

Cason Murphy, M.F.A.

Curriculum Vitae

CURRENT EMPLOYMENT

Assistant Professor of Theatre (*tenure-track*)
Department of Music and Theatre
Iowa State University
320 Carver Hall
411 Morrill Road
Ames, IA 50011
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EDUCATION

Degrees

2016 M.F.A., Baylor University: Theatre Directing
Thesis: “Opening the Door: A Director’s Approach to Ingmar Bergman’s *Nora*”
2010 B.A., UCLA: Theatre Arts—Directing Concentration
Magna Cum Laude
Capstone: ***Iron Show*** 24-Hour Play Festival
2006 A.A., Los Angeles City College: Theatre Arts—Acting
Summa Cum Laude, Class of 2006 Valedictorian

Additional Education and Training

2014–2016 Lessac Kinesensics Voice and Body Training (w/Marion Castleberry)
2006 Professional Certification, Los Angeles Theatre Academy: Acting
2005–2007 Viewpoints and Suzuki Method Training (w/Leslie Ferreira & Tina Kronis)
2004–2007 Linklater Vocal Training (w/Jennifer Rountree)

Workshops and Professional Development

2018 Devising Political Theatre Workshop (w/Joel D. Eis)
2015 Meyerhold and Biomechanics Masterclass, Univ. of Leeds/FutureLearn
2015 Directing Devised Ensemble Workshop (w/Thomas Caruso)
2014 Solo Playwriting/Performance Masterclass (w/Dael Orlandersmith)

PROFESSIONAL APPOINTMENTS

Academic

2018–present Assistant Professor of Theatre (*tenure-track*), Iowa State University (Ames, IA)
2016–2018 Director of Theatre and Assistant Professor of Theatre and Musical
Theatre (*tenure-track*), Southern Arkansas University (Magnolia, AR)
2013–2016 Teacher of Record and Research Assistant, Baylor University (Waco, TX)
2012–2013 Recruitment/Outreach and Event Coordinator, NAU-Yavapai (Prescott, AZ)

Artistic

2016–present Associate Producer, Protest Plays Project (Ames, IA)
2012–present Associate Producer, Little Black Dress INK (Prescott, AZ/Ames, IA)
2011–present Co-Artistic Director, The@trics Theatre (Prescott, AZ/Waco, TX/Ames, IA)
2010–2013 Technical Director, Prescott Center for the Arts (Prescott, AZ)
2007–2010 Producer, Kritzerland Productions (Los Angeles, CA)

TEACHING

Iowa State University: Department of Music and Theatre

2018–present Assistant Professor of Theatre

THTRE 106: Introduction to the Performing Arts (multiple sections)

An audience-oriented, broad-based survey of the performing arts which emphasizes theatre and includes segments on television, radio, film, dance, and music.

THTRE 251: Acting Foundations

Part-lecture/part-practicum which introduces students to the essential tools of the actor with regards to basic representational and presentational styles and theories.

THTRE 263: Script Analysis

Lecture and discussion-based class that investigates various theoretical and interpretive approaches to analyzing plays for production.

THTRE 353X: Acting for the Camera

A studio class focused on the theory, practice, and exploration of acting on camera with particular focus on professional terms, techniques, and practical experience.

THTRE 354: Musical Theatre History and Performance

Part-lecture/part-practicum that introduces students to the theory, history, and practice of musical theatre by analyzing the component elements of the form, and understanding the musical's artistic and sociopolitical contributions to the American theatrical landscape.

THTRE 355: Musical Theatre Audition Styles

This course continues the work initiated in THTRE 354. Students apply theoretical and historical approaches to develop their musical theatre performance skills and techniques (singing, dancing, and acting) in a studio setting, culminating in a public cabaret performance.

Southern Arkansas University: Department of Performing Arts & Mass Communication

2016–2018 Director of Theatre and Assistant Professor of Theatre and Musical Theatre

SPCH 1113: Introduction to Public Speaking (multiple sections)

Part-lecture/part-practicum for 30 students to introduce the principles of effective speaking, with an emphasis on both transmission and reception of the communicative process, along with the mechanics of speech.

THEA 2033: Voice and Diction

Practice-based studio for 20 students to prepare the speaking voice for theatrical performance or any public presentation. Topics covered include breathing, projection, clarity and articulation, voice-body alignment, acquisition of the International Phonetic Alphabet, and non-regional speech. Methodology combines Lessac and Linklater approaches to voice.

THEA 2633: Fundamentals of Acting (multiple sections)

Part-lecture/part-practicum for 20 students to serve as an introduction to the essential tools of the actor with regards to both basic representational and presentational styles and theories.

THEA 3413: Acting for the Camera

Practice-based studio class for 15 students to prepare for the particular demands and challenges of acting on camera through mock auditions and short and feature-length scene work, while giving an overview of the terms and techniques used in professional on-camera acting.

THEA 3423: Advanced Voice and Dialects (multiple sections)

This course continues the work initiated in THEA 2033. Designed as seminar for 10 students, this course focuses in on selected dialects that are frequently used by the American actor. Students will explore a systematic approach to dialect acquisition with emphasis on the International Phonetic Alphabet, which will serve them in further independent dialect/accent study.

THEA 3433: Musical Theatre Literature & History

Lecture-based survey class for 30 students which examines the history of musical theater, analyzes the component elements of the form, and emphasizes this American contribution to the literary and performing arts from a socio-political viewpoint.

THEA 3533: Auditions and Business

Seminar for 10 students to help develop the essential skills and tools an actor needs to be successful in the professional world of theatre as an actor. Guest speakers and market research are introduced to students. Different audition situations are discussed, with the development of a portfolio of appropriate headshots and résumés and professional audition monologues.

THEA 3593: Studies in Musical Theatre

Practice-based studio class for 20 students to explore the techniques for performing for the musical theatre, through a combination of dance, movement, singing, and acting. Students will perform solo, with partners or small groups, and in large ensembles.

THEA 3663: Performance in Shakespeare

Part-lecture/part-practicum for 15 students to explore approaches to acting the works of Shakespeare through various acting and vocal exercises. Two plays and sonnets will be explored for action and character. Students will be proficient in scansion of iambic pentameter, use of Elizabethan figures of speech, the qualities of verse and prose, and the differences between traditional and contemporary treatments of Shakespeare.

THEA 3673: Creative Dramatics

Practice-based studio class for 15 students to explore the techniques of creative dramatics and theatre for young audiences through experience in pantomime, improvisation, and stylistic presentation.

THEA 4633: Directing

Part-lecture/part-practicum for 6 students to introduce the building blocks of the director's process with emphasis on understanding and clarifying story and dramatic action. This is achieved by studying script analysis, understanding symbolic images, blocking and stage composition, working with actors and designers, and creation of a director's prompt book.

THEA 4923: Project in Theatre

Independent study for any senior-standing student to complete a major project in production: set design, costume design, lighting, directing, acting, playwriting, and/or management.

MTHR 1002-4002: Musical Theatre Production Ensemble

Laboratory class which gives students an opportunity to rehearse and perform in full musical productions, in order to develop the performer's ability to sing as an ensemble member in a company of performers.

Baylor University: Department of Theatre Arts

2013–2016 Teacher of Record and Research Assistant

THEA 1206: Theatre Appreciation (multiple sections)

Lecture-based survey course for 120 students to examine the evolution of western theatre from the Greeks to the postmodern, with consideration of history, production development, and political/social influence.

THEA 1314: Acting for Non-Majors (multiple sections)

Studio class for 15 students without a theatre background to examine fundamental practical and theoretical approaches to acting, with special emphasis on bodily-engaged performance styles and collaborative ensemble.

THEA 3301: Acting, Advanced Realism [*co-teacher with Steven Pounders*]

Two-section practice-based studio class for 25 students to promote an in-depth understanding of advanced theory and the demands of early and contemporary realistic movement, incorporating a close reading of *An Actor's Work* in correspondence with explorations of Stanislavski-based actor preparation.

Workshops

2019 *Thinking Inside the (Rasa)Box*: Iowa Thespians Festival
2019 *Transforming Shakespeare* (w/ Lana Lesley): Iowa State University
2018 *Thinking Like a Director* Workshop: Arkansas Thespians Festival
2017 *Lessac Kinesensics* Workshop: Arkansas Thespians Festival
2016 *Make-a-Movie II–Short Films* Workshop: The@trics Theatre
2015 *Taming The Tempest* / Shakespeare Workshop II: The@trics Theatre
2015 Young Filmmakers' Workshop: Waco Civic Theatre
2013 *Make-a-Movie I–Feature-Length Films* Workshop: The@trics Theatre
2013 *Accent Your Accents* Workshop: Prescott Center for the Arts
2013 *Dreaming of Midsummer* / Shakespeare Workshop I: The@trics Theatre
2012–2013 *Acting Fundamentals* Workshop: Switch Performing Arts Studio

Guest Lectures & Presentations

2020 **Iowa State University, COVID-19 Research Networking Event**
Lightning Talk Participant: “The Show Must Go On-Line: Preserving and Presenting Theatre During a Modern-Day Pandemic”

2018–2019 **Iowa State University, LAS 230X: Professional Career Preparation**
Guest Lecturer: “Interviewing and Improv” Workshop

- Iowa State University, PERF 105: Issues in the Performing Arts**
Guest Instructor: Suzuki Training
- 2019 **Iowa State University, HON 321U: The Way We Use Music in the Arts**
Guest Lecturer: *Beautiful & Broadway*
- Iowa State University, Research Day**
Lightning Talk Participant: “Canon Fodder: Three Attempts at Rewriting Shakespeare for Contemporary Audiences”
- Iowa State University, THRE 263: Script Analysis**
Guest Lecturer: “Check Out Chekhov: *The Cherry Orchard*” and “Untying the Nottage: *Ruined*”
- 2018 **Iowa State University, THRE 263: Script Analysis**
Guest Lecturer: “Guess Who’s Coming to (Ruin) Dinner: *August: Osage County*”
- 2017 **Southern Arkansas University, THEA 3533: Auditions and Business**
Guest Lecturer: “Building Your Monologue Repertoire”
- 2016 **Central Texas College, DRAM 1310: Introduction to Theater**
Guest Lecturer: “Greek and Roman Theatre”
- 2015 **Baylor University, THEA 2375: Theatre History II**
Guest Lecturer: “19th Century Actors in America”

SCHOLARSHIP, RESEARCH, AND CREATIVE WORK

Refereed Publications

Book Chapters

“‘Fixing’ Shakespeare: What Happens When We Get Bored with the Bard,” in *The Whirlwind of Passion: New Critical Perspectives on William Shakespeare*, edited by Petar Penda (Newcastle upon Tyne: Cambridge Scholars, August 2016): 180-195.

“Kuwaiting for Godot: The Absurd Theater of War in *Jarhead*,” in *The Wiley-Blackwell Companion to the War Film*, edited by Douglas Cunningham and John Nelson (Wiley-Blackwell, May 2016): 338-355.

Journal Articles

“‘Changing True Rules for Odd Inventions’: Analyzing the ‘New Canon’ Projects of the OSF, ASC, and Rude Mechs,” *Aesthetique Journal of International Literary Enterprises* 2, Special Edition “Old Wine in New Bottles: Re-Canonizing the Timeless Word” (2019).

“Flirting with the ‘Loyal Wife’: Ingmar Bergman’s Theatrical Affair with *Nora*,” *Cinema Scandinavia* 23, Special Edition on Ingmar Bergman, edited by Emma Vestrheim and Barbara Majsja (June 2018): 54-69.

“Augusto Boal is Alive and Well and Living in Mapleton: The Guilty Remnant in HBO’s *The Leftovers*,” *Journal of Film and Video* 68.3-4, Special Edition on Television and Performance, edited by Justin Rawlins and R. Colin Tait (Fall/Winter 2016): 104-114.

“The Presents of Absence: Inspiring Creation Within the Pedagogical Void in Rude Mechs’ *The Method Gun*,” *Theatre/Practice* 5, edited by Jennifer Schlueter and Erica Beimesche (June 2016).

Book Reviews

“The Audience Experience: A Critical Analysis of Audiences in the Performing Arts,” *Theatre Topics* 24.1 (2014): 65-66.

Performance Reviews

“*Not Every Mountain*,” *Theatre Journal* 71 (2019): 231-233.

“*Fixing Troilus & Cressida*,” *Shakespeare Bulletin* 36.4 (Winter 2018): 722-726.

“*Fixing King John*,” *Texas Theatre Journal* 10 (2014): 153-155.

Commissioned Interviews

“Why Cancelling a Conference Isn’t Crossing the Line: An Interview with Jill Stevenson from the American Society for Theatre Research,” *HowlRound Theatre Commons*, 6 Feb. 2019. <https://howlround.com/why-canceling-conference-isnt-crossing-line>

Conference Presentations

- 2020/2021 “Everything We’ve Done is Nothing’: Interruption as Inspiration in Re-re-re-performing *The Method Gun*,” Politics and Aesthetics of Interruption Working Group, American Society for Theatre Research (ASTR), online session (2020) and in-person San Diego, CA (2021).
- 2020 “A Mid-Quarantine Night’s Dream: Three Attempts to Bring the Bard’s Comedy Online During the COVID-19 Pandemic,” Wooden O Symposium at Utah Shakespeare Festival, online.
- “HERoic Character: Producing a Season of Plays Written by Women,” Practice/Production Symposium, Mid-America Theatre Conference (MATC), Chicago, IL.
- “Spinning the Wheels of ‘Outrageous Fortune’: Two Attempts at Casting *Hamlet* By Chance,” Practice/Production Symposium, Mid-America Theatre Conference (MATC), Chicago, IL.
- 2019 “Disrupting Commercial Models in Theatre through Citizen Artistry and Entrepreneurship,” Roundtable Panelist, Society for Arts Entrepreneurship Education Conference (SAEE), Ames, IA.

- “Reinventing Theatre Training to Empower Citizen Artistry,” Roundtable
Panelist: *Re-Inventing Theatre Departments and their Communities*,
Pedagogy Symposium, Mid-America Theatre Conference (MATC),
Cleveland, OH.
- “‘Changing True Rules for Odd Inventions’: Three Attempts at Rewriting
Shakespeare for Contemporary Audiences,” Practice/Production Symposium,
Mid-America Theatre Conference (MATC), Cleveland, OH.
- 2018 “Below the (Bible) Belt: Arousal, Appropriateness, and *A Midsummer
Night’s Dream* in the American Academic South,” Shakespearean
Performance Working Group, American Society for Theatre Research
(ASTR) Forum, La Jolla, CA.
- “Southern Discomfort: The Revolutionary Act of (and Resistance to)
Staging Inclusive Theatre in the American South,” Theatre and Social
Change Debut Panel, Association of Theatre in Higher Education (ATHE),
Boston, MA.
- 2017 “All the World’s a Stage: Power, Politics, and Performance,” Who’s Got
the Power?: International Conference on the Philosophical Critique of
Social and Political Structures, University of Iceland, Reykjavík.
- 2016 “‘You should always cut Ibsen’: How Ingmar Bergman’s *Nora* Opened the
Door to a ‘Theory of Dislocation,’” Texas Educational Theatre Association
Conference (TETA), Dallas, TX.
- 2015 “Augusto Boal is Alive and Well and Living in Mapleton: Examining
Tactics of Theater of the Oppressed in the Praxis of the Guilty Remnant in
HBO’s *The Leftovers*,” Popular/American Culture Association Conference
(PCA/ACA), New Orleans, LA.
- “The Presents of Absence: Inspiring Performative Creation Within the
Pedagogical Void in Rude Mechs’ *The Method Gun*,” Practice/Production
Symposium, Mid-America Theatre Conference (MATC), Kansas City, MO.
- “Rude Awakening: How ‘Fixing’ Shakespeare Urged The Rude Mechs to
Grow Up,” Texas Educational Theatre Association Conference (TETA),
Houston, TX.
- 2014 “Get Thee to a Mummery: Performance Traditions in George R.R. Martin’s
A Song of Ice and Fire Series,” Southwest Popular/American Culture
Association (SWPACA), Albuquerque, NM.

Professional Memberships

- 2019–present Honorary Member, *Phi Mu Alpha Sinfonia* Fraternity, AΔ Chapter
2018–present Member, *American Society for Theatre Research*
2015–present Member, *Mid-America Theatre Conference*
2014–present Member, *Association of Theatre in Higher Education*
2012–present Member, *Theatre Communications Group*

2014–2016 Member, *Texas Educational Theatre Association*
 2014–2016 Member, *Popular and American Culture Association*
 2014–2015 Member, *Association of Theatre Movement Educators*

Direction, Composition, Design, and Performance—Theatre

2020 Director ***9 to 5: The Musical**** (Resnick/Parton): Iowa State University.
 *Cancelled due to COVID-19

2020 Actor ***Pyramus & Thisby: The Most Lamentable Comedy (Self-Isolated Shakespeare Series)*** (Shakespeare/Laskowski): Scenic City Shakespeare, Chattanooga, TN.

2019 Co-Director/
 Sound Design ***Fixing the Last Henry*** (Lynn): workshop reading of new play, co-dir. Lana Lesley: Iowa State University.

2019 Director ***Sense and Sensibility*** (Austen/Skram): adaptation and new production concept, Iowa State University.

2018 Director/
 Sound Designer ***A Midsummer Night’s Dream*** (Shakespeare/Antone): new production concept, Southern Arkansas University.

2017 Director/
 Sound Designer/
 Tour Coordinator ***Madagascar—A Musical Adventure*** (Aguila/Noriega/Someillan): Southern Arkansas University & Cabe Auditorium, Gurdon, AR.

Sound Designer ***Rhinoceros*** (Ionesco/Prouse): dir. Tiffany Antone: Southern Arkansas University.

Director/
 Sound Designer ***Three Ghosts of Elisabeth Bathory*** (Flanagan) and ***Co-Workers*** (Erich): *Hot Mess Festival*, Little Black Dress INK/ONSTAGE Project, Prescott, AZ.

Playwright ***Parched***: Southwest Playwriting Competition, Stage West, Fort Worth, TX.

Director ***The Little Mermaid*** (Wright/Menken/Ashman): Southern Arkansas University.

Sound Designer/
 Dialect Coach ***Dial M for Murder*** (Knott): dir. Richard Vollmer: Southern Arkansas University.

2016 Director/
 Choreographer ***You’re a Good Man, Charlie Brown*** (Gordon/Gessner/Lippa): Southern Arkansas University.

Director/
 Sound Designer ***Our Town*** (Wilder): new production concept, Southern Arkansas University.

	Dramaturg	<u>Story of a Marriage</u> (Foote/Castleberry): adaptation of <u>The Orphans' Home Cycle</u> , dir. Marion Castleberry: Baylor University.
2015	Director	<u>Nora</u> (Bergman): adaptation and new production concept, Baylor University. MFA Thesis Production.
	Director/ Composer	<u>The Tempest</u> (Shakespeare/Antone): original music and production concept, The@trics Theatre, Prescott, AZ.
	Director/ Sound Designer	<u>This</u> (Huszcza), <u>If I Were a Man</u> (Segesvary), <u>With My Eyes Shut</u> (Rockwell), and <u>Green Dog</u> (Whitehead): <i>Outside the Lines Festival</i> , Little Black Dress INK/ ONSTAGE Project, Prescott, AZ.
	Assistant Director	<u>Twelfth Night</u> (Shakespeare): new production concept, dir. Steven Pounders: Baylor University.
2014	Director/ Sound Designer	<u>A Family Admiring a Portrait</u> (Murphy): original devised ensemble piece, Baylor University.
	Director	<u>Flowers</u> (Huszcza): premiere production of new short play, <i>Planting the Seed Festival</i> , Little Black Dress INK/ ONSTAGE Project, Prescott, AZ.
	Director/ Sound Designer	<u>Prix Fixe</u> (Murphy/Antone): original devised ensemble production, The@trics Theatre, Prescott, AZ.
	Director/ Sound Designer	<u>On the Verge</u> (Overmyer): new production concept, Baylor University. MFA Qualifying Production.
	Director	<u>Krapp's Last Tape</u> (Beckett): workshop presentation of new production concept, Baylor University.
2013	Scenic Designer/ Sound Designer	<u>The Elk in the Attic</u> (Hoy/Gessner/Charles/Clothier/ Palazzi): premiere production of new musical, dir. Tiffany Antone: Elks Opera House, Prescott, AZ.
	Director/ Composer/ Sound Designer	<u>A Midsummer Night's Dream</u> (Shakespeare/Antone): original music and production concept, The@trics Theatre, Prescott, AZ.
	Director/ Sound Designer	<u>You-ma</u> (Murphy): original devised ensemble production, Yuma Arts Center, Yuma, AZ.
	Director/ Sound Designer	<u>The Inner Monster</u> (Gaebel): premiere production of new short play, <i>Young Playwrights Festival</i> , Prescott Center for the Arts, Prescott, AZ. Audience Choice Award Winner.

	Director	<u>Lazarus</u> (Mason) and <u>The Race</u> (Romero): <i>Pet Plays Festival</i> , The@trics Theatre, Prescott, AZ.
2012	Director	<u>A New Kind of Poker</u> (Derk) and <u>American Gothic</u> (Winters): <i>thrifTheatre Festival</i> , The@trics Theatre, Prescott, AZ.
	Director/ Sound Design/ Actor	<u>A Tuna Christmas</u> (Williams/Sears/Howard): Prescott Center for the Arts, Prescott, AZ. <i>Role</i> : Bertha/Variou
	Director/ Sound Design	<u>Ghost Talk</u> (Murphy): original script and production concept for annual benefit fundraiser, Prescott Center for the Arts/West Yavapai Guidance Clinic, Prescott, AZ.
	Director	<u>Pop</u> (Huszcza): premiere production of new play, <i>From the Mouths of Babes</i> , Little Black Dress INK/ONSTAGE Project, Prescott, AZ.
	Actor	<u>Completely Hollywood (abridged)</u> (Tichenor/Martin/Conti): dir. Tiffany Antone: Prescott Center for the Arts, Prescott, AZ.
	Director/ Sound Design	<u>Communiqué</u> (Murphy/Antone): original devised ensemble production, The@trics Theatre, Prescott, AZ.
	Co-Director/ Sound Design/ Actor	<u>Cabaret</u> (Masteroff/Kander/Ebb): new production concept, Prescott Center for the Arts, Prescott, AZ. <i>Role</i> : Emcee
	Director/ Sound Designer	<u>Project Deception</u> (Bonelli): premiere production of new short play, <i>Young Playwrights Festival</i> , Prescott Center for the Arts/Franklin Phonetic Center, Prescott Valley, AZ.
	Director/ Sound Designer	<u>Painting Memories</u> (Weisner): premiere production of new short play, <i>Young Playwrights Festival</i> , Prescott Center for the Arts/Franklin Phonetic Center, Prescott Valley, AZ.
	Director	<u>Ham Brown's House</u> (Antone): staged reading of new play, Tomorrow's Theatre Tonight, Prescott College.
2011	Director	<u>Rinse</u> (Huszcza): premiere production, <i>Dirty Laundry</i> , Little Black Dress INK/ONSTAGE Project, Prescott, AZ.
	Actor	<u>The 39 Steps</u> (Corble/Dimon): dir, Linda Miller: Prescott Center for the Arts, Prescott, AZ. <i>Role</i> : Clown #1

	Director/ Set Design	<u>Inherit the Wind</u> (Lawrence/Lee): new production concept, Prescott Center for the Arts, Prescott, AZ.
2010	Actor	<u>Dirty Rotten Scoundrels</u> (Yazbek/Lane): dir. Linda Miller: Prescott Center for the Arts, Prescott, AZ. <i>Role:</i> Freddy
	Director/ Composer	<u>Marie Laveau's Famous Gumbo</u> (Murphy): original script and music, Prescott Center for the Arts, Prescott, AZ.
	Actor	<u>The Bald Soprano</u> (Ionesco): dir. Chris DeCarlo: Santa Monica Playhouse, Santa Monica, CA. <i>Role:</i> Mr. Martin
	Assistant Director	<u>The Roxy</u> (George): Equity staged reading of a new musical, dir. Bruce Kimmel: NoHo Arts Center, North Hollywood, CA.
	Director/ Playwright	<u>The Gods Must Be Crazy, or Pyrrhikos The Neighborhood: Iron Show</u> 24-Hour Play Festival, UCLA.
	Actor	<u>Much Ado About Nothing</u> (Shakespeare): dir. Conor Hanratty: UCLA. <i>Role:</i> Leonato
2009	Assistant Director	<u>The First Nudie Musical</u> (Kimmel): Equity staged reading, <i>Festival of New Musicals</i> , dir. Bruce Kimmel: NoHo Arts Center, North Hollywood, CA.
2008	Actor	<u>English Only</u> (Lee): dir. Rich Martinez: UCLA. <i>Role:</i> Councilman Houseman/Serge/OC Boy
	Actor	<u>Annual Conference</u> (Simon): dir. Alex Maggio: UCLA. <i>Role:</i> Herm Randazik
	Actor	<u>Urinetown</u> (Hollman/Kotis): dir. Brian Harris: Class Act Theater, Calabasas, CA. <i>Role:</i> Mr. McQueen
	Vocal Performer	<u>The Brain from Planet X</u> Original Cast Recording: Kritzerland Recordings.
	Vocal Performer	<u>Bukowsical!</u> Original Cast Recording: Kritzerland Recordings.
2007	Actor	<u>The Brain from Planet X</u> (Wechter/Kimmel): dir. Bruce Kimmel: Los Angeles City College (LA)/Acorn Theatre (NY); <i>New York Festival of New Musicals</i> . <i>Role:</i> Zubrick (created and reprised)

Actor	<i>Bukowsical!</i> (Green/Stockdale): dir. Joe Perrachio: King King (LA)/Bleecker St. Theatre (NY); <i>New York Fringe</i> . <i>Role:</i> Swifty Lazar/Sean Penn/Burroughs (understudied and performed)
Actor	<i>Cabaret</i> (Masteroff/Kander/Ebb): dir. Jeremy Radin: Class Act Theater, Calabasas, CA. <i>Role:</i> Emcee
Director	<i>July 7, 1994</i> (Margulies): original video and production concept, Los Angeles City College.

Direction, Composition, and Performance–Film

2017	Director/ Actor	<i>A Latte Fuss Over Nuthin'</i> (Antone): original short film for The@trics Films. <i>Role:</i> Joe Christian
2016	Director/ Editor	<i>Refocus</i> (Veatch): original short film for The@trics Films. Best Picture Winner, 2017 Prescott Valley Teen Film Festival.
2013	Director/ Editor	<i>Kudos: The Musical!</i> (Murphy): original short film commissioned by Northern Arizona University-Yavapai.
2012	Director/ Editor/ Actor	<i>The Good, the Bad, & the Janitor</i> (Murphy/Antone/et. al): original short film for The@trics Films. <i>Role:</i> Principal Krebbs
	Director/ Editor	<i>The Campus</i> (Murphy): original short film commissioned by Northern Arizona University-Yavapai.

SERVICE

Professional and Scholastic

2019–2021	Co-Chair, Practice/Production Symposium, Mid-America Theatre Conference
2019	Organizing Committee Member, 4 th International Conference on English Language and Literary Studies (CELLS)— <i>Beyond Hermeneutics: Challenging Traditional Approaches to Literary and Language Studies</i>
2019	Scholar-on-Site, <i>Play On! Shakespeare</i> Festival, OSF/Classic Stage Company
2018–present	Member at Large, Theatre for Social Change Focus Group, ATHE
2016–present	Book Review Editor, <i>Texas Theatre Journal</i> (Vols. 14–16)
2016	Assistant Copy Editor, <i>The Whirlwind of Passion: New Critical Perspectives on William Shakespeare</i> , ed. Petar Penda
2014	Index Editor, <i>Blessed Assurance: The Life and Art of Horton Foote</i> , by Dr. Marion Castleberry
2014	Assistant Pre-Conference Organizer, Association of Asian Performance, ATHE

University

Iowa State University

2020	Member, LAS COVID-19 Working Group #3: Large Lecture Classes
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2020 Co-Chair, ISU Theatre Anti-Racism Committee
 2020 Irene Ryan Scholarship Competition Coordinator, ISU Theatre
 2019 Rachel Hauck Keynote Moderator, “Knowing How to Break the Rules: Set Design on Broadway”, ISU Lectures
 2019 Producer/Faculty Advisor, ***Without You: 2019 Musical Theatre Cabaret***
 2019 Lead Faculty Coordinator, *Transforming Shakespeare* Workshop (w/Lana Lesley)
 2019–present Member, Advising Council, College of Liberal Arts and Sciences
 2018–present Member, ISU Theatre Season Selection Committee
 2018 Member, Faculty Search Committee, Term Lecturer
 2018 Member, Recruitment Committee, Department of Music & Theatre

Southern Arkansas University

2018 Producer/Faculty Advisor, ***World Builders***, dir. Joann Shaver
 2017–2018 Faculty Co-coordinator, ***Heal the Divide On-Campus*** Project
 2017–2018 Faculty Advisor, Alpha Psi Omega (MΦ chapter)
 2017–2018 Faculty Advisor, Gay-Straight Alliance & SAU Gaming Guild
 2017 Chair, Faculty Search Committee, Production Manager/Resident Designer
 2017 Chair, Faculty Search Committee, Visiting Assistant Professor of Dance
 2017 Faculty Co-coordinator, ***Climate Change Theatre Action*** Project
 2016–2018 Lead Recruiter, Theatre & Mass Communication
 2016–2018 Chair, Season Selection Committee
 2016–2018 Member, Theatre Curriculum Advisory Committee
 2016–2017 Interdepartmental Event Coordinator, SAU Nursing Mass Casualty Training

Baylor University

2016 Executive Producer and Smartphone App Creator, ***Come Home to Horton***
 2015–2016 Department Representative, Baylor Graduate Student Association (GSA)
 2015–2016 Graduate Mentor, GSA Graduate-Undergraduate Mentorship Program
 2014–2015 Coordinator and Graduate Liaison, ***iGrad***, Graduate Orientation

NAU-Yavapai

2012–2013 Event Coordinator and Media Content Creator, “Kudos Awards Night”
 2012–2013 Member, Kudos Awards Event Committee

Los Angeles City College

2017 Performer, ***The Brain of Planet X*** benefit concert, Los Angeles City College
 2007–2010 Secretary, Board of Directors, LACC Theatre Alumni Association
 2007 Producer, ***Two’s Company: An Evening of Alan Menken and Stephen Schwartz*** benefit concert, Alex Theatre

Community

2019 Large Group Musical Theatre Critic, Iowa High School Speech Association All-State Festival
 2018 Adjudicator, Short Film Competition, Arkansas Thespian Festival
 2018 Preliminary Judge, Arkansas Young Playwrights Competition
 2017–2018 Member, Arts Advisory Committee, Southern Arkansas Community College
 2017 Adjudicator, Solo Acting Performance, Arkansas Thespian Festival
 2017 Guest Speaker, Magnolia Rotary Club: “Agri-Culture: Theatre’s Origins”
 2013 Producer, ***Pet Plays Festival*** benefit event, Yavapai Humane Society
 2012–present Reader, Female Playwrights ONSTAGE Project, Little Black Dress INK
 2012 Producer, ***thriftTheatre*** benefit event, Coalition for Compassion & Justice
 2011–2013 Adjudicator, Tri-City Prep Poetry Out Loud Regional Competition

2011–2013	Reader, <i>Young Playwrights Festival</i> , Prescott Center for the Arts
2011	Creator, “Twelve Days of Christmas” marketing game, Yavapai Food Bank
2011	Creator, “Ghost Hunt” marketing game, West Yavapai Guidance Clinic
2010–2012	Member, Prescott Center for the Arts Board of Directors, and Production Education, Ghost Talk, Artistic Development, and Play Selection Committees

HONORS, AWARDS, AND GRANTS

Honors and Awards

2018	Honorarium, Theatre and Social Change Debut Panel, ATHE, Boston, MA.
2018	First Prize, Ingmar Bergman Writing Competition, <i>Cinema Scandinavia</i> .
2017	Meritorious Achievement in Sound Design, <i>Rhinoceros</i> , KCACTF Region VI.
2017	Best Picture, <i>Refocus</i> , Prescott Valley Teen Film Festival, Prescott Valley, AZ.
2017	Second Place, <i>Parched</i> (with Karen Murphy), Southwest Playwriting Competition, Stage West, Fort Worth, TX.
2013	Guest Artist in Residence, Yuma Arts Center, Yuma, AZ.
2013	National Service Member Award, Arizona Governor’s Volunteer Service Awards, Office of the Governor, Phoenix, AZ.
2013	Outstanding Performing Artist, Buckey Awards, Prescott, AZ.
2013	Audience Choice Award, Outstanding Direction, <i>The Inner Monster</i> , Young Playwrights Festival, Prescott Center for the Arts, Prescott, AZ.

Grants (Total: \$22,972)

2020	CEAH “Sheltering the Storm: Processing COVID-19” Grant “Imagined Performance: 9 to 5”	\$ 250
2020	LAS Faculty Travel Grant, Iowa State University: Mid-America Theatre Conference Travel	\$1250
2019	Theatre Professional Development Funds, Iowa State University: Scholar-On-Site (Phase Two)— <i>Play On! Shakespeare</i> Festival	\$1852
2019	Center for Excellence in the Arts and Humanities Research Grant: Scholar-on-Site (Phase One)— <i>Play On! Shakespeare</i> Festival	\$5000
2019	Theatre Professional Development Funds, Iowa State University: Mid-America Theatre Conference Travel	\$ 970
2018	LAS Faculty Travel Grant, Iowa State University: American Society of Theatre Research Conference Travel	\$1250
2016–2018	Faculty Travel Grant (multiple), Southern Arkansas University:	\$5200
2014–2016	Graduate Student Travel Grant (multiple), Baylor University:	\$4000
2015	<i>ONSTAGE: ON-AIR</i> Project Grant, Puffin Foundation:	\$1800
2012	<i>thrifTheatre</i> Project Grant, Puffin Foundation:	\$1400

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