed and co-taught a four week course in Shakespeare’s Verse & Text for Elm’s “Teen Intensive” program. Course was designed to introduce new topics in group classes twice a week, then each student received two individual coaching sessions per week on two different speeches.

## 2019

### **Southern Connecticut State University**

- **[THR 121]** Instructor for Foundations of Acting, a required class for all Theatre majors regardless of concentration. Created a syllabus that included a variety of Theatre games with a focus on ensemble building and reacting impulsively. Other areas of study included elementary unarmed stage combat, self-generated monologues with the aim of infusing a strong sense of self into performance, formal monologue work with contemporary plays, mock audition workshops, and contemporary scene work. Focus was Stanislavsky based as students identified goals, obstacles, tactics, expectations, and given circumstances and incorporated these factors into performances. Students also required to attend live performances and compose written reactions to them. Extra credit was offered for attending live theatre off-campus. Grades, attendance, and other feedback delivered through the on campus Blackboard program.
- **[THR.100]** (See above)

#### **Mary Baldwin University, Staunton, VA Winter Term 2019**

- McDermott Visiting Scholar/Teaching Artist working with MFA Acting Candidates in the Mary Baldwin Shakespeare & Performance Program. More details forthcoming.
- Designed and led a workshop for 1<sup>st</sup> year graduate students in the preparation and performance of monologues by Shakespeare and other early modern playwrights. Areas of concentration included incorporating a deeper sense of one's self into the performance through drawing on real-life experiences of the actors as well as using textual clues such as scansion, rhetoric, and punctuation as guidelines to clarity of intention and passionate delivery.
- Visited 1<sup>st</sup> MFA candidate class to assist in the examining of Shakespeare's verse and rhetoric for the purpose of creating character. Students were asked to scan the meter of a short selection of Shakespeare's *Hamlet* and also identify rhetorical devices being used in the same selection. Having completed these tasks, students were then asked to reflect on what the verse and rhetoric revealed about their characters and how their discoveries could be used in performance.
- Producer and coach for 2<sup>nd</sup> year MFA productions of Shakespeare's *All's Well That Ends Well* and Dekker's *The Roaring Girl*. Responsibilities included weekly meetings with production directors to advise on issues ranging from effective staging and use of space, clarity of textual edits, communication with actors and staff, warm-ups, and narrative cohesion. On some occasions, I worked individually with the actors themselves to more clearly flesh out character, incorporate textual clues, and specify character physicality.
- Assistant Director/Acting Coach for Shakespeare & Fletcher's *The Two Noble Kinsmen*, a 3<sup>rd</sup> year MFA production directed by Linda Bissesti. Responsibilities included assisting with fight choreography, coaching actors on text work and intention, staging for a thrust space, preparing a sound design and sound cue master list, instructing actors in regards to music and Foley sound effects.
- Visited 3<sup>rd</sup> MFA Careers Class to offer advice on "The Business of Acting" where issues included the creation of websites, communicating with agents & casting directors, where to look for work, what to expect in bigger markets, etc

#### **2018**

##### **Southern Connecticut State University, New Haven, CT**

- **THR 121** (see above)
- **THR 100** (see above)

##### **The Shakespeare Forum New York City, NY**

- **Co-Instructor: Verse & Text** Co-leader of class where early career professional actors study the construction of Shakespeare's language. Areas of study include different forms of meter, rhetorical devices, First Folio technique, and how these can serve as textual clues to performance of early modern drama. Assignments include scanning verse pieces, paraphrasing text to modern language, identifying poetic devices, memorization, and performance/recitation.

- **Co-Instructor: ‘Act One, Scene One’.** Co-leader of introductory level class where early or mid-career actors engage in monologue and scene work with the plays of Shakespeare and his contemporaries. Areas of instruction included the incorporation of self into the creation of character, audition technique, cross-gender technique, and development of ensemble.

### 2014-2017

#### **University of North Carolina, Chapel Hill.** Chapel Hill, NC

- **[DRA 135]:** Graduate Instructor for Acting for Non-Majors. Subjects explored include Stage Combat, Scene Analysis, introduction to Shakespeare and study of heightened language. Students are evaluated based on class performances, written assignments (i.e. reviewing professional theatre productions, character history analysis, etc), vocabulary quizzes, and oral presentations.

In my second semester teaching the class, I created and implemented a production model whereby the class is reimagined as a production ensemble creating an edited version of Shakespeare’s *Macbeth*. This model engages students not only in scene work, but in production elements such as sound, deck crew, and stage combat so that a greater understanding of the theatrical process is achieved.

The final exam every semester is an oral presentation wherein students explore and discuss how topics covered in class, rehearsal, and performance can be useful in their chosen majors or career paths.

- **[DRA 116]** Teaching Assistant for two sections of introductory theatre arts lecture classes. Proctoring exams, advising and grading both theatrical reviews and cooperative group projects centered on theatrical production. Grades and feedback entered through the online Sakai program.

## GUEST TEACHING ARTIST

### 2020:

#### **The Shakespeare Academy @ Stratford,** Stratford, CT

- The Academy is a rigorous 6-week training program for University students to bolster their training and be exposed to new approaches to classical theatre.
- Co-wrote and taught a Master Class in analysis of Shakespeare’s Verse & Text. This was modified from the 2019 model to be able to teach online. Areas covered included breaking down verse, identifying and using rhetorical devices, breaking text into beats, making use of transitions, and more.
- Directed an on-line reading of our planned production of *As You Like it*. Tailored the “production” for an online platform, composed original music, participated in casting, etc

#### **Elm Shakespeare Company,** New Haven, CT

- Created and co-directed the Halloween themed production *The Taste of Fears: Stories of Suspense & Terror by William Shakespeare* for the Elm Teen Troupe. Rehearsals were conducted online before assembling in an outdoor venue for a promenade production. Actors played multiple parts and spoke original narrative text to connect the scenes.
- Co-Created and Co-taught a Teen Troupe Master Class in Verse & Text for Online platform. Each student was assigned two speeches and class periods were divided between individual coaching and more general study of verse, rhetoric, stage history, and making active choices.
- Created and edited multiple performance scripts for Children’s Shakespeare Camp: *Shakespeare’s Dreams, Shakespeare’s Magic, Shakespeare’s Clowns, and Pericles*.

## 2019:

### **The Shakespeare Academy @ Stratford, Stratford, CT 6/2019-8/2019**

- Head instructor for classes in Stage Combat: Quarterstaff, Knife, and Unarmed. Students learn attacks on all lines, defenses, avoidances, breath control, and how to weave storytelling into choreography.
- Co-Teacher of class in Verse & Text where students examine meter, rhetoric, and First Folio technique for unlocking more nuanced performance.
- Director for full production of Shakespeare's *Coriolanus*.

## 2018

### **Elm Shakespeare Company, New Haven, CT**

- As an actor in the Equity Company, I served as a Teen Mentor to teen actors in the cast as well as leading the preshow band which heavily featured Teen members of the cast.

### **Philadelphia Shakespeare Company, Philadelphia, PA**

- While playing the title role in *Macbeth*, I regularly participated in talk backs with students from the elementary to secondary level answering questions about the Shakespeare, the production, life as an actor, and more.

## 2017

### **Lincoln Center Theatre, New York, New York**

- Served as assistant to resident Teaching Artists for Lincoln Center's "Shakespeare Camp" program where NYC based students were participants in a program exploring Shakespeare's *Julius Caesar*. Responsibilities included preparing the room with instruction materials, escorting students through Lincoln Center, assisting with fight choreography demonstrations, and coaching small groups on performance tasks.

### **Old Dominion University, Norfolk, VA**

- Visited Acting III class to engage in workshop/discussion regarding "The Business of Acting".

### **Longwood University, Farmville, VA**

- Served as Fight Choreographer and Stage Combat Instructor as a guest of resident professor, Bruce Speas. I worked with students on principles of Stage Combat, the history of medieval combat, and how to safely execute fight sequences for the University production of Shakespeare's *Macbeth*.

### **Guilford Technical Community College, High Point, NC**

- Served as Fight Choreographer and Stage Combat Instructor as a guest of Program Coordinator, Joshua Waterstone. Students and members of the local community collaborated on a "promenade" style production of Shakespeare's *Romeo & Juliet* and I taught novice actors principles of stage combat and how to translate these principles into the creation of character and development of story.

## 2016

### **Brave Spirits Theatre Company, Alexandria, VA**

- I was invited by the company Artistic Director to lead company members in a workshop I designed aimed at exploring audience contact during performance of early-modern plays:

concepts were introduced, demonstrated, and then participants were given time to incorporate these ideas into their own performances.

**James Madison University, Harrisonburg, VA**

- Visited English classes concentrating on Shakespeare to give performance perspective and how performance influences the writing and how writing can influence performance choices. These visits have alternated between a general overview of Shakespeare and more play-specific lecture demos such as discussions on my youth production of *The Winter's Tale* or my professional production of *Dr. Faustus*.

**Fishersville Governor's School Fishersville, VA Fall 2009-2014**

- Led 2-6 week workshops in which high school students were coached on the understanding and performance of monologues and scenes from Shakespeare. I designed lessons on poetic meter, projection, rhetorical devices, working with a partner, elementary acting skills.

**Actors' Shakespeare Company Will in Neighborhood Schools (WINS!) Jersey City, NJ**

- Leading workshops and lecture/demonstrations with two other actors to help students analyze *Romeo & Juliet's* language, issues of violence, Renaissance costuming and staging

## **CONSULTANCIES**

### **2019**

**Loomis Chaffee Academy, Windsor, CT**

- Hired on to consult director and fight director for Academy production of Shakespeare's *Macbeth*. I was able to teach safe and dramatically effective stage combat practices to students of various skill levels, advise the production fight director on sequences in regards to logic, difficulty, how to rehearse, and more.

### **2017**

**State of Shakespeare Podcast**

- Participated in an episode of the Shakespeare related podcast "State of Shakespeare" to discuss Renaissance Staging practices and an upcoming production of *Macbeth*.

**Honest Pint Theatre Company, Raleigh, NC**

- Served as Dialect Coach for semi-professional production of Conor McPherson's *The Night Alive*. Actors are instructed how to identify and emulate key features of the Dublin oral posture, reproduce musicality and cadence of the dialect, and the shifts of signature sounds from General American to the Irish Dialect.

### **2015**

**Mary Baldwin College, Staunton, VA**

- Served as consultant for thesis exploring acting with live animals on the early modern and contemporary stage. Having performed in two full productions of Shakespeare's *The Two Gentlemen of Verona*, I was interviewed about the successes or failures in the use of a live dog in performance and how the experiences differed between the two productions. I also submitted my own personal production journal from when I played Launce to be used as a source. My experiences were then compared and contrasted with other productions from both the contemporary and early-modern eras.

### **2012**

**Mary Baldwin College, Staunton, VA**

- Served as advisor for graduate directed inquiry which culminated in a production of Beaumont and Fletcher's *The Maid's Tragedy*; conducted regular meetings to discuss progress and

challenges and provided fight choreography for the production. My program credit was “production advisor” and “fight director”. Special attention was given to pacing and the political nature of gender roles in the production.

- Served on discussion panel regarding graduate production of *The Insatiate Countess* by John Marston. Offered critiques and constructive criticism in tandem with department heads and thesis advisors on issues including theatricality, casting, anti-Semitism, and preparing audiences for lesser known material. I attended the production and shared my notes with the cast, production team, and their faculty.

## **2009**

### **Mary Baldwin College, Staunton, VA**

- Served as reader for Graduate thesis role/presentation on Shakespeare’s *Titus Andronicus*. Duties included reading the actor’s personal production journal and offering advice on which entries provided good fodder for further exploration as well as identifying which entries were less useful. I also asked questions, probed for further specificity, and suggested re-writes at the student’s defense.

## **PANEL ATTENDANCE/PRESENTATION**

## **2021**

### **Shakespeare Theatre Association, (Online)**

Attended online symposium of Shakespeare Theatre Companies around the world on behalf of Elm Shakespeare Company. Topics of discussion focused primarily on creating greater diversity, equity, and inclusion within the classical theatre community as well as how live theatre can pivot and thrive in the times of Covid-19.

## **2018**

### **Grand Valley State University Shakespeare Festival of Performance & Pedagogy, Grand Valley, MI**

Presented an original article *The Psychology & Psychopathy of Richard III* which dissected the relationships between Shakespeare’s Richard and his parents Richard of York and Cecily the Duchess of York and how the examples they set lead directly to his villainy, misogyny, and violent tendencies.

## **2013**

### **American Shakespeare Center Blackfriars Conference, Staunton, VA**

Presented original article *Richard: Portrait of a Serial Killer* which discussed the common traits between Shakespeare’s drawing of Richard III and the modern American serial killer.

## **2012**

### **Globe Theatre, London, UK**

A colleague and I were invited to speak to several staff members at The Globe, many of whom worked in the Education Department, about our experience performing in the recreated Blackfriars Playhouse in Staunton, VA. Since The Globe was on the eve of opening their own indoor playing space, we shared stories of past productions: the successes and failures, what we have found to be useful in our indoor space, opinions about which plays seem to work best in such spaces, and how contact with the visible audience and the observing of other Elizabethan and Jacobean staging conditions is essential in such spaces.

### **Marlowe Society of America, Blackfriars Playhouse, Staunton, VA**

Attendee for screening of Grandfather Film’s *The Jew of Malta*, and participant in post screening discussion.



## 2011

### **American Shakespeare Center Blackfriars Conference, Staunton, VA**

Participated in a “Hamlet Symposium”, a gathering of several actors whom had all played Hamlet to discuss similarities and differences in approach, understanding, actions, and results.

## 2007

### **American Shakespeare Center Blackfriars Conference, Staunton, VA**

Presented original article *‘Tis Pity We Open in Ten Days* which explored actor-generated fight choreography in a professional production of John Ford’s *‘Tis Pity She’s a Whore*.

## **ADDITIONAL TEACHING EXPERIENCE**

### **Free To Be Under Three** New York, NY 2/05-2/08

- Lead teacher for acclaimed “Mommy & Me” program. Areas covered include language building, socialization, live music, storytelling, and art & science projects.
- Assisted other lead teachers: preparing teaching materials and other supplies, set up and breakdown of various projects, etc

### **Rock-a-Baby** New York, NY 4/08-6/09

- Associate Teacher/Musician for “Mommy & Me” program. Live performance of standard children’s songs, modern pop music, stories, operating puppets with character voices.
- Featured character on the debut album *It’s a Musical World*. (see “Publications”)

### **Partners With Parents Tutoring** New York, NY 9/08-6/09

- Served as one on one tutor for middle school student. Test prep, organization, reading comprehension, communication with parents regarding progress.
- Created and used practice tests and various memorization drills.

### **Sylvan Learning Center** New York, NY 6/04-6/09

- Personal Tutor for students aged 6-18 in reading, remedial math, beginning reading, and personalized programs for non-traditional and at-risk students including Regents exam prep
- Updated daily lesson plans and activities based on student progress for the entire UWS branch. Reported to education director regarding students’ successes and difficulties

### **Windsor High School** (Windsor, NY) 1/99-6/99

- Long Term Substitute for two 11<sup>th</sup> grade classes & two 9<sup>th</sup> grade Social Studies classes. Regents exam preparation, daily lesson plans and student activities, research papers, group projects, giving exams, working in tandem with other dept. teachers on more “hands-on” projects. Special attention was given to non-Western cultural contributions and advances.

### **Maine-Endwell High School** (Endwell, NY) (9/99-12/99)

- Student Teacher for two 11<sup>th</sup> grade and two 9<sup>th</sup> grade Social Studies classes. Working with cooperating teacher on lesson plans & lectures, group activities, Regents preparation, etc

## **PUBLICATIONS/RECORDINGS**

- Peer Reviewed Chapter: *Let Hell Make Crook’d My Mind: Madness & Kingship in Richard III*. Routledge 2021

- Refereed Article: *Instant Prince of Cats*, The Fight Master Fall/Winter 2014 pp.27-29
- Refereed Article: *Determined To Prove a Villain*, The Playhouse Insider Fall 2014
- Voice Recording: *Shakespeare Teaching Guide (Hamlet)*, K12 Inc Summer 2009
- Music Recording: *It's A Musical World*, Rock-a Baby Debut CD Spring 2009
- Refereed Article: *'Tis Pity We Open in Ten Days*, The Fight Master Fall/Winter 2007 pp.25-27

## **THEATRE COMPANY EXPERIENCE OVERVIEW**

I have recently worked in a variety of roles at three professional Shakespeare theatre companies. These three companies will also appear throughout this document within the various sections, but I have also created these overviews to highlight the depth and longevity of my connection to these institutions.

### **1. American Shakespeare Center, 13 Seasons.**

(2001-2017) Staunton, VA

**Jim Warren, Artistic Director;**

**Ralph Alan Cohen, Director of Mission**

My tenure at ASC was a varied one that afforded me the opportunity to perform in several capacities.

These different responsibilities are detailed throughout this document but a sampling of duties included:

- Working with an approach to theatre that values inclusivity.
- Performing with an aesthetic related to Renaissance staging conditions both on national tours and at the Blackfriars Playhouse, the world's only recreation of Shakespeare's indoor theatre.
- **Acting**

#### **Actors Renaissance Season (ARS, 8 Seasons, 40 Productions)**

The ARS is a twelve-week period where a cast of actors attempt to recreate Renaissance rehearsal conditions. Five early modern plays were mounted with severely limited rehearsal time and without the use of a traditional director or costumer. For these seasons, I also regularly wrote and performed comedic "pre-show" speeches, cut and edited scripts, assisted dramaturgs, and coached fellow actors in addition to performing. I contend that the ARS is widely responsible for ASC's successful navigation of the 2008 financial crisis through low cost productions, intensified public fundraising, and quality of productions. Highlights include the title roles in *Richard III*, *Julius Caesar*, *Henry VIII*, *Macbeth*, and *Hamlet Q1*.

#### **AEA Resident Troupe (5 seasons, 35 Productions)**

ASC's Resident Troupe performs a repertory of five titles per season in the Blackfriars Playhouse, the World's only recreation of Shakespeare's indoor theatre. In addition to performing, I took on extra responsibilities such as fight captain, principal musician, and fight director. Highlights include Mercutio (*Romeo & Juliet*), Iago (*Othello*), Caliban (*The Tempest*), and Petruchio (*The Taming of the Shrew*).

### **Touring Company (2 seasons, 6 productions)**

The touring arm of ASC travels all over the United States and occasionally abroad playing to theatres, universities, and community centers. In addition to performing, I also composed and led workshops, participated in load in/load out, drove company vehicles, and maintained touring set pieces and instruments. Highlights include Falstaff (*1 Henry IV*) and Dromio of Ephesus (*The Comedy of Errors*).

- **Directing:** directed several nationally touring productions for the professional, non-AEA troupe. I participated in casting, scheduling, attended weekly production meetings, and wrote pieces for inclusion in season playbills.
- **Fight Directing:** As a SAFD Certified Advanced Actor Combatant, I staged violence for both the non-AEA tours and the AEA Resident Company in many styles: rapier/dagger, broadsword, comedic/slapstick, unarmed, and more.
- **Tour Managing:** In this non-performing role, I communicated with venues to secure spaces, dressing areas, supervised load in/load out, led educational workshops, assigned drivers and room assignments, and prepared weekly performance/expense/travel reports for management. This also included being de-facto Assistant Director for all productions. I regularly attended all performances and gave notes when needed. This role absolutely improved my work as a director for the tour and equipped me to effectively mentor future road managers.
- **Workshop Leader:** I frequently led workshops both on tour and during residency at the Blackfriars Playhouse. Topics included stage combat, Shakespeare & Leadership (for Federal Executive Institute, corporate clients, etc.), directing Shakespeare, Shakespeare's Language, and more.
- **Musician:** The ASC aesthetic includes the cast playing live music before each performance and during the intervals. As a principal musician with the company, I regularly played instruments, chose material, wrote chord charts, led music rehearsals, and composed music for productions when necessary.
- **Marketing Department:** Occasionally I was responsible for selling advertisement space in ASC season playbills. I kept records of travel, clients visited, monies accrued, and communicated closely with the Managing Director and Director of Marketing.
- **Youth Programs:** I was a frequent director of youth productions or ASC's Young Company Theatre Camp and also taught workshops in combat, verse & text, and music. In addition, I served as a workshop leader for visiting collegiate groups studying theater and/or acting (Shakespeare @ Winedale, Schenectady Community College, and more)

### **2. Elm Shakespeare Company, 4 Seasons.**

(2018-Present) New Haven, CT

Rebecca Goodheart, Producing Artistic Director

Details about my work with ESC are given in more detail elsewhere in this document, but a sampling of my responsibilities includes:

- **Acting:** Company member in summer AEA “Shakespeare in the Park” productions.
- **Musician:** Band leader for Pre-show entertainments during the summer season. Responsibilities include playing multiple instruments, writing chord charts, coaching youth members, coordinating rehearsal scheduling with production directors and stage managers.
- **Youth Programs:** I am currently the Resident Teaching Artist at ESC, and have served as a production director, fight director, text coach, script editor, music composer, and playwright for a variety of youth programs.
- **Board Salons and Sponsor Events:** I have led several workshops for community partners, donor institutions, and the Board of Directors on topics such as Text analysis, Directing Shakespeare, Shakespeare’s Heroic Speeches, and more.

### 3. Shakespeare Academy @ Stratford, 2 Seasons.

(2019-2020) Stratford, CT

Sara Holdren, Artistic Director

The Academy is a rigorous training program for young actors that features a wide curriculum of study as well as a two show repertory season where participants act in both productions. I partnered with the company Artistic Director to assist in casting and hiring production staff. I regularly attended weekly production meetings, worked with guest designers, and assisted in scheduling for both resident and guest artists. Specific duties included:

- **Director:** I designed and directed 2019’s *Coriolanus*, a production featuring women in traditionally male roles. In 2020, I led a Zoom reading of *As You Like It*, which featured original music composed by both myself and the cast.
- **Workshop Designer/Teacher:** I taught stage combat workshops in knife, quarterstaff, and unarmed as well as a class in Verse & Text along with the Artistic Director. The Verse & Text class had a virtual and an in-person version.

## DIRECTING EXPERIENCE

### 2021

*Richard III* Shakespeare Hoosier Shakes

*As You Like It* Shakespeare Elm Shakespeare Company Teen Troupe

### 2020

*The Taste of Fears* Shakespeare, et al Elm Shakespeare Company Teen Troupe

*An Enemy of the People\** Ibsen/Marx Southern Connecticut State University

\*Production selected to be “held” for KCACTF 2021 Virtual Festival

*As You Like It* Shakespeare Shakespeare Academy @ Stratford

*Red Velvet* Lolita Chakrabarti Southern Connecticut State University

**2019**

*Complete Works...Abridged* Long, Singer, Winfield Southern Connecticut State University

\*Production selected to be held for KCACTF 2020 Festival

\*Nominated for Outstanding Ensemble KCACTF,

\*Lead Actor Matt Lopes Irene Ryan Acting Finalist

*Coriolanus* Shakespeare Shakespeare Academy@Stratford

**2017**

*Macbeth* (National Tour) William Shakespeare American Shakespeare Center

**2016**

*King Lear* (Staged Reading) William Shakespeare PlayMakers Rep

*Romeo & Juliet* (National Tour) William Shakespeare American Shakespeare Center

**2015**

*Julius Caesar* (National Tour) William Shakespeare American Shakespeare Center

*Cymbeline* William Shakespeare ASC Theatre Camp

**2014**

*Much Ado About Nothing* William Shakespeare American Shakespeare Center

*The Tempest* William Shakespeare ASC Theatre Camp

*Antony & Cleopatra* William Shakespeare Stuart Hall High School

**2011**

*'Diggers* Michael Burdick ASC Blackfriars Conference

*The Boy* Daniel Kennedy Philadelphia Fringe Festival

**2009**

*The Winter's Tale* William Shakespeare ASC Theatre Camp

*Shakespeare's Dreams* Compiled from Shakespeare ASC Theatre Camp

*Romeo & Juliet* William Shakespeare ASC Day Camp

*Shakespeare on Ice* Paul Menzer ASC Blackfriars Conference

**2006**

*Macbeth* William Shakespeare Excellent Motion Shakespeare Company

*Henry IV part 2* William Shakespeare ASC Theatre Camp

**2003**

*All's Well That Ends Well* William Shakespeare ASC Theatre Camp

**2002**

*Othello* William Shakespeare ASC Theatre Camp

*Macbeth* William Shakespeare Black T-Shirt Theatre Co/JCC Rochester, NY

**2001**

*The Unemployed Killers* Benjamin Curns Theatre-Studio Inc., New York, NY

*Anticipation* Benjamin Curns Theatre-Studio Inc. New York, NY

*The Killer's Killer* Benjamin Curns Theatre-Studio Inc. New York, NY

**2000***Arsenic & Old Lace*

Joseph Kesselring

Wohlfahrt Haus Dinner Theatre

**ASSISTANT DIRECTING EXPERIENCE****2019***The Two Noble Kinsmen*

Shakespeare &amp; Fletcher

Mary Baldwin MFA/Linda Bisessti

**2004***Importance of Being Earnest*

Oscar Wilde

ASC/Nick Hutchison

**2002***Macbeth*

William Shakespeare

ASC/David Doersch

*Mary Wives of Windsor*

William Shakespeare

ASC/Fred Nelson

*Loves' Labour's Lost*

William Shakespeare

ASC/Nick Hutchison

**ACTING EXPERIENCE****2020***Where Murder Lies*

Ken (Lead)

Investigation Discovery/Andrea DiBrito

Dexcom G6 Commercial

Demo Guy

*The Parchman Hour* (remount)

Bill Svanoe/Forsythe

Virginia Stage/Mike Wiley

*The Institute*

Buck

Headless Films/Hamza Zaman

*Dead Reckoning*

Police Officer

Investigation Discovery/Andrea DiBrito

**2019***The Comedy of Errors*

Dromio of Syracuse

Elm Shakespeare Company/Rebecca Goodheart

*DC Colorado* (Staged Reading)

Lucindro Tusk

HERE Arts Center/Daniel Hasse

*Batman: Master of Fear #3*

Commissioner Gordon

Red Fist Productions/Matt Kohler

*Queen of the Mold*

Davis

Carbonated Films/Lizzy Bryce

*The Play That Goes Wrong*

Jonathan/Charles

St. Louis Rep/Melissa Rain Anderson

**2018***Love's Labour's Lost*

Holofernes/Musician

Elm Shakespeare Company/Rebecca Goodheart

*How I Learned to Drive*

Driving Instructor

Southern Connecticut State/Kaia Monroe

*Grave Mysteries*

Bob Brando

Investigation Discovery/Jeremiah Kipp

*In Pursuit w/John Walsh*

Cop

Investigation Discovery/Emily Berry

*Batman: Master of Fear #2*

Commissioner Gordon

Red Fist Productions/Matt Kohler

*Macbeth*

Macbeth

Philadelphia Shakespeare Theatre/Carmen Khan

*Quantico*

Ben Hardington

ABC/Kenneth Fink

**2017***The Parchman Hour*

Bill Svanoe/Forsythe

Virginia Stage Company/Mike Wiley

*Batman: Master of Fear #1*

Commissioner Gordon

Red Fist Productions/Matt Kohler

*Intimate Apparel*\*

Mr. Marks

PlayMakers Rep/Raelle Myrick-Hodges

\*Broadway World Regional Nomination for Best Featured Actor

## **2016**

<i>Disgraced</i> (Staged Reading)	Issac	Geva Theatre Center/Shishir Kurrup
<i>The Crucible</i>	Thomas Putnam	PlayMakers Rep/Desdemona Chiang
<i>Sweeney Todd</i>	Bird Seller/Ensemble	PlayMakers Rep/Jen Wineman
*starring Annie Golden ( <i>Orange is the New Black</i> )		
<i>Three Sisters</i>	Andrei Sergeyich Prozorov	PlayMakers Rep/Vivienne Benesch
<i>Chrysilia</i> (Staged Reading)	Calias	UNC PATP/Emma Gutt
<i>Mr. Messiah</i>	Ted Feely	UNC Process Series/Dana Coen
<i>The Pavilion</i>	Peter Mollberg	UNC PATP/Dana Marks

## **2015**

<i>Peter &amp; The Star Catcher</i>	Mrs. Bumbrake/Teacher	PlayMakers Rep/Brendon Fox
*Starring Mitch Jarvis ( <i>Rock of Ages, Gettin' the Band Back Together</i> )		
<i>Disgraced</i>	Issac	PlayMakers Rep/Shishir Kurrup
<i>Enemy of the People</i>	Hovstad	PlayMakers Rep/Tom Quaintance
<i>Trouble in Mind</i>	Al Manners (u/s)	PlayMakers Rep/Jade King Carrol
<i>The Kritik</i>	Stanislavsky	UNC PATP/Brenda Withers

## **2014**

<i>Into the Woods</i>	Steward/Baker u/s	PlayMakers Rep/Joseph Haj
<i>A Midsummer Night's Dream</i>	Flute/Oberon u/s	PlayMakers Rep/Shana Cooper
<i>Berenice</i>	Aegeus	Dromio Productions & UNL/Dennis Henry

## **2013**

<i>Romeo &amp; Juliet</i>	Nurse/Montague/Chorus	American Shakespeare Center/Jim Warren
<i>Return to the Forbidden Planet</i>	Bosun Arras	American Shakespeare Center/Jim Warren
<i>Troilus &amp; Cressida</i>	Achilles	American Shakespeare Center/Jim Warren
<i>She Stoops to Conquer</i>	Mr. Hardcastle	American Shakespeare Center/Jim Warren
<i>All's Well That Ends Well</i> *	Parolles	American Shakespeare Center/Ralph Cohen
*Falstaff Award Nomination for Best Supporting Actor		
<i>Julius Caesar</i>	Julius Caesar	American Shakespeare Center/Ensemble
<i>The Country Wife</i>	Harry Horner	American Shakespeare Center/Ensemble
<i>Henry VIII</i>	Henry VIII	American Shakespeare Center/Ensemble
<i>The Custom of the Country</i>	Rutilio	American Shakespeare Center/Ensemble
<i>The Two Noble Kinsmen</i>	Hymen/Varius/Jailer's Brother	American Shakespeare Center/Ensemble

## **2012**

<i>King John</i> *	Bastard	American Shakespeare Center/Jim Warren
*Winner: Best Actor, Shaltz Shakespeare Reviews		
<i>The Two Gentlemen of Verona</i>	Launce	American Shakespeare Center/Ralph Cohen
<i>Cymbeline</i>	Iachimo	American Shakespeare Center/Jim Warren
<i>The Lion in Winter</i>	Richard	American Shakespeare Center/Jim Warren
<i>The Merchant of Venice</i>	Gratiano	American Shakespeare Center/Jim Warren
<i>Much Ado About Nothing</i>	Benedick	American Shakespeare Center/Ensemble
<i>Richard III</i>	Richard III	American Shakespeare Center/Ensemble
<i>Philaster</i>	Claremont	American Shakespeare Center/Ensemble
<i>A Mad World My Masters</i>	Ensign Hoboy	American Shakespeare Center/Ensemble
<i>Dido, Queen of Carthage</i>	Jupiter	American Shakespeare Center/Ensemble
<i>The Jew of Malta</i>	Machiavelli	Grandfather Films/Douglas Morse

## **2011**

<i>Tamburlaine the Great</i>	Mycetes/Basso/Governor	American Shakespeare Center/Jim Warren
<i>Henry V</i>	Pistol/Grandpre	American Shakespeare Center/Ralph Cohen
<i>Hamlet</i>	Polonius/Gravedigger	American Shakespeare Center/Jim Warren
<i>Importance of Being Earnest</i>	Algernon Moncrief	American Shakespeare Center/Jim Warren
<i>The Tempest</i>	Caliban	American Shakespeare Center/Jim Warren
<i>A Trick to Catch the Old One</i>	Walkadine Horde	American Shakespeare Center/Ensemble
<i>Henry VI part 3</i>	Richard Gloucester	American Shakespeare Center/Ensemble
<i>Look About You</i>	Gloucester	American Shakespeare Center/Ensemble
<i>The Malcontent</i>	Malevole	American Shakespeare Center/Ensemble
<i>The Comedy of Errors</i>	Egeon	American Shakespeare Center/Ensemble

### **2010**

<i>Macbeth II: The Seed of Banquo</i>	Malcolm	Cherry Lane Theatre (NYC)/Noah Lukeman
<i>Othello</i>	Iago	American Shakespeare Center/Jim Warren
<i>The Taming of the Shrew</i>	Petruchio	American Shakespeare Center/Jim Warren
<i>Wild Oats</i>	Farmer Gammon	American Shakespeare Center/Jim Warren
<i>Henry IV part 2`</i>	Pistol/Archbishop of York	American Shakespeare Center/Ralph Cohen
<i>Fair Maid of the West</i>	Forset	American Shakespeare Center/Jim Warren
<i>Twelfth Night</i>	Sir Toby Belch	American Shakespeare Center/Ensemble
<i>Doctor Faustus</i>	Mephistopheles	American Shakespeare Center/Ensemble
<i>Henry VI part 2</i>	Gloucester/Richard	American Shakespeare Center/Ensemble
<i>The Alchemist</i>	Face	American Shakespeare Center/Ensemble
<i>The Roman Actor</i>	Parthenius	American Shakespeare Center/Ensemble

### **2009**

<i>A Midsummer Night's Dream</i>	Puck/Starveling	American Shakespeare Center/Ensemble
<i>The Revenger's Tragedy</i>	Vindice	American Shakespeare Center/Ensemble
<i>Henry VI part 1</i>	Gloucester	American Shakespeare Center/Ensemble
<i>The Changeling</i>	DeFlores	American Shakespeare Center/Ensemble
<i>Blind Beggar of Alexandria</i>	Ptolemy/Bebritius	American Shakespeare Center/Ensemble
<i>Shakespeare on Ice</i>	Shaxper	Blackfriars Conference/World Premiere

### **2008**

<i>Henry V (staged reading)</i>	Pistol	American Globe Theatre (NYC)/John Basil
<i>Henry IV part 2 (reading)</i>	Falstaff	American Globe Theatre/Vince Masterpaul
<i>Henry IV parts 1&amp;2</i>	Falstaff	ShakespeareNYC @ Theatre Row/Beverly Bullock
<i>The Frogs</i>	Son	Theatre-Studio Inc./Joann Sacco-Jeter
<i>Macbeth</i>	Macbeth	American Shakespeare Center/Ensemble
<i>Volpone</i>	Mosca	American Shakespeare Center/Ensemble
<i>Cymbeline</i>	Cloten	American Shakespeare Center/Ensemble
<i>The Jew of Malta</i>	Machiavelli/Pilia-Borza	American Shakespeare Center/Ensemble
<i>The Witch</i>	Gaspero	American Shakespeare Center/Ensemble

### **2007**

<i>Antony &amp; Cleopatra</i>	Enobarbus	American Shakespeare Center/Jim Warren
<i>Love's Labour's Lost</i>	Costard	American Shakespeare Center/Jaq Bessel
<i>Romeo &amp; Juliet</i>	Mercutio/Gregory	American Shakespeare Center/Jim Warren
<i>The Winter's Tale</i>	Autolycus/Lord 2	American Shakespeare Center/Kate Powers
<i>Hamlet Q1</i>	Hamlet	American Shakespeare Center/Rene Thornton Jr
<i>The Duchess of Malfi</i>	Cardinal	American Shakespeare Center/Ensemble
<i>Pericles</i>	Antiochus	American Shakespeare Center/Ensemble



<i>The Brats of Clarence</i>	The Nancy/Cleave-Gag	American Shakespeare Center/Ensemble
<i>The Devil is an Ass</i>	Everill/Trains	American Shakespeare Center/Ensemble

**2006**

<i>The Taming of the Shrew</i>	Sly/Vincentio	ShakespeareNYC @ Theatre Row/Beverly Bullock
<i>Twelfth Night</i>	Sir Toby Belch	Actors Shakespeare Company/Ron Sanborn
<i>'Tis Pity She's a Whore</i>	Vasquez	American Shakespeare Center/Ensemble
<i>Romeo &amp; Juliet</i>	Mercutio/Montague	American Shakespeare Center/Ensemble
<i>Eastward Ho!</i>	Captain Seagull	American Shakespeare Center/Ensemble
<i>The Brats of Clarence</i>	The Nancy (World Premiere)	American Shakespeare Center/Ensemble
<i>The Summoning of Everyman</i>	Prologue	Grandfather Films/Douglas Morse

**2005**

<i>Twelfth Night</i>	Feste	Loft Theatre @ Dowling College/Stephen Wisker
<i>Cymbeline</i> (staged reading)	Cloten	Actors Shakespeare Company/Mike Hajek
<i>Peter Pan's Complexion</i>	Charlie	Theatre-Studio Inc/Syngé Maher
<i>'Diggers</i>	#1	Producer's Club (NYC)/Michael Burdick
<i>The Merchant of Venice</i>	Launcelot Gobbo	Producer's Club (NYC)/Tim Martin
<i>A Midsummer Night's Dream</i>	Bottom	American Globe Theatre (NYC)/John Basil

**2004**

<i>Richard III</i>	Clarence/Lord Mayor	Clemente Soto Velez (NYC)/Adam Drayer
<i>All the Little People</i>	The Composer (Wagner)	Fall Collection Festival (NYC)/Devin Burnam
<i>'Diggers</i>	#1	Strawberry Festival (NYC)/Mike Providence
<i>To the Orangerie</i>	Nazi	NYC Playwrights/Syngé Maher
<i>Measure for Measure</i>	Pompey	Blunt Theatre Company/Jamie Taylor

**2003**

<i>Henry IV part 1</i>	Falstaff	American Shakespeare Center/Joyce Peiffer
<i>Two Gentlemen of Verona</i>	Speed	American Shakespeare Center/Fred Nelson
<i>A Christmas Carol</i>	The Narrator	American Shakespeare Center/Dennis Henry
<i>Shakespeare for Kids III</i>	Shakespeare/Macbeth	Hampstead Stage Company/Syngé Maher
<i>Alice in Wonderland</i>	Red Queen/Mad Hatter	Hampstead Stage Company/Joy Blythe

**2002**

<i>Wake Up &amp; Smell the Coffee</i>	Solo Performance	Live Arts/Amanda McRaven
<i>Henry V</i>	Pistol/French King	Shenandoah Shakespeare/Betsy Tucker
<i>Saint Joan</i>	Dunois	Shenandoah Shakespeare/John Manness
<i>The Comedy of Errors</i>	Dromio of Ephesus	Shenandoah Shakespeare/Jeff Cleavenger

**2001**

<i>A New Hope</i>	The Stranger	New Millennium Actors Network/Dennis Gleason
<i>The Unemployed Killers</i>	Ensemble	Theatre-Studio Inc/Ensemble
<i>The Killer's Killer</i>	Man	Theatre Studio Inc/Ensemble

**2000**

<i>Home for the Holidays</i>	Various	Wohlfahrt Haus Dinner Theatre/Michael Stanek
<i>Joseph...Dreamcoat</i>	Pharaoh/Naphtali	Wohlfahrt Haus Dinner Theatre/Michael Stanek
<i>Romeo &amp; Juliet</i>	Mercutio/Prince	Wohlfahrt Haus Dinner Theatre/James Lyle
<i>Lend Me A Tenor</i>	Harry Saunders	Wohlfahrt Haus Dinner Theatre/Jeffrey Tangeman

*Funny Thing...Forum*  
*Grease!*

Pseudolus  
Kinickie

Wohlfahrt Haus Dinner Theatre/Kerby Thompson  
Wohlfahrt Haus Dinner Theatre/Christina Tate

## **1999**

*The Mikado*  
*Man of La Mancha*

Chorus  
Inquisition/Muleteer

Cortland Repertory Theatre/John Carmichael  
Cortland Repertory Theatre/Kathy EB Ellis

## **FIGHT DIRECTING**

### **PROFESSIONAL PRODUCTIONS:**

<i>Twelfth Night</i>	Two River Theatre	Sara Holdren, dir.
<i>Richard III</i>	Hoosier Shakes	Dennis Henry, dir.
<i>King Lear</i>	The Shakespeare Forum	Sybille Bruun, dir.
<i>Coriolanus</i>	The Shakespeare Academy @ Stratford	Benjamin Curns, Dir
<i>Romeo &amp; Juliet</i> (Education Tour)	The Shakespeare Forum	Jim Warren, dir.
<i>The Parchman Hour</i>	Virginia Stage Company	Mike Wiley, dir.
<i>Macbeth</i> (National Tour)	American Shakespeare Center	Benjamin Curns, dir.
<i>My Fair Lady</i>	PlayMakers Repertory Company	Tyne Rafaeli, dir.
<i>The Crucible</i>	PlayMakers Repertory Company	Desdemona Chiang, dir.
<i>Cyrano de Bergerac</i>	American Shakespeare Center	Jim Warren, dir.
<i>Macbeth</i>	American Shakespeare Center	Jim Warren, Dir.
<i>Disgraced</i>	PlayMakers Repertory Company	Shishir Kurup, dir.
<i>Peter &amp; The Star Catcher</i>	PlayMakers Repertory Company	Brendon Fox, dir.
<i>Romeo &amp; Juliet</i>	American Shakespeare Center	Jim Warren, Dir
<i>Julius Caesar</i>	American Shakespeare Center	Benjamin Curns, dir.
<i>2 Henry IV</i>	American Shakespeare Center	Ralph Cohen, dir.
<i>Macbeth</i>	Excellent Motion Shakespeare Company	Dennis Henry, Dir
<i>Macbeth</i>	Roust Theatre Company (NYC)	James Phillip Gates, dir.
<i>Henry IV</i>	Live Arts	Sara Holdren, dir.
<i>Superior Donuts</i> (w/ Jeremy West)	Live Arts	Chris Baumer, dir.
<i>Romeo &amp; Juliet</i> (National Tour)	American Shakespeare Center	Benjamin Curns, dir.
<i>Cymbeline</i>	American Shakespeare Center	Jim Warren, dir.
<i>Othello</i> (National Tour)	American Shakespeare Center	Jim Warren, dir.
<i>1 Henry IV</i> (National Tour)	American Shakespeare Center	Jim Warren, dir.
<i>Hamlet</i> (National Tour)	American Shakespeare Center	Jim Warren, dir.
<i>The Comedy of Errors</i>	American Shakespeare Center	Ralph Cohen, dir.

### **ACADEMIC & YOUTH PRODUCTIONS:**

<i>The Wars of the Roses</i>	Elm Shakespeare Company Teen Troupe	Sarah Bowles, dir.
<i>Merchant of Venice</i>	Elm Shakespeare Company Teen Troupe	Sarah Bowles, dir.
<i>Cymbeline</i>	Elm Shakespeare Company Teen Troupe	Sarah Bowles, dir.
<i>Romeo &amp; Juliet</i>	Guilford Technical Community College	Meredith Stephens, dir.
<i>Macbeth</i>	Longwood University	Bruce Speas, dir.
<i>As You Like It</i>	UNC Chapel Hill	Hope Alexander, dir.
<i>Romeo &amp; Juliet</i>	Stonewall Jackson High	Kate Quinlan, dir.
<i>Margaret: A Tyger's Heart</i>	Mary Baldwin University	Kelly Elliot, dir.
<i>King John</i>	Mary Baldwin University	Jemma Levy, dir.
<i>Romeo &amp; Juliet</i>	St. Anne's-Belfield Academy	Doreen Fischer, dir.
<i>A Midsummer Night's Dream</i>	Greenbrier Valley Youth Company	Laurie Riffe, dir
<i>Romeo &amp; Juliet</i>	Greenbrier Valley Youth Company	Laurie Riffe, dir

<i>Macbeth</i>	ASC Theatre Camp	Matt Sincell, dir.
<i>Titus Andronicus</i>	ASC Theatre Camp	Sybille Bruun, dir.
<i>Cymbeline</i>	ASC Theatre Camp	Benjamin Curns, dir.
<i>2 Henry IV</i>	ASC Theatre Camp	Benjamin Curns, dir.

## MUSICIAN

### 2018-2019

#### **Elm Shakespeare Company, New Haven, CT**

- Band leader for 8-piece pre-show band that warmed up audiences before full productions. Played guitar, bass, drums and mandolin for early 20th century jazz covers.

#### Original Compositions:

“Spring & Winter”	Love’s Labour’s Lost	Elm Shakespeare Company
“Black Spirits”	Macbeth (Taste of Fears)	Elm Shakespeare Company
“Come Away”	Macbeth (Taste of Fears)	Elm Shakespeare Company

### 2014-2017

#### **University of North Carolina, Chapel Hill, NC, Kenan Theatre Company 2015**

“Woman Through it All”	Orange Light (original composition)	Kenan Theatre Company
“Mid-Show Song”	The Pavilion (guitarist/vocalist)	PATP Studio Production
Lead Guitarist	Broadway Twisted/Broadway Cares Equity Fights AIDS Benefit	PlayMakers Repertory Company Chapel Hill, NC

### 2001-2013

**American Shakespeare Center, Staunton, VA** Principal musician for resident house band on tour and of the Blackfriars Playhouse. Responsibilities included preparing musical entertainments to be played prior to the start of the performance and during the intervals. In addition to arranging the ensemble, singing, and playing guitar, drums, bass, mandolin, djembe, and tubular bells

#### Original Musical Compositions:

“Old Hair Hoar”	Romeo & Juliet	American Shakespeare Center
“Barge Drinking Song”	Antony & Cleopatra	American Shakespeare Center
“Hark, The Lark”	Cymbeline	American Shakespeare Center
“Fairy Finale”	A Midsummer Night’s Dream	American Shakespeare Center
“Black Spirits”	Macbeth	American Shakespeare Center
“Freedom Song”	The Tempest	American Shakespeare Center
“The Canakin Clink”	Othello	American Shakespeare Center
“Revenger’s Rap”	The Revenger’s Tragedy	American Shakespeare Center
“Pre Show Rap”	The Changeling	American Shakespeare Center
“Magic Music”	The Winter’s Tale	American Shakespeare Center
“Spring Song”	The Winter’s Tale	American Shakespeare Center
“Whither, whither”	The Winter’s Tale	American Shakespeare Center

### 2008-2009

**Rock-a-Baby, New York, NY** Rhythm guitarist and vocalist for infant to toddler music program. Songs alternated from standard children’s fare to pop music to original compositions. Also voiced the puppet character “Rhythm” (see Recordings/Publications)

### 2005

**Loft Theatre at Dowling University, Long Island, NY**

Original Compositions:

“Come Away Death”	Twelfth Night	Loft Theatre @ Dowling College
“O Mistress Mine”	Twelfth Night	Loft Theatre @ Dowling College
“The Wind & The Rain”	Twelfth Night	Loft Theatre @ Dowling College

## **GRANTS & AWARDS**

- David A. Hammond Medal for Excellence in Dramatic Art-UNC Chapel Hill
- Broadway World Regional Award Nomination for Best Featured Actor in a play for PlayMakers Rep’s *Intimate Apparel*
- University of North Carolina Chapel Hill grants for extra-university study of stage combat June 2016, September 2016
- Best Scene: 2016 SAFD National Stage Combat Workshop (NSCW)
- David L. Boushey Founder’s Award for Excellence in Unarmed Combat 2016 (NSCW)
- Intern’s Award for Dynamic Acting Choices 2016 (NSCW)
- Best Actor Award: 2012 Shaltz Shakespeare Reviews ([www.shaltzshakespeare.com](http://www.shaltzshakespeare.com))
- Best Supporting Actor Nomination: 2013 Falstaff Awards ([www.playshakespeare.com](http://www.playshakespeare.com))
- Winner of #1 “Shakespeareance” for ASC’s *Richard III* ([www.shakespeareances.com](http://www.shakespeareances.com))

## **PROFESSIONAL ASSOCIATION AFFILIATIONS**

- Actors Equity Association
- Society of American Fight Directors
- About Artists Talent Agency
- Alpha Psi Omega; The National Dramatics Honor Society

## **PROFESSIONAL REFERENCES**

**Mike Skinner**, Professor of Theatre and Chair of Department, Southern Connecticut State University  
[skinnerm2@southernct.edu](mailto:skinnerm2@southernct.edu)  
(203) 392-6106

**Dr. Ralph Alan Cohen**, Co-Founder and Director of Mission, American Shakespeare Center/Co-Founder & Professor Emeritus Mary Baldwin University Shakespeare & Performance MFA Program  
[ralphalancohen@gmail.com](mailto:ralphalancohen@gmail.com)  
(540) 885-5588

**Dr. Paul Menzer**, Professor & Director, Mary Baldwin University MFA Shakespeare & Performance Program  
[paulmenzer@marybaldwin.edu](mailto:paulmenzer@marybaldwin.edu)  
540-887-7058

**Jim Warren**, Artistic Director, American Shakespeare Center (retired)

[Jimwarren.director@gmail.com](mailto:Jimwarren.director@gmail.com)

(540) 849-0465

**Linda Bisesti**, Professor of Theatre/Head of Acting California Polytechnic University Pomona and  
Artistic Director Southern California Shakespeare Festival

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(909) 869-3987

**Sara Holdren**, Artistic Director, Shakespeare Academy @ Stratford

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**Doreen Bechtol**, Assistant Professor MBU Shakespeare & Performance MFA Program

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(540) 849-8571

**Ray Dooley**, Assistant Professor, and Head of MFA Acting UNC Chapel Hill

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