

Jesse Graham Galas - *Curriculum Vitae*

Adjunct of Performance Studies
Troy University

www.jesse-graham-galas.com
jessegraham2010@gmail.com

AT-A-GLANCE: Professional Profile

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

EDUCATION

MASTER of FINE ARTS; Acting

Professional Actor Training Program, Graduate Assistantship
Ohio University, 2010

BACHELOR of ARTS; Theatre

University of Tennessee, Knoxville, 1999

CERTIFICATIONS

GREAT LAKES MICHAEL CHEKHOV ASSOCIATION

Certified Teacher in the Michael Chekhov Physical Acting Technique, 2018

SOCIETY OF AMERICAN FIGHT DIRECTORS

Certified Actor/Combatant - 6 weapons, 2001.

PROFESSIONAL TRAINING

STAGE COMBAT

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

MICHAEL CHEKHOV PHYSICAL ACTING TECHNIQUE

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

AREAS OF SPECIALIZATION

ADVANCED ACTING

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

INTRODUCTION TO ACTING

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

MOVEMENT FOR THE ACTOR

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

MUSICAL THEATRE

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

INTIMACY DIRECTION

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

VOCAL COACHING

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

STAGE COMBAT/VIOLENCE

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

DIRECTION

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

UNIVERSITY COURSES

2007-2020

KENNESAW STATE UNIVERSITY (2019)

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

MARIETTA COLLEGE (2019)

201: Introduction to Dramatic Literature (ONLINE)

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

TROY UNIVERSITY (2015-2020)

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

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

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

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

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

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

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

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

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

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

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

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

OHIO UNIVERSITY (2007-2010)

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

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

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

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

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

RELATED TEACHING EXPERIENCE & WORKSHOPS

INTERNATIONAL WORKSHOPS

AMERICAN MUSICAL THEATRE

(Co-taught with Chris Swan)

Zhuhai, China - 2016

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

AMERICAN MUSICAL THEATRE

(Co-taught with Chris Swan)

Xiamen, China - 2016

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

INTERNATIONAL BACCALAUREATE

Assistant Examiner – 2020

Online Grader of Director's Notebooks for students at SL (standard level) and HL (higher level) who choose a published play text they have not previously studied and develop ideas regarding how it could be staged for an audience.

MARIETTA COLLEGE

Acting as a Business - 2011

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

TROY UNIVERSITY

Acting on Pitch - 2016

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

Musical Theatre Duets – 2017

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

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

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

Michael Chekhov Techniques - 2016,2017,2018, 2019

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

Acting for Beginners - 2015, 2016

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

Intermediate Acting – 2017, 2019

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

Advanced Acting - 2018

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

Acting Centered - 2017

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

Audition in the Modern Age – 2015, 2019

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

PROFESSIONAL THEATRE WORKSHOPS

OCONEE YOUTH PLAYHOUSE

Instructor, 2019

- Middle School Acting
 - Introductory: Ages 9-15

CUMBERLAND COUNTY PLAYHOUSE

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

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

THEATRE CONFERENCES - PRESENTER

ACT – ALABAMA CONFERENCE OF THEATRE

Walter E Trumbauer Festival

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

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

SETC – SOUTHEASTERN THEATRE CONFERENCE

What is Haunting You?: Confronting Your Character’s Ghost - Spring, 2019

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

Vocal Gesture: It’s Not What You Say, It’s How You Say It - Spring, 2019

(Co-taught with Roxanne Wellington of SMSU)

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

Action + Quality = Character: What Can Your Body Tell You? - Spring, 2018

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

THEATRE CONFERENCES – RESPONDENT

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

Barbeque – Georgia College, Valeka Holt, Director

THEATRE CONFERENCES – ATTENDEE

SETC, 2019

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

SETC, 2018

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

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

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

The Actor’s Green Room – 2018

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

KCACTF, 2017

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

RELATED SERVICE

COMMUNITY

SEACT (SOUTHEAST ALABAMA COMMUNITY THEATRE), 2018

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

ACT (ALABAMA CONFERENCE OF THEATRE), 2018

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

ENTERPRISE HIGH SCHOOL, 2018

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

COMEDY OF ERRORS, 2016

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

TROY UNIVERSITY

INTIMACY AND CONSENT TRAINING, 2018

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

SUMMER SPOTLIGHT, 2014-2018

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

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

RECRUITING COMMITTEE, Co-Chair

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

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

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

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

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

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

GRANTS

FACULTY DEVELOPMENT GRANT

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

CREATIVE AND SCHOLARLY WORK

CHEKHOV ON CHEKHOV

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

TECHNOLOGY

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

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

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

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

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

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

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

PROFESSIONAL AFFILIATIONS

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

PROFESSIONAL EXPERIENCE

PLAY DIRECTION - PROFESSIONAL 2010-2018

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

FIGHT DIRECTION - PROFESSIONAL 2020

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

PLAY DIRECTION - UNIVERSITY 2015-2019

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

INTIMACY DIRECTION - UNIVERSITY 2017-2019

The Wild Party, John Galas, dir. University of Georgia
This is Our Youth, Taylor Montgomery, dir. Troy University
Spring Awakening, Tommy Newman, dir. Troy University
Mamma Mia!, Tori Lee Averett, dir. Troy University

<i>The Seagull</i> , Jesse Graham Galas, dir.	Troy University
<i>Company</i> , Tommy Newman, dir.	Troy University
<i>The Taming of the Shrew</i> , Quinton Cockrell, dir.	Troy University
<i>Our Vital Struggle</i> , Jesse Graham Galas, dir.	Troy University
<i>Love/Sick</i> , Jesse Graham Galas, dir.	Troy University

FIGHT DIRECTION - UNIVERSITY 2018-2019

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

DIALECT COACH 2016-2018

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

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

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

STANDARD AMERICAN – All other times

STAGE ACTING 1995-2020

NEW YORK THEATRE

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

** (company member – 3 years)

REGIONAL & STOCK

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

EDUCATIONAL THEATRE

TROY UNIVERSITY

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

OHIO UNIVERSITY - MFA

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

UNIVERSITY OF TENNESSEE – BA

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

THEATRE FOR YOUTH

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

SCREEN PERFORMANCE

1999-2018

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

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*

SPECIAL SKILLS

Dialects - IPA trained

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

Languages

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

Music

- Private Voice Lessons
 - Andrew Wentzel (1996 – 1997)
 - Kay Paschall (2004 – 2006)
- Reads Music
- Sight Reads

- Holds Harmony line extremely well
- Alto II, Belt, Soprano II vocal parts - 28 years; Vocal Range C3 – C6 (Belt to E5)
- Paid member of First Congregational Church, Knoxville, Alto Soloist (1998-1999)

Instruments

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

Instruments learned for Performance

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

Dance

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

Miscellaneous

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

PROFESSIONAL REFERENCES

1. **Tori Lee Averett** (Current)

Chair of the Department of Theatre and Dance
Troy University, vlee@troy.edu
334-670-3979

2. James Haffner

Professor of Opera/Director, Pacific Opera Theatre, Conservatory of Music
University of the Pacific, jhaffner@pacific.edu
GLMCC Teacher
209-946-2832

3. Christopher Parks

Co-Founder of the Experiential Theatre Company;
Previously Director of Theatre for Youth - McCarter Theatre Center
cparks@exptheater.org, 732-306-8462

4. Shelley Delaney

Head of Performance Studies Department – MFA / BFA in Acting
Ohio University, delaneys@ohio.edu,
740-541-1619

5. Jeffrey Moss

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