

# CURRICULUM VITAE

## *NEIL FLINT WORDEN*

32 N. Pleasant Street  
Apartment D  
Middlebury, Vermont 05753

Home Office: (802) 382-8739  
Cellphone: (845) 489-5595  
Email: neil.f.worden@gmail.com

## EDUCATION

**MFA** (Performance) May 1996  
UW School of Drama (Professional Actor Training Program) - Seattle, WA  
(Rated #3 in the country between 1992-2000 – US News & World Report)

### *esis Project:*

**Solo Performance:** *A Call From Within*

**MFA Show:** *Trojan Women: A Love Story* by Charles Mee **Director:** Tina Landau

**Advisor:** Steve Pearson, PATP Executive Director

**BFA** (Acting) **Minor Level in Biology, Anthropology and Creative Writing**, May 1989  
University of Colorado - Boulder, CO

## HONORS/SCHOLARSHIPS/POSITIONS

Visiting Assistant Professorship – Vassar College (6 Years)  
*Phi Beta Kappa*, CU 1989  
UW Graduate Teaching Fellowship  
Peg Locke Newman Scholarship in Drama, UW  
CU Technical Assistant (Carpenter, Scenic, Set Design, Costume Construction, ME – 3 years)  
Talent and Creativity Scholarship, CU (3 Semesters)  
University of Colorado Regent and Dean's Scholarship (4 Years)  
Poudre Education Association Scholarship, CU  
Ben Delatour Foundation Scholarship, CU

## TRAINING

**Acting:** Steve Pearson, Jack Clay, Joel Fink, Sean Kelly, Lee Potts, Mark Jenkins (Camera)  
**Playwriting:** Will Dunn Writer's Workshop (San Francisco), UU Writer's Workshop (Vermont)  
**Voice:** Judith Shahn (VASTA-Linklater) **Singing:** Jeff Caldwell (Baritone)  
**Movement:** Robyn Hunt (Suzuki) Tina Landau (Viewpoints) Jack Clay (Lecoq)  
**Alexander:** Cathy Madden **Dance:** Richard Jessup (Jazz, Tap) **Combat:** Dave Boushay, Greg Hoffman

## AFFILIATIONS

Actors Equity Association (AEA)  
Emergency Medical Technician (EMT), 1991  
Society of American Fight Directors – Actor Combatant Certified, 1995  
Dueling Arts International, Inc. – Fight Director Trained, 2004  
*Alpha Phi Omega*, 1985 - 1990  
Founding Organizer of *Onstage* drama club, CU 1988  
Eagle Scout, B.S.A. 1984  
Vigil Honor, B.S.A. 1986

## SPECIAL INTERESTS

Movement and Fight Choreography, Voice Training, Dance, Mountaineering and Climbing, Karate, Skiing, Baseball, Soccer, Volleyball, Table Tennis, Skeet Shooting, Archery, Wilderness Medicine and Rescue Technique, Experiential Education and Outward Bound, Computer Technology, Counseling, Singing, Playwriting and Parenting.

## SPECIAL INTERESTS IN ARTS EDUCATION

- Performing Arts Schools or positions, BA/BFA or MFA programs
- Combat and Movement Choreography (Fight Choreography, Suzuki and Viewpoints)
- Shakespeare, Molière, Greeks, High Comedy, Lecoq Clowning, conjoint application of Michael Chekhov and Stanislavski, Meisner, Hagen and Voice Training (Linklater, Dialects, IPA)
- Personal audition and actor coaching. Sent 25 Vassar undergraduate students to the top MFA Acting/Directing and JYA programs in the U.S. and abroad including Yale, NYU, ART, NTC, NTI/O'Neill, ACT, UW School of Drama, New School for Drama, Brown/Trinity, LAMDA, BADA, RADA, La Mama/Trinity, Del' Arte, Lecoq School of Clowning, Commedia dell' Arte school in Italy and Juilliard.

## TEACHING EXPERIENCE

**Acting Teacher**, Art of Acting: Comedy (Drama 306) – Vassar College – 6 Years

Curriculum creation and execution. This is a 14-week semester exploring advanced study of comic acting styles comparing Clowning, Commedia, High Comedy, and Absurdism. Emphasis is placed upon the connection between language and the corporeal instrument of physical character. The primary foundation of the class is the work of Lecoq, Tadashi Suzuki, Oscar Wilde, Noel Coward, Ionesco, and Beckett with texts from Harrop and Epstein's *Acting With Style*.

**Acting Teacher**, Art of Acting: Classics (Drama 304) – Vassar College – 6 Years

Curriculum creation and execution. This is a 14-week semester exploring advanced study of classical acting techniques comparing Shakespeare and the Greeks. Emphasis is placed upon the challenges of a language-driven acting style that establishes the acting technique in the “words themselves” rather than the subtextual life of contemporary Psychological Realism. The primary foundation of the class is the work of John Barton and Kristin Linklater with strong influence from the techniques of Neil Freeman, Michael Chekhov, Tadashi Suzuki and Viewpoints.

**Acting Teacher**, Actor's Craft (Drama 203) – Vassar College – 6 Years

Curriculum creation and execution. This is a 14-week semester exploring the initial psychophysical process in developing the acting instrument. Innocuous moments, spontaneous impulse, physical characterization, monologue and scene study including a studio production at the end of the semester, Meisner, Suzuki training and Viewpoints are all employed as exercises to aid the developing actor's craft. The primary foundation for the class is a comparison between Stanislavski's System and Michael Chekhov's Method and all work is bound by the style of Psychological Realism.

**Acting Coach/Director**, The Experimental Theater (Drama 200, 390, 391) – Vassar College - 6 Years

This is Vassar College Drama Department's theatrical season focusing on placing theory into practice through participation in the performance, design, or technical aspects of department productions. Coaching included 3 hours per week outside of each department rehearsal in one-on-one consultation and roughly 6 hours of sideline coaching during actual rehearsal periods. Coaching could cover vocal work, physical characterization, acting, movement, singing or fight choreography. Directing included four mainstage season shows over 6 years.

**Literary Theory and Criticism**, Intro to Western Drama (Drama 100) – Vassar College – 4 Years

Collaborated on curriculum development and execution. This class was a survey of European and American theater from its beginnings in Ancient Greece to the advent of performance art and multimedia exploration. The class examined the many and widely differing forms of the theatrical event over the last 2500 years as seen through the reading and analysis of 15 of the most celebrated texts of the western canon. Emphasis was placed on the form, structure and themes of the texts as well as the physical circumstances of theatrical production and their relationship to the historical, theoretical and cultural contexts of the period from which they emerged. Areas of personal expertise included acting theory, Shakespeare, Commedia del' Arte, Medieval Theater, French Neoclassical Theater, Chekhov and Poetic Realism.

**Acting Advisor/Coach**, Independent Study (Drama 290, 298, 399) – Vassar College – 6 Years

One semester. Independent Study in monologue, scene study, vocal technique, physical acting technique, mask work, musical project, graduate school audition package or fight choreography.

**Acting Teacher**, Acting 301 - University of Washington - 2 Years

Curriculum creation and execution. Classic Monologue and Scene Study.

Ten-week quarters exploring Suzuki Stomping and Shakuhachi, Text Analysis of Language, Shakespearean Monologues, Creating Roles and Composition in Space.

**Acting Teacher**, Acting 300 - University of Washington – 2 Years

Curriculum creation and execution. Contemporary Monologue and Scene Study.

Ten-week quarters exploring the integration of Voice and Body, Meisner and Character.

**Acting Teacher**, Acting 251 - University of Washington – 2 Years

Curriculum development and execution. Text Analysis and Monologues.

Ten-week quarters exploring Actions and Objectives, Object Study, Basic Voice, Imaging, Concentration, Group Improvisation, Suzuki Slow-Ten and “Truth” in acting.

**Acting Teacher,**

Acting 250 - University of Washington - 2 Years  
Curriculum development and execution. Text Analysis and Monologues.  
Ten-week quarters exploring Actions and Objectives, Object Study, Basic Voice, Imaging, Concentration, Group Improvisation, Suzuki Slow-Ten and “Truth” in acting.

**Director of Program Section** - National Camp School: B.S.A. – 9 Years

Ten day annual school training Program Directors and Commissioners in Outdoor Skills, Management, Teaching, Group Dynamics, Sociology and Program Creation, Ages 18+

**Backpacking Guide**-Northern New Mexico, Summer 1989 and 1990

Three month (10 day crews) Ranger program (Outward Bound) in which youth crews were trained in Back-country skills while trekking through the New Mexican wilderness - Ages 14+

**Program Director** - Ben Delatour Scout Ranch (10 years)-Summer 1982-1988, 1992-1993, 1996

Emergency Medicine, Pioneering, Backpacking, Indian Lore, Wilderness Survival, Orienteering, and Outdoor Education taught to ages 10-18 (1500 personal students per summer). Various jobs involved heavy teaching loads, program development, management and public relations for 70 staff.

## DIRECTING EXPERIENCE

**WINTER IN VERMONT by the MUMS Drama Club** – December 2009

Essentially this was a “found text” and music experience for middle school students at Middlebury Union Middle School. Both collaborative and solo work were explored for beginning actors in a variety show format including pieces by Robert Frost, scenes from *Who’s On First?*, *Eight: Reindeer Monologues* adapted to middle schoolers, a mini-theater piece and *In the Arms of an Angel* by Sarah Machlaclan. It functioned as the culmination of a semester on the principles of *Truth* and *Imagination* in Acting.

**WEST SIDE STORY** by Bernstein/Laurents/Sondheim – Various high school productions

This was essentially a minimalist approach to the play (in terms of Design) with emphasis on acting elements, gritty realism of the 1950s and the story of *Re’J* in a modern context. Equal emphasis was given to acting, singing and dancing with cross-gender casting for the women in traditional gang roles. This production concept is easily adaptable to any high school experience, anywhere.

**Vassar College Experimental Theater** – Mainstage Productions

**THE GLASS MENAGERIE by Tennessee Williams**– November/December 2007

A non-traditional approach to the play incorporating the original impulses of Tennessee Williams including the expressionist spirit and design elements within the structure of a memory play and Poetic Realism. Set Design included components of a tenement setting complete with multiple fire escapes, subscript and screen projections onto the back wall of the apartment and expressionist lighting elements in both practicals within the Wingfield house and the oppressive neon atmosphere outside the tenement. Acting style included elements of illusion controlled by the narrator and moments of expressionist interplay within the text.

**THE ILLUSION by Tony Kushner** – September/October 2005

Adapted by Tony Kushner from the original by Pierre Corneille, this production was a fantastical foray through the metatheatrical world of theater. Ostensibly a story about the search of a father for his lost son in the cave of an illusionist, the production was actually a testament to the mysterious power of the theater to instill adventure, love, passion, humor and tragedy in the lives of its audience and finally bring resolution and even redemption to those who seek it. Set and Light Design included a carnival-esque creation of a cave that collapsed fully at the climax of the play and a final moment where the audience was mirrored directly by the actors thereby blurring the world between reality and the play. There were three styles of acting incorporated in the piece as each illusion required a unique style: Commedia del’Arte, Romanticism, and Classical Theater.

**CRIMES OF THE HEART** *by Beth Henley* – September/October 2003

A simple, acting-centered production of the play, the work focused on the relationships of the three sisters and the various people surrounding their world. Intense acting exercises and strong commitment to the style of Contemporary Realism filled the majority of rehearsals and tech was nearly a non-existent experience in the process. Set and Light Design was workshop level with emphasis on furniture pieces and properties in an empty space.

**THE VERSAILLES IMPROMPTU** *by Molière* – February/March 2003

A workshop level of process, the acting style of the production centered on a collision between the Contemporary Realism of a modern company of actors mirroring Molière's own company and the physically mannered comedy of language-driven Molière text. A hysterical look at the typical jealousies, politics and theatrics of any acting company, the production was both an exercise in style and a metatheatrical reflection on actors from Molière's point of view. Set and Light Design were simple with a flourish of 17<sup>th</sup> century décor and furniture.

### **Vassar College Studio Directing Projects**

Studio Projects were primarily designed as acting projects in support of the Actor's Craft studio work. Students were assigned multiple roles and scenes as part of an Independent or scene study experience and a short, 1-hour version of the show was produced and directed as a final class project or Friday Afternoon Theater (FAT) performance. Design was intrinsically simple and involved furniture placement in a fundamentally empty space.

**YOU'RE A GOOD MAN, CHARLIE BROWN (Chamber Musical)**

**NO WAY TO TREAT A LADY (Chamber Musical)**

**THE LAST FIVE YEARS (Chamber Musical)**

**ANGELS IN AMERICA Part One: Millennium Approaches**

**ANGELS IN AMERICA Part Two: Perestroika**

**THE BALTIMORE WALTZ**

**HOW I LEARNED TO DRIVE**

**DARK RAPTURE**

**IN PERPETUITY THROUGHOUT THE UNIVERSE**

**BOY GETS GIRL**

**TALES OF THE LOST FORMICANS**

**LOSING FATHER'S BODY**

### **Other Directing Projects**

**A CALL FROM WITHIN**, UW Studio – Thesis Solo Project - Writer/Director/Actor 1996

Interviewed three individuals diagnosed with Manic Depression and created satire based on the work of Sigmund Freud in order to dramatize a single individual's experience in an institution.

**STREET SCENES**, UW Studio - Writer-Interviewer/Director/Actor 1995

Interviewed homeless teens on Seattle's Capitol Hill and University Avenue to create a performance piece combining their stories and Brechtian poetry of WWII.

**THE STORY**, Ben Delatour Scout Ranch - Writer/Director/Actor for Camp Program 1993  
Collected local stories and historical research and then collaborated with 10 staff members to create a historical performance for Opening Night in a week-long camp.

**TREEHOUSE THEATRE**, Philadelphia - Writer/Director – 1989 to 1991  
-Hired to develop scripts and direct actors in the creation of environmental street theater  
-Performed six shows each day and used theatre exercises to illuminate environmental issues  
-Directed *Night ight*, an overnight theatrical experience

**TRIFLES** by Susan Glaspell, University of Colorado - Director 1989 (Directing Project)

### **ACTOR COACHING – Vassar College Experimental Theater**

As the Acting Mentor, my job responsibilities included supporting the actors and directors of all shows in the season. Essentially, this consisted of personal coaching sessions equaling about 3 hours per week on average and 6 hours of sideline coaching or notes during actual rehearsal. Coaching could cover vocal work, physical characterization, acting, movement, singing or fight choreography. The seasonal shows follow:

**HAMLET SYMPHONY**

**FOOTFALLS and ROCKABYE**

**FNU LNU**

**CAN'T STAND UP FOR FALLING DOWN**

**CASSANDRA**

**OVER HERE**

**BAR(RE)S**

**SLAVS**

**THE VERSAILLES IMPROMPTU**

**SPRING AWAKENING**

**CRIMES OF THE HEART**

**BURIED CHILD**

**THE SECRETARIES**

**CABARET**

**THE INVENTION OF LOVE**

**AITHRA**

**LAS MENINAS**

**WE BOMBED IN NEW HAVEN**

**THE SEAGULL**

**AS YOU LIKE IT**

**THE ILLUSION**



**ROMEO AND JULIET**

**UNCLE VANYA**

**LIVE FEED**

**GIRLS. IN BOY'S PANTS**

**FRUIT COCKTAIL  
SUS**

**LORD PADRAIC O'SHAUGHNASSEY ...**

**TREATY**

**PYGMALION (contemporary adaptation by Dennis Reid)**

**CLOUD NINE**

**INTO THE WOODS**

**THE DESIRE PROJECT**

**KATE CRACKERNUTS**

**MERRILY WE ROLL ALONG**

**FOOL FOR LOVE**

**OTMA**

**DYNAMO THEATRE LAB**

## **FIGHT and MOVEMENT DIRECTION**

### **Regional Theater**

**CYMBELINE**, Fairbanks Shakespeare Festival - Fairbanks, Alaska – Director: Barbara Bosch  
Co-Choreographer of war sequence employing 16 cast members and working within a Butoh and Suzuki movement style. Quarter staff, dagger and broadsword exchanges.

**THE PEN**, Seattle Fringe Festival - Seattle, Washington - Fringe Team Direction  
Comic sequence with two actors. Basic hand-to-hand and WWF style moves w/table and chair props.

**HAMLET**, UC Riverside - Riverside, California - Director: Margo Whitcomb  
Fight Captain with occasional additions to original choreographer's sequences. Both rapier and dagger and hand-to-hand sequences were involved with no more than three actors.

**THE ILLUSION**, foolsFury Theatre - San Francisco, CA – Director: Ben Yalom  
Rapier and dagger sequence with five bouts and two actors.

**MIDNIGHT BRAINWASH REVIVAL**, foolsFury Theatre - Director: Ben Yalom  
Comic WWF sequence with hand-to-hand combat between two actors using slow motion and stop-action movement, additional knife and Tango sequence between two actors.

**TARTUFFE**, Gateway High School – San Francisco, CA – Director: Amy Mueller  
Short, comic combat sequences with no more than four actors.

**SPAIN**, Half Moon Theater – Director: Margo Whitcomb  
Short épée sequences including several kills.

**AS YOU LIKE IT**, Annendale Troupe – Director: Margo Whitcomb  
Comic hand-to-hand moments and wrestling fight.

**SIR REGINALD EVEROVERDONE III**, Annendale Troupe – Solo Pre-Show  
Comic rapier fight sequence.

**RICHARD II**, Wyoming Shakespeare – Director: Diane Springford  
Slaps, jousting duels, mercenary killings with daggers etc.

### **Vassar College Experimental Theater**

**FOOTFALLS and ROCKABYE** – Acting Solo Show – Victoria Legrand  
Character movement and body work with a single actor.

**FNU LNU** – Student Director: Erin Smiley  
Character movement, dance choreography and small hand-to-hand with three actors.

**CASSANDRA** – Student Director: Evan Tintle  
Simple, comic hand-to-hand sequences.

**CAN'T STAND UP FOR FALLING DOWN** – Student Director: Ayesha Magpali Issac  
Rape and abuse sequences with shadows and imaginary presence. Hand-to-hand and props.

**THE VERSAILLES IMPROMPTU** – Director: Neil Flint Worden  
Dance, character movement and comic hand-to-hand choreography.

**HAMLET SYMPHONY** – Student Director: Bill Barclay  
Movement sequences with five actors, rapier and dagger fight and hand-to-hand combat.

**SPRING AWAKENING** – Director: Chris Grabowski  
Short hand-to-hand grappling and fist fight sequences.

**THE SECRETARIES** – Director: Gabrielle Cody  
Slaps, dismemberment and hand-to-hand fight sequences.

**AS YOU LIKE IT** – Director: Denise Walen  
Comic hand-to-hand moments and wrestling sequence.

**THE ILLUSION** – Director: Neil Flint Worden  
Extensive rapier and dagger sequences with five phrases and moving targets between two actors.  
Also, Suzuki movement incorporation in the production.

**ROMEO AND JULIET** – Director: Eunice Roberts  
Bar room brawl with chairs, dishes and ropes along with billy club blunt trauma.

**SUS** – Director: Dennis Reid  
Brutal interrogation sequence with prisoner.



**PYGMALION** – Director: Dennis Reid  
Domestic hand-to-hand skirmishes inside a household.

**INTO THE WOODS** – Director: Chris Grabowski  
Comic clown and fight sequences on a raked stage.

**OTMA** – Director: Michael Barakiva  
Slap scenes between four sisters and a gun sequence.

**DYNAMO THEATRE LAB** – Director: Ensemble  
Rape, seduction scenes, slaps and blunt weapon trauma.

## Acting Resume

### Selected Roles

Neil Flint Worden

AEA

### REGIONAL THEATER

Play	Character	Director	Theater
<b>San Francisco/Bay Area Theater (1996-Present)</b>			
Juan Gelion Dances for the Sun	<i>Casual Man</i>	Tony Kelly	<i>BAPF Festival</i>
The Merchant of Venice	<i>Gratiano</i>	John Ribovich	<i>Calaveras Repertory</i>
Moving Picture	<i>Fred Ott</i>	Mark Jackson	<i>The Magic</i>
Las Meninas	<i>Louis XIV</i>	Margo Whitcomb	<i>San Jose Repertory</i>
Apertura Modotti	<i>George Orwell et al.</i>	Amy Mueller	<i>BRAVA Theatre</i>
The Illusion	<i>Alcandre</i>	Ben Yalom	<i>foolsFury Theatre</i>
The Illusion extension	<i>Alcandre</i>	Ben Yalom	<i>Marin Theatre Co.</i>
Julius Caesar	<i>Brutus</i>	Patricia Miller	<i>Gorilla Shakespeare</i>
Saints and Sinners	<i>Manciple/Canon/Atolychus</i>	John Geist	<i>Chaucer and Company</i>
Nora	<i>Torvald</i>	Lois Grandi	<i>Playhouse West</i>
Big River	<i>Mark Twain</i>	Michael Tapley	<i>American Musical Theatre</i>
How I Learned to Drive	<i>Greek Understudy</i>	Molly Smith	<i>Berkeley Repertory</i>
Romeo and Juliet	<i>Friar Laurence</i>	Robert Kelley	<i>Theatre Works</i>
Fountain of Youth	<i>Son</i>	Nancy Carlin	<i>Playground Readings</i>
9.11.01	<i>Jack</i>	Tracy Ward	<i>Playground Readings</i>
Suburban Stakeout	<i>Mike</i>	Jim Kleinman	<i>Playground Readings</i>

### **Western and Eastern Regional Theater (1991-Present)**

Another Side of the Island	<i>Sebastian</i>	Hoffman/Whitcomb	<i>Alpine Theatre w/Olympia Dukakis</i>
Another Side of the Island	<i>Sebastian</i>	Hoffman/Whitcomb	<i>Orlando Shakespeare w/Olympia D.</i>
My Three Angels	<i>Joseph</i>	Dennis Jones	<i>Sierra Repertory</i>
The Christmas Carol	<i>Bob Cratchit</i>	John Lawler	<i>Sierra Repertory</i>
Lost in Yonkers	<i>Eddie</i>	Charles Nye	<i>Idaho Repertory Theatre</i>
Servant of Two Masters	<i>Silvio</i>	David Lee-Painter	<i>Idaho Repertory Theatre</i>
Fallen Angels	<i>Maurice Duclos</i>	Forrest Sears	<i>Idaho Repertory Theatre</i>

Big River	<i>Young Fool</i>	Judy Ingram	<i>Berthoud Dinner Theatre</i>
Guys and Dolls	<i>Sky Masterson</i>	Brent Hernbloom	<i>Rocky Mountain High Mainstage</i>

### Seattle/University of Washington Theater (1993-1996)

Reigan (La Ronde)	<i>The Colonel</i>	Chuck Hudson	<i>Immediate Theatre</i>
Trojan Women: A Love Story	<i>Menelaus/Joe</i>	Tina Landau	<i>UW: World Premiere</i>
Platonov		<i>Colonel Triletsky</i>	Steve Pearson <i>Meany Theatre</i>
She Stoops to Conquer	<i>Clown Servant</i>	Dan Sullivan	<i>Seattle Repertory</i>
The Quick Change Room	<i>Singing Soldier</i>	Bruce Sevy	<i>Tacoma Actors Guild</i>
The Gut Girls	<i>Art, Harry&amp;Mad</i>	Rebecca Brown	<i>Penthouse Theatre</i>
Scenes and Revelations	<i>Samuel/Dr.Zeigler</i>	Margo Whitcomb	<i>Penthouse Theatre</i>
A Midsummer Night's Dream	<i>Theseus</i>	Mark Jenkins	<i>Playhouse Theatre</i>
The Three Sisters	<i>Kulygin</i>	Steve Pearson	<i>UW Studio</i>
The Workroom	<i>Max</i>	Mark Jenkins	<i>Penthouse Theatre</i>
The King Stag	<i>Brighella</i>	Gaen Murphree	<i>Meany Theatre</i>
Hot Fudge		<i>Max and others</i>	Karys Kresny <i>UW Studio</i>
Macbeth		<i>Macduff/Macbeth</i>	Steve Pearson <i>UW Studio</i>
The Physicists	<i>Einstein/Newton</i>	Steve Pearson	<i>UW Studio</i>
St. George and the Dragon	<i>George</i>	Theo Brown	<i>Generations Theatre</i>
Daniel and the Lion	<i>Daniel</i>	Theo Brown	<i>Generations Theatre</i>

### Philadelphia Theater (1989-1991)

Nature's Magic	<i>Magi</i>	Steve Diamond	<i>Treehouse Theatre</i>
Animime	<i>Mime</i>	Steve Diamond	<i>Treehouse Theatre</i>
The Lorax	<i>Onceler</i>	Steve Diamond	<i>Treehouse Theatre</i>
The Hungry Caterpillar	<i>Caterpillar/Narrator</i>	Steve Diamond	<i>Treehouse Theatre</i>
Rainforest Riff-Raff	<i>Slither/Art</i>	Steve Diamond	<i>Treehouse Theatre</i>

### Shakespearean Festivals (1995-Present)

Othello	<i>Lodovico</i>	Michael Edwards	<i>Shakespeare Santa Cruz</i>
Much Ado About Nothing	<i>Conrade</i>	Rick Seer	<i>Shakespeare Santa Cruz</i>
Much Ado About Nothing	<i>Balthazar</i>	Mark Rucker	<i>Utah Shakespeare Festival</i>
Henry the Eighth	<i>Henry</i>	Paul Barnes	<i>Utah Shakespeare Festival</i>
	<i>Understudy, Cranmer</i>		
Othello	<i>Various Soldiers</i>	Pat Patton	<i>Utah Shakespeare Festival</i>
Hamlet	<i>Claudius</i>	Gary Armagnac	<i>Utah Shakespearean Tour</i>
Cymbeline	<i>Posthumous</i>	Barbara Bosch	<i>Fairbanks Shakespeare Fest</i>
Richard II	<i>Bullingbrooke (Henry IV)</i>	Diane Springford	<i>Wyoming Shakespeare Festival</i>

### New York Theater (2002-2008)

The Hamlet Project	<i>Claudius</i>	Barbara Bosch	<i>NYC - Theatre Row</i>
The Yellow Boat	<i>Father</i>	Margo Whitcomb	<i>Half Moon Theatre</i>
Santaland Diaries	<i>The Elf</i>	Collective	<i>Half Moon Theatre</i>
Cinderella	<i>The King</i>	Margo Whitcomb	<i>Half Moon Theatre</i>
Spain	<i>El Tigre/Pepé</i>	Margo Whitcomb	<i>Half Moon Theatre</i>

## UNIVERSITY of COLORADO (1985-1989)

The Cradle Will Rock	<i>Dauber</i>	Joel Fink	<i>CU Mainstage</i>
The Three Sisters	<i>Ferapont</i>	Lee Potts	<i>CU Mainstage</i>
The Rhimers of Eldritch	<i>Peck</i>	Sean Ryan Kelly	<i>CU Mainstage</i>
Shakespeare's Women	<i>Romeo/Demetrius</i>	Barbara Joyce	<i>CU Mainstage</i>
Hamlet		<i>Guildenstern</i>	Shirley Carr Mason <i>CU</i>
<i>Mainstage</i>			
The Beaux Stratagem	<i>Count Bellair</i>	Lee Potts	<i>CU Mainstage</i>

## FILM/COMMERCIALS

<b>Hamlet</b>	<i>Claudius</i>	Joint KBYU/Utah Shakespearean Production
<b>Never Die Twice</b>	<i>Alien Professor</i>	Scott/Kelly Productions LLC
<b>Sun Micro. Industrial</b>	<i>Finland CEO</i>	Preston Productions for Cable TV
<b>Onsite.com Commercial</b>	<i>Fabric Warehouse</i>	Onsite.com Productions
<b>Cadence Industrial</b>	<i>Businessman</i>	3DO Productions
<b>Livin' Large</b>	<i>Dean of Students</i>	Vassar College Student Film

## VOICEOVER

<b>The Christmas Star</b>	<i>Biblical Narration</i>	Gates Planetarium
<b>Until Proven Guilty</b>	<i>Various Characters</i>	NPR w/Tom Skerritt as Lead
<b>Snows Up!</b>	<i>Dude</i>	Lombardi Sports
<b>Star Trek: Birth of the Federation</b>		<i>Cardasian/Romulan</i> Microprose Productions
<b>IBM Business Solutions</b>	<i>Interactive Narrator</i>	Voicetrax
<b>Corporate Phone Systems</b>	<i>Interactive Voice</i>	Various corporations including PriceWaterhouseCoopers, Benchmark Video, and Wernick Marketing Group

## **PRODUCTION**

**Notable Collaborations and Guest Artist Residencies** – Kristin Linklater Workshop, Kristin Linklater Residency, Colleague Louis Colaianni, Composer and Collaborator Bill Barclay, Musical Director/Conductor Michael Sheetz, Writer and Director Gaen Murphree, Director Margo Whitcomb, Director Amy Mueller, Director Dan Sullivan, Director Steve Pearson, Colleague and Director Gabrielle Cody, Viewpoints Workshop w/foolsFury Theatre, Under The Table Theatre Workshop w/clown Matt Chapman, Fight Master and Director Gregory Hoffman, Playwright Tony Kushner, Playwright Tom Stoppard, Playwright Chuck Mee, Director Tina Landau, Anna Devere Smith Workshop, Playwright Lynne Nottage Workshop, Suzuki Masters Robyn Hunt and Steve Pearson, Movement Workshop w/Wendell Beavers, Dancer and Collaborator Kathy Wildberger, Set Designer Maya Wildberger, Light Designer Kenny Schutz, Master Class w/ Tom Hanks, Master Class w/Lisa Kudrow, Master Class w/Samuel Jackson, Master Class w/ David Strathairn, Master Class and Collaboration w/Olympia Dukakis

**Fundraising (Vassar)** – 3 Carolyn Grant committee grants for the Kristin Linklater Workshop, the Kristin Linklater Residency, Dueling Arts Intl. Master Fight Direction program, and the Suzuki Masters Workshop - Total grants equal between \$5,000 and \$10,000 depending on the specific residency or workshop.

4 years of Dean of the College grants between \$2,000 and \$3,000 depending upon the year - used for the Drama Audition Workshop, foolsFury Workshop, Under the Table Workshop and Senior Biz Workshop.

**Drama Audition Workshop (Vassar)** – Developed a workshop for students to support their audition pieces including coaching for work at any level from 2002 – 2008. 3 Acting Coaches and a Singing Coach were hired yearly along with an accompanist and typical participation varied from 12-25 students depending on the year.

**Senior Biz Workshop (Vassar)** – Developed a workshop for Seniors and Juniors to support their future work in the business of theater. Typically, a theater Casting Director, a commercial Casting Director and Headshot/Manager were brought in to educate the students on the opportunities and realities of the performing arts career.

**Big Art Chapel Celebration (Vassar)** – Produced, designed and collaborated on the creation of a giant puppet show in 2004 celebrating the 100<sup>th</sup> year anniversary of the Vassar Chapel and its many uses on campus.

## VASSAR COLLEGE SERVICE

**HOUSE FELLOW** – 5 years as faculty advisor living in residential life with the students, 2003-2008

**DEC** (Drug and Alcohol Education Committee) – Chair of the committee devoted to addressing the issues of drug and alcohol abuse on campus and its effect on the Vassar community, 2003-2008

**CLRT** (College Life Response Team) – Member of the community response team engaged in response to racial incidents, mental health dangers, campus emergencies and any other campus life emergency having an effect on the community, 2006-2008

## PUBLICATIONS

*The Warming of House* - poetry published with Mile High Poetry Society-Denver, CO 1991

*In The Wake of The Spider* - poetry published with Mile High Poetry Society-Denver, CO 1992

*The Way of Fight Direction* – essay published by The Fight Master – California 2006

## REFERENCES

- Gabrielle Cody** Past Chair of the Dept. of Drama, Vassar College  
Vogelstein Center for Drama and Film, Room 315  
124 Raymond Avenue  
Poughkeepsie, New York 12604  
gacody@vassar.edu, 845-437-5585
- Robyn Hunt** MFA Acting Program, University of South Carolina  
Longstreet Theatre  
Green and Sumter Streets  
Main Office, Room 402  
Columbia, SC 29208  
huntrp@gwm.sc.edu, 803-727-6043
- Greg Hoffman** Founder, Dueling Arts International  
1322 2<sup>nd</sup> Street, Suite 6A  
Santa Monica, CA 90401  
gregoryhoffman@mac.com, 310-614-3835
- Ben Yalom** Artistic Director, foolsFURY Theatre Company  
131 10<sup>th</sup> Street  
San Francisco, CA 94103  
ben@foolsfury.org, 415-377-5277
- Margo Whitcomb** Founding Artistic Director, Half Moon Theatre  
P.O. Box 3484  
Poughkeepsie, New York 12603  
tellmargo@yahoo.com, margo.whitcomb@gmail.com, 802-382-8689
- Dr. Ken King** Chairman, Dept. of Curricular Studies  
Roosevelt University  
1400 North Roosevelt Boulevard  
Schaumburg, Illinois, 60173  
kking@roosevelt.edu, 847-619-8352