

Jesse Graham Galas - *Curriculum Vitae*

Actor, Director, Professor
www.jessegrahamgalas.com

Cell: 865.405.7561
jessegrahamgalas@gmail.com

AT-A-GLANCE: Professional Profile

- University Teaching
 - High Point University – Assistant Professor of Musical Theater – 3 years (*current*) – Creation of new Musical Theater Emphasis for the Department of Theater & Dance, including new courses (*see University Courses*)
 - Coker University: 2 years – Assistant Professor (Tenure Track), primary performance faculty teaching all levels and courses of performance studies, including Acting I-IV, Movement, and Directing; *please see further under University Courses*
 - Co-coordinator of Musical Theatre Program
 - Troy University: 2 years – Lecturer, 2 years - Adjunct, teaching multiple levels of Acting and Movement, specializing in Stanislavski, Meisner and Michael Chekhov Techniques.
- Co-Director of the Creative Arts Fellows at High Point University (2023-2025)
- Director and Assistant Director for both musicals and plays at university, professional, and community theaters.
- Additional Production Roles: Intimacy Director, Stage Combat Choreographer/ Consultant, and Dialect Coach.
- Certified Teacher, Michael Chekhov Physical Acting Technique – Great Lakes Michael Chekhov Consortium (GLMCC), 2018.
- Online/Hybrid Theatre Arts Courses developed and delivered for Coker University, Troy University, Marietta College, and Kennesaw State University.
- International Baccalaureate (IB) Examiner (2020-2024) – Theatre: Director’s Notebooks; Production Proposals
- Professional actor/singer for over 25 years in the United States, Canada, Europe and Asia.
 - Broad range of work in plays, musicals, Shakespeare, Theatre for Young Audiences, and film.
 - Locations include New York City, regional, summer stock, national and international tours.
 - Recent projects: 2020 National Tour of *An American in Paris* (Madame Baurel), Big League Productions, cancelled due to COVID 19.
 - Okoboji Summer Theatre – *Freaky Friday* “Mom”, *A Comedy of Tenors* “Maria”, *An Inspector Calls*, “Sybil Birling”, *Bright Star* “Mama Murphy”, *See How They Run* “Miss Skillon” - 2022 - 2024

- Member of: Association of Theatre Movement Educators (ATME), Great Lakes Michael Chekhov Consortium (GLMCC), Society of American Fight Directors (SAFD), Southeastern Theatre Conference (SETC), Alabama Conference of Theatre (ACT) 2016-2019, KCACTF Region IV Respondent (2019, 2024).

EDUCATION

MASTER of FINE ARTS - Acting Ohio University, 2010
 Acting: Shelley Delaney, David Haugen Voice: Laura Parrotti Movement: Rebecca VerNooy

BACHELOR of ARTS - Theatre University of Tennessee, Knoxville, 1999
 Acting: Terry Weber, Bonnie Gould Voice: Andrew Wentzel, Kay Paschal

PROFESSIONAL TRAINING

SOCIETY OF AMERICAN FIGHT DIRECTORS

Intermediate Certified Actor/Combatant (Recommended) – 2023, 2024. Unarmed, Rapier & Dagger, Two-Handed Sword (formerly Broadsword), Sword & Shield, Smallsword, Knife.
 Member of Society of American Fight Directors, experience in choreography and instruction, specializing in Unarmed.

GREAT LAKES MICHAEL CHEKHOV ASSOCIATION

Certified Teacher in the Michael Chekhov Physical Acting Technique, 2018
 Teacher Certification from the Great Lakes Michael Chekhov Consortium. A technique devised to awaken life in the body of the “neck up” actor and provide a structure through which the actor can fully express and follow an objective with their entire instrument.

THEATRE INTIMACY EDUCATORS

Application submitted to join Educator Advocates.
 Workshops: “Best Practices in Intimacy Education” – Acknowledgement and utilization of TIE’s Best Practices, including tools for developing a consent-based process, setting boundaries, desexualizing the process, choreographing intimacy, and documentation both onstage and in the classroom.

AMERICAN RED CROSS

Certified in Adult First Aid, CPR, AED - 2025

TEACHING ABILITIES

Performance Courses

- Acting (All levels)
- Stage Movement (All levels)
- Directing (I, II)
- Voice & Diction
- Musical Theatre (Solo, Duet, Group)
- Audition and Portfolio Techniques
- Stage Combat
- Intimacy Choreography
- Vocal/Dialect Coaching

- Oral Interpretation/Public Speaking

Academic Courses

- Playscript Analysis
- Dramatic Literature
- Introduction to Theatre; Theatre Appreciation
- Theatre History
- The Theatre Professional (The Business of Theatre)
- Introduction to Film/Film Criticism

UNIVERSITY COURSES

2007-2025

HIGH POINT UNIVERSITY (2022 – 2025)

***denotes new course created and approved for Dept. of Theater & Dance*

THE 1000: Foundations of Theatre - An introduction to the collaborative art of theater, concentrating on the evolution of theater from dramatic ritual to dramatic literature. Through attendance at live theatrical performances and the reading of plays, students will explore script analysis techniques directed towards production rather than strictly for their literary value.

****DIS 1000: Musical Theater for Social Change** - This course explores the myriad ways that the American Musical reflects, challenges and inspires American culture sociologically from inception to the present day. We will work together to define and identify the musical's influence on issues of social justice in American culture, specifically: gender, race/ethnicity, disability, class, and ideology.

THE 1100: Theatre Participation - Practical experience in departmental productions. Students participate as actors and/or as member of production crews during the semester.

THE 1200: Fundamentals of Acting - An introduction to Stanislavski-based actor training including studies and exercises designed to develop the student's abilities to create a character. Students will explore basic improvisation, stage movement, monologue, scene work, and script analysis as tools for characterization.

THE 1410: Playscript Analysis - Playscript Analysis is the study of dramatic texts with emphasis on critical analysis of structure, genre, theme, style, character, language, dramatic event, conflict, and point of view. Students will learn how to read, interpret, and analyze dramatic works as an essential skill for any type of production in theatre, be it acting, directing, designing, or playwriting.

ART 2099: Creative Advocacy - This course will provide students with a foundational understanding of the context of arts policy in the United States and how advocacy efforts can influence policy change. It will also equip them with practical, real-world strategies to act as arts advocates both within and beyond their local communities.

THE 2210: Voice & Dialect - The student will work toward improvement of diction, articulation, range, musicality, and will develop an ability to recognize dialects and rhythmic patterns, with a continuing goal of release and clarity in their personal performance and the spoken word.

****THE 2220: Movement** - This course centers on the development of physical awareness and expressiveness as well as building an understanding for a psychophysical approach to acting. Beginning with an analysis of personal body use, the course will proceed to study a wide variety of techniques and theories of movement training through multi-faceted exercises, designed to improve an actor's awareness of impulse and expressiveness of ideas in both their acting and communication skills in performance and in spoken word.

****THE 2470: Audition Techniques** – A practical course which helps the student investigate, select, and prepare audition material appropriate to the individual and the audition call. The course offers exercises in specialized techniques for a wide range of audition scenarios including: cattle call, cold readings, film, season, classical, musical theatre and voiceover.

****THE 2480: Stage Combat** – This course focuses on basic unarmed (hand to hand) and rapier/single sword techniques as they pertain to stage violence choreography. A strong emphasis is placed on the techniques for safely and dynamically executing violent or intimate choreography, especially as it applies to script analysis, characterization, and scene work.

****THE 2620: Acting on Pitch I** - This experiential course is designed to bridge the gap between traditional acting techniques and the unique demands of musical theater performance. This class focuses on the application of acting theory to musical theater songs, while developing the essential skills required to seamlessly integrate singing and acting, thereby creating compelling and authentic characters within the musical theater genre.

****THE 3620: Acting on Pitch II** - This intermediate course builds upon the foundational skills developed in THE 2610, focusing on more complex integration of acting and singing techniques in musical theater performance. Students will explore advanced character development and analysis, embrace challenging repertoire in contrasting styles, enhance ensemble work and scene-to-song transitions, deepen historical knowledge and style interpretation, and refine their ability to seamlessly blend acting and singing in various musical theater styles.

****ITG 4500: Shakespeare in Word and Action** - This interdisciplinary course integrates literary study of the word with performance study of the action. It will deepen your understanding of Shakespeare's literary contexts, characters, and plots while sharpening your performance and public speaking skills.

****THE 4620: Acting on Pitch III** - This advanced course represents the culmination of the Acting on Pitch series, designed to prepare senior-level musical theater students for the professional world of performing arts. Through a combination of practical assignments, theoretical study, and collaborative projects, students will develop their skills in performance, audition techniques, industry analysis, and original creative composition.

COKER UNIVERSITY (2020-2022)

156: Acting I/156Honors***- Acting I is the introduction of students to the idea of acting as an observable art form with specific criteria for critical analysis and a repeatable process, while also discovering applicable parallels to student growth in their current discipline through an experiential process.

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

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

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

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

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

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

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

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

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

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

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

456: Acting IV*** - This course seeks to introduce students to a reawakening of their imagination through the physical body employing the tenets of Michael Chekhov Movement Technique. We will use psycho-physical movements both abstract and pedestrian to focus our work in the text, culminating in a final devised piece.

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

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

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

TROY UNIVERSITY (2015-2020)

1130: Introduction to Theatre** - An introduction to theatre as a fine art and a vital part of our western culture, the course focuses on the aspects of audience, production, performance, and business aspects.

1132: Introduction to Film** - A historical and critical perspective of film production designed for the student who wishes to gain a fundamental understanding and an appreciation of film and its impacts on our culture and society.

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

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

3335: Movement I - This course centers on the development of physical awareness and expressiveness as well as building an understanding for a psychophysical approach to acting. Laban's Effort/Shape technique, Bogart's Viewpoints and Michael Chekhov Psychological Gestures are central to the course.

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

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

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

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

4493: Guided Independent Study** –Currently the student is creating a Grad School Spreadsheet, Skyping with my network of professionals who have started their own theatre companies, and are currently researching LatinX Theatre across the nation, focusing primarily on devised theatre and a Hispanic audience.

**Option for hybrid or online

KENNESAW STATE UNIVERSITY (2019)

1107: Theatre in Society (Hybrid) - This interactive course examines the role of theatre in society through the study of dramatic works and performance events within their cultural and historical contexts.

MARIETTA COLLEGE (2019)

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

OHIO UNIVERSITY (2007-2010)

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

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

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

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

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

RELATED TEACHING EXPERIENCE & WORKSHOPS

INTERNATIONAL WORKSHOPS

AMERICAN MUSICAL THEATRE

(Co-taught with Chris Swan)

Zhuhai and Xiamen, China - 2016

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

COKER UNIVERSITY ZOOM WORKSHOPS/RECRUITING

- *ABC's of Acting: Action + Behavior = Character*, 2022. Dreher HS, Professional Development Workshop for the Teachers.
- *Acting the Song*, 2020 – Dutch Fork High School, Irmo, SC (Zoom), Davidson Fine Arts Magnate HS, Augusta, GA (Zoom), Socastee HS, Myrtle Beach, SC
- *Developing Character Through Archetype*, 2020 – Booker T. Washington HS
- *Quality + Action = Character*, 2020 – SCTA South Carolina Theatre Association
- *The A, B, C's of Acting: Action + Behavior = Character*, 2020 - SC Thespians
- *Embodying the Rainbow – An Exploration of Vocal Color through Chakras*

MARIETTA COLLEGE

- *Acting as a Business* - 2011

TROY UNIVERSITY

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

PROFESSIONAL THEATRE WORKSHOPS

OCONEE YOUTH PLAYHOUSE

Instructor, 2019

- Middle School Acting
 - Introductory: Ages 9-15

CUMBERLAND COUNTY PLAYHOUSE

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

- **Triple Threat Education Program**

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

THEATRE CONFERENCES – RESPONDENT

KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL REGION IV

Barbeque – Georgia College, Valeka Holt, Director (2019)

The Revolutionists – Catawba College, Winter Hamilton, Director (2024)

THEATRE CONFERENCES - PRESENTER

SETC – SOUTHEASTERN THEATRE CONFERENCE

- **Exploring Corridors: Imagination and Movement in Character**
Spring, 2024
- **What is Haunting You? – Confronting your Character’s Ghosts**
Spring, 2023
- **Acting the Song – Think Movement, Not Choreography**
Spring, 2023
- **ABC’s of Acting: Action + Behavior = Character**
Spring, 2022
- **Shaking up the Bard with Sound and Movement**
Spring, 2022 (Co-taught with Roxanne Wellington of SMSU)
- **Active Imagination: Discovering Character through Meditative Movement**
Spring, 2020 (Online)
- **What is Haunting You?: Confronting Your Character’s Ghost**
Spring, 2019
- **Vocal Gesture: It’s Not What You Say, It’s How You Say It**
Spring, 2019 (Co-taught with Roxanne Wellington of SMSU)
- **Action + Quality = Character: What Can Your Body Tell You?**
Spring, 2018

ACT – ALABAMA CONFERENCE OF THEATRE

Walter E Trumbauer Festival

- **Action + Quality = Character: An Exploration of Archetypes in Action**
Fall, 2018

PROFESSIONAL DEVELOPMENT

Anti-Racist Theatre, 2021

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

Intimacy Directors & Coordinators, 2021

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

National Alliance of Acting Teachers, 2020

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

The Actor’s Green Room, 2018

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

KCACTF, 2017

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

SERVICE: RECRUITING/OUTREACH/COMMITTEE

RECRUITING

MARCAS (Mid-Atlantic Regional College Auditions), 2021 - 2024

MARCAS draws High School Juniors and Seniors from the Mid-Atlantic Region to audition for college recruiters representing Theatre and Dance programs from across the country. Last year, 40 recruiting colleges saw over 125 students in auditions for Acting, Musical Theatre, Design-Tech, and Dance programs and we continue to grow each year.

ENTERPRISE HIGH SCHOOL, 2018

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

COMEDY OF ERRORS, 2016

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

INTIMACY AND CONSENT TRAINING, 2018

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

SUMMER SPOTLIGHT, 2014-2018

A week-long intensive workshop at the Troy University campus for rising freshmen in high school through incoming freshmen in college. This Intensive offers 3 classes a day, personal

coaching, outside activities and culminates in both individual featured performances and ensemble work.

COMMUNITY/OUTREACH

SEACT (SOUTHEAST ALABAMA COMMUNITY THEATRE), 2018

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

ACT (ALABAMA CONFERENCE OF THEATRE), 2018

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

COMMITTEES

CREATIVE ART FELLOWS – Co-Director (2023 – present)

This fellows program is a four-year, experiential, team-based scholastic experience with like-minded students who are majoring in the creative arts (theater, dance, music, studio art, graphic design, fashion merchandising, and interior design). Working with dedicated directors of the program, students are provided personal mentoring, networking travel, and opportunities to learn about careers in the ever-changing arts world from scholars and practitioners.

UNDERGRADUATE RESEARCH AND CREATIVE WORKS (2024 - present)

The Office of Undergraduate Research and Creative Works mission is to bring together undergraduate students and faculty members for the purpose of creating unique and collaborative projects. By fostering an imaginative research experience, we hope to promote the development of new competencies, encourage critical thinking skills, inspire students to add to the global sum of human knowledge, and help students develop the skills to be competitive in the marketplace.

EXCELLENCE IN TEACHING AND LEARNING (Coker University)

This committee evaluates resources and recommend classroom purchases, conduct peer observations, facilitate faculty development workshops, and offer mini-grants for student-centered learning outside of the university.

STRATEGIC PLANNING COMMITTEE (BRIGHT IDEAS) (Coker University)

This committee is looking at four major pillars to affect change both at Coker University and the Hartsville community at large: Student Success, Community, Work Environment/Culture, and Financial Sustainability. The subsection, Bright Ideas, is specifically tasked to create a platform and model through which ideas can be presented to the right people in a timely fashion.

HUMANITIES MAJOR – Subcommittee

In an effort to increase retention, especially given the elimination of several classic Liberal Arts majors such as English, Math, Spanish, Chemistry, Communications, etc., this subcommittee was tasked to create an outline and program description for the creation of a new Humanities Major, complete with structure, content, credit hour assignment, and capstone.

RECRUITING COMMITTEE, Co-Chair

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

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

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

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

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

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

GRANTS

CULTURAL PROGRAMMING COMMITTEE (2024)

Received \$5000 for an interdisciplinary event, a guest lecture and workshop led by Broadway veteran Andrew Kober. This workshop will be attended primarily by the casts of the Department of Theater & Dance's Spring 2025 productions of *Alice by Heart* and *Much Ado About Nothing*, but is open to all High Point University Students, Faculty and Staff.

CULTURAL PROGRAMMING COMMITTEE (2023)

Received \$5000 for an interdisciplinary event, *Cultural Perspectives in the Arts: A Roundtable* creates space for a round table discussion from multicultural perspectives in the Visual Arts, Performing Arts, and Interior Design, features guest artists of color representing multiple disciplines, and culminates in specific workshops to each represented discipline.

FACULTY DEVELOPMENT GRANT

Awarded by Troy University to fund Workshop Presentation at the Southeastern Theatre Conference.

- \$750.00 – 2018
- \$750.00 – 2019

PRESIDENT'S FUND GRANT

Presidential Award to fund Recruiting Efforts for Coker University.

- \$2000.00 - 2022

CREATIVE AND SCHOLARLY WORK

CHEKHOV ON CHEKHOV

This project involved the research and production of *The Seagull* by Anton Chekhov, (translation by Paul Schmidt), and used Michael Chekhov's acting techniques of spontaneous and effortless behavior through Psychological Gesture and Archetypal Movement to reach a final product, documenting student findings through journals, interviews, and video footage, and culminating in publishing the findings in both a written format and performance for our theatre community at large.

TECHNOLOGY

- ❖ Knowledge and daily use of Microsoft Word, Excel, Outlook, Powerpoint. 55 WPM.
- ❖ Certificate of Completion in "Applying the Quality Matters Rubric to Virtual Online Classes" via Blackboard Ultra.
- ❖ Completion of Canvas Learning Management System Training for the 2017-2018 school year and daily use for academic year 2018-2020.
- ❖ Certified in Blackboard Online Teaching (TOP, 2015)
- ❖ Knowledge and daily use of Moodle for Marietta College.
- ❖ Knowledge and daily use of D2L Brightspace for Kennesaw State University.
- ❖ Knowledge and daily use of Vendini Ticketing Software for Troy University Box Office.
- ❖ Knowledge and daily use of Wrike Software for Task Management (2017-2018)

PROFESSIONAL EXPERIENCE

DIRECTING - PROFESSIONAL

2010-2025

Come Home, It's Suppertime, Jaine Treadwell, writer/producer Brundidge Historical Society
Dames at Sea, by Haimsohn/Miller, music by J.Wise (Assistant Director, Performer) Prizery Theater
Annie!, by Strous/Charnin/Meehan (Assistant Director, Performer) Prizery Theater

FIGHT DIRECTING: PROFESSIONAL

2019

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

DIRECTING: UNIVERSITY

2015-2025

High Point University

- **Alice by Heart**, Steven Sater and Jessie Nelson, with music composed by Duncan Sheik and lyrics by Steven Sater.
- **The Addams Family, a New Musical**, Andrew Lippa, Marshall Brickman, and Rick Elice
- **Lost Girl**, Kimberly Belflower

Coker University

- **Little Women**, Allen Knee, Mindi Dickstein, Jason Howland
- **Women of Lockerbie**, Deborah Brevoort
- **Songs for a New World**, Jason Robert Brown
- **All in the Timing**, David Ives

Troy University

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

INTIMACY DIRECTING: UNIVERSITY

2017-2025

Alice by Heart , Jesse Graham Galas, dir	High Point University
The Addams Family, a New Musical , Jesse Graham Galas, dir.	High Point University
Lost Girl , Jesse Graham Galas, dir.	High Point University
Cinderella , Doug Brown, dir.	High Point University
Little Women , Jesse Graham Galas, dir.	Coker University
Women of Lockerbie , Jesse Graham Galas, dir.	Coker University
Songs for a New World , Jesse Graham Galas, dir.	Coker University
The Wild Party , John Galas, dir.	University of Georgia
This is Our Youth , Taylor Montgomery, dir.	Troy University
Spring Awakening , Tommy Newman, dir.	Troy University
Mamma Mia! , Tori Lee Averett, dir.	Troy University
The Seagull , Jesse Graham Galas, dir.	Troy University
Company , Tommy Newman, dir.	Troy University
The Taming of the Shrew , Quinton Cockrell, dir.	Troy University
Our Vital Struggle , Jesse Graham Galas, dir.	Troy University
Love/Sick , Jesse Graham Galas, dir.	Troy University

FIGHT DIRECTION - UNIVERSITY

2018-2024

Much Ado About Nothing , Jay Putnam, dir.	High Point University
Cinderella , Doug Brown, dir.	High Point University
All in the Timing , David Ives	Coker University
The Seagull , Jesse Graham Galas, dir.	Troy University
Mamma Mia! , Tori Lee Averett, dir.	Troy University
Spring Awakening , Tommy Newman, dir.	Troy University
Company , Tommy Newman, dir.	Troy University
The Taming of the Shrew , Quinton Cockrell, dir.	Troy University

STAGE ACTING

1995-2024

NEW YORK THEATRE

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

*Luis Perez, Sonya Tayeh

INTERNATIONAL / NATIONAL / REGIONAL TOURS

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

**(company member – 3 years)

REGIONAL & STOCK

Freaky Friday	<i>Katherine (Mom)</i>	Okoboji Summer Theatre	Josh Walden
See How They Run	<i>Miss Skillon</i>	Okoboji Summer Theatre	Stephen Brotebeck
Bright Star	<i>Mama Murphy</i>	Okoboji Summer Theatre	Lauren Haughton
An Inspector Calls	<i>Mrs. Birling</i>	Okoboji Summer Theatre	Stephen Brotebeck
The Comedy of Tenors	<i>Maria</i>	Okoboji Summer Theatre	Stephen Brotebeck
Bye Bye Birdie	<i>Mae Peterson</i>	Pioneer Summer Theatre	John Galas
Romeo & Juliet	<i>Lady Capulet</i>	Pioneer Summer Theatre	Emily Heugatter
The Three Musketeers	<i>Porthos</i>	Birmingham Children’s Theater	Brandon Bruce
The Odyssey Experience	<i>Athena/Facilitator</i>	Trike Theatre/Walton Arts Center	Christopher Parks
The Odyssey Experience	<i>Athena</i>	McCarter Theater	Christopher Parks
Henry IV, Part I	<i>Mistress Quickly</i>	Shakespeare Theater of New Jersey	Joseph Discher
Henry IV, Part II (reading)	<i>Mistress Quickly</i>	Shakespeare Theater of New Jersey	Joseph Discher
Youth, Ink! Festival	<i>Marsha, Mom, Bee#1</i>	McCarter Theater	Adam Immerwahr, etc.
Comedy of Errors	<i>Adriana/Angelo/etc.</i>	Playhouse on Park	Will Ditterline
Inherit the Whole (reading)	<i>Lisa</i>	Victory Gardens Theater	Andy Felt
Dames at Sea	<i>Mona Kent</i>	Prizery Theater	Chris Jones
Annie	<i>Miss Hannigan</i>	Prizery Theater	Chris Jones
All Night Strut	<i>Alto/Soprano II</i>	Prizery Theater	Connor Davis
Into the Woods	<i>Stepmother (US Witch)</i>	Cumberland Co.Playhouse	Michele Colvin
Beauty and the Beast	<i>Mme. de Grande Bouche</i>	Cumberland Co.Playhouse	Jim Crabtree
The Mikado	<i>Ensemble</i>	Cumberland Co.Playhouse	Abigail Crabtree
Joseph...Dreamcoat	<i>Benjamin/Baker</i>	Cumberland Co.Playhouse	Michele Colvin
Smoke on the Mountain	<i>June Sanders</i>	Cumberland Co.Playhouse	Terry Schwab
Sanders Family Christmas	<i>June Sanders</i>	Cumberland Co.Playhouse	Rhonda Wallace
SmokeOTM: Homecoming	<i>June Oglethorpe</i>	Cumberland Co.Playhouse	Rhonda Wallace
A Homestead Album	<i>Jenny Simpson</i>	Cumberland Co.Playhouse	Jim Crabtree
Second Sons	<i>Ensemble</i>	Cumberland Co.Playhouse	Jim Crabtree
Godspell	<i>Heart Clown</i>	Cumberland Co.Playhouse	Jim Crabtree
Little Women	<i>The Hag</i>	Cumberland Co.Playhouse	Abigail Crabtree
Sharing Our Song	<i>Soloist</i>	Cumberland Co.Playhouse	Bryce McDonald
Sweeney Todd	<i>Mrs. Lovett</i>	Bijou Theatre/UTK Opera	Carroll Freeman
Hair	<i>Jesse/Tribe</i>	Darkhorse Theater	Dan McGeachy
Steel Magnolias	<i>Truvy</i>	Derby Dinner Playhouse	Jim Hesselman
Molly Malone	<i>Molly Malone</i>	Busch Gardens Entertainment	Emile Trimble
Irish Thunder	<i>Alto Soloist/Musician</i>	Busch Gardens Entertainment	Emile Trimble
Witchie-Poo & Pumpkin	<i>Witchie-Poo</i>	Busch Gardens Entertainment	Amie Hill
Greetings!	<i>Street Performer</i>	Busch Gardens Entertainment	Amie Hill
Legend of Daniel Boone	<i>Mrs. McKinstry</i>	Fort Harrod Drama Productions	Michael Friedman
Daniel Boone: Man & Legend	<i>Mrs. McKinstry</i>	Fort Harrod Drama Productions	Michael Friedman

Impromptu	<i>Winifred</i>	Fort Harrod Drama Productions	Maureen Daly
Agnes of God	<i>Mother Superior</i>	Fort Harrod Drama Productions	Cory Harrison
Peace in the Valley	<i>Zula Huey</i>	Cornwell's Dinner Theater	Dennis McKeen
Swingtime Canteen	<i>Topeka Abotelli</i>	Cornwell's Dinner Theater	Dennis McKeen
Grease!	<i>Jan</i>	Cornwell's Dinner Theater	Dennis McKeen
South Pacific	<i>Bloody Mary</i>	Cornwell's Dinner Theater	Dennis McKeen
The Laramie Project	<i>Amanda Gronich</i>	Great Plains Theater	Richard Esvang

EDUCATIONAL THEATRE

HIGH POINT UNIVERSITY

The Wolves	Soccer Mom
-------------------	------------

TROY UNIVERSITY

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

OHIO UNIVERSITY - MFA

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

UNIVERSITY OF TENNESSEE – BA

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

FILM

Medal of Victory**	<i>Jean</i>	Warehouse District Productions	Joshua Moise
Artificial I - Test	<i>Professor</i>	Troy Cinematography Society	Hope Rangel
GLMCC – Promo Video	<i>Jesse Graham</i>	GLMCC	Mark Monday
Trailerpark (Feature length)	<i>Irene</i>	MDIA 419 – OU	J. Look/P. Muhlberger

Death of the Cool	<i>Sukie</i>	MDIA – OU	John Heeg
Cohabitation	<i>Sexy Stacey</i>	CrackBang Productions	Conor Patrick Hogan
Blute	<i>Andrea</i>	MDIA – OU	John Heeg

***Available on Amazon Prime*

TELEVISION

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

SPECIAL SKILLS

Music

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

Instruments

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

Instruments learned for Performance

Grapes of Wrath

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

- Xylophone

Dialects (IPA)

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

Languages

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

Dance

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

Miscellaneous

- SAFD Recommended Certified Intermediate Actor/Combatant - 2023, 2024 (Unarmed, Rapier & Dagger, Two-Handed Sword (formerly Broadsword), Sword & Shield, Smallsword, Knife.
- Juggles (3 balls/rings)
- Crochet
- 3x Half-Marathon Finisher – Rock ‘n’ Roll Washington, DC. – 2012, 2013; Destination Races – VA Wine Country - 2017

PROFESSIONAL REFERENCES

1. **Tori Lee Averett**
Chair - Department of Theatre and Dance
Troy University
vlee@troy.edu
334-670-3979
2. **Lionel Walsh**
Associate Professor
School of Dramatic Art
University of Windsor
Windsor, ON N9B 3P4
walsha@uwindsor.ca
519/253-3000, ext. 2820
3. **Cathy Albers**
Catherine Albers
Professor Emeritus in Theater
Case Western Reserve University
AEA, SAG/AFTRA
Founding Artistic Director and Certified Teacher of the Michael Chekhov Technique,

Great Lakes Michael Chekhov Consortium
cla2@case.edu

4. **Christopher Parks**

Co-Founder/Artistic Director - Experiential Theater Company;
Previously Director of Theatre for Youth Program at the McCarter Theater Center
cparks@exptheater.org
732-306-8462

5. **Jeffrey Moss**

Freelance Director
Big League Productions: *My Fair Lady* – US/Canada National Tour; International:
China, Singapore; *Guys & Dolls* – US National Tour, *An American in Paris* – US
National Tour
JBM11RSD@aol.com
917-972-6250