

Kevin Slay
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CURRICULUM VITAE

EDUCATION

(M.F.A.) Masters of Fine Arts, Direction for the Stage **2009**
CALIFORNIA STATE UNIVERSITY, FULLERTON

Stage Craft Emphasis (Stage Management & Lighting Design) **2005**
CITRUS COLLEGE, GLENDORA

(B.A.) Bachelors of the Arts, Biblical Studies and Theology **2003**
LIFE PACIFIC COLLEGE, SAN DIMAS

TEACHING CREDITS (* Denotes 300/400 Level University Courses)

(Listed alphabetically)

<u>California State University, Fullerton</u>	2006-2009 2013 /Present	<u>Courses:</u>	<i>Directing I, *Directing II, Theatre 100 *Theatre 300 Multiculturalism *Stage Director-(semester shows 2007-10) *Theatre Management</i>
<u>Cerritos College</u>	2009-Present	<u>Courses</u>	<i>Acting I, Acting II, Theatre 101 Stage Director (Semester shows)</i>
<u>Chaffey College</u>	2013- Present	<u>Courses:</u>	<i>Acting I, Theatre History</i>
<u>Chapman University</u>	2010-Present	<u>Courses:</u>	<i>*Directing I, *Directing II, *Stage/Production Management, *Script Analysis, Acting I</i>
<u>Citrus College</u>	2009-Present	<u>Courses:</u>	<i>Stage Management, Theatre 101, Film Appreciation, Script Analysis, Shakespeare in Production, Stage Director, Voice and Movement</i>
<u>Concordia University</u>	2009-2013	<u>Course:</u>	<i>*Movement for the Actor, "Making of Our Reality, *Stage Director</i>
<u>Cypress College</u>	2010-2013	<u>Courses:</u>	<i>Acting I, Stage Director</i>
<u>Vanguard University</u>	2012- Present	<u>Courses:</u>	<i>*Directing I, *Stage Director</i>
<u>El Camino College</u>	2015-Present	<u>Courses:</u>	<i>Stage Director- (Semester shows)</i>
<u>Azusa Pacific University</u>	2016-Present	<u>Courses:</u>	<i>Acting II, Stage Management, Stage Director- (Semester shows)</i>

CHAPMAN UNIVERSITY, ORANGE, CALIFORNIA

Theatre 110 Introduction to Acting

The course focuses on classical acting techniques including the understanding of action, objective, obstacle, tactic and a defined understanding of character analysis. The course is aimed at giving the student an appreciation and understanding of theatre as a separate and a distinctive art form and the craft of acting as a serious and artistic career rooted in many years of history and study. The course includes attendance at live theatre performances and viewing of productions recorded on videotape. This course functions as an introductory course in acting. The primary goals for the course include the students' ability to achieve a believable character(s), with relaxed vocal and physical techniques; basic understanding of the Stanislavsky terminology, and playing to type in modern realism.

Textbooks: Neil LaBute, *The Shape of Things*.
Neil LaBute, *Reasons to Be Pretty*.
Robert Cohen, *Acting One*.

***Theatre 409 Production/Stage Management**

This is an overview and investigation of the skills and techniques needed to stage manage a theatrical production. This course offers theoretical and practical discussion about the rigors of theatrical stage management and production.

The course provides students with an understanding of the duties and responsibilities of the stage manager in a theatrical production. Areas of study include: prompt book preparation, auditions, pre- production and rehearsal, tech week, production, and working with unions. Included in these areas of study are creative problem-solving techniques, health and safety issues and organization of time and a set of personal inventory skills which a competent stage manager would need for a career in the theatre.

Textbook: Daniel Ionazzi, *The Stage Management Handbook*.

***Theatre 388 Directing For the Theatre**

The course is designed to teach the fundamental skills and techniques of stage direction to theatre and musical theatre majors. Lectures cover the history of directing as well as basic directing concepts, such as staging, dramatic action, characters, idea, imagery, metaphors and ground plans. Also discussed are directing problems and issues the beginning director faces. Students are required to cast, rehearse and present three scenes throughout the semester, each growing in requirements and complexity, as well as present and participate in several in-class projects.

Course requirements include active participation, performance and analysis of scenes, a final scene from an assigned play, a comprehensive production book, play critiques and quizzes throughout the semester covering basic concepts discussed in class.

Textbooks: David Ball, *Backwards and Forwards*.

***Theatre 489 Advanced Direction for the Stage**

The course is designed to further each student's understanding of various equivalent techniques related to casting, performance, play analysis, and plot development through the performance of a short one-act play. The course is designed as a workshop and the performance

aspect is emphasized. The student director will select a one-act play for presentation. Actors are cast from the performance program and rehearsals are scheduled on a weekly basis for the presentation of the play to the theatre community at the end of the semester. A final written director's approach will be turned in and evaluated with the final staged presentation.

Textbooks: Play-scripts - Various.

***Theatre 370 Script Analysis for the Theatre**

This is an in-depth course where students learn and refine the tools of play analysis, structure, style and intent from the playwright. Students discuss, watch, read and analyze plays and playwrights through the history of our modern theatre while applying these analytical skillsets to their own work as actors, designers and directors. The goal of this course is to challenge the student to continuously search and ask questions of their play, their playwright, and their character in an attempt to fully realize a honest and compelling production that is well-informed and in line with the playwright's intent. The course will teach a system of analytical pursuit through textbook reading, class assignments, critiques, class discussion and homework.

Textbooks: James Thomas, *Script Analysis for Actors, Directors, and Designers*.

CERRITOS COLLEGE, NORWALK, CALIFORNIA

Theatre 110 Introduction to Acting

Introduction for the Actor is an activity-oriented course designed to introduce, develop and provide the student with a working knowledge of the actor's craft and ability to create and play characters while exposing the student actor to a variety of engaging exercises and scene work. The coursework is designed to bring the beginning acting student a greater appreciation and understanding of theatrical acting, the study of classical Stanislavski acting styles, analysis, vocabulary, and a greater appreciation of the art of the theatre and its continued relevance today. Our emphasis will be in modern American realism so that the student actor will have the best opportunity in the development of a character, a scene, and the relationships within the context of the spoken word drama.

Course work requirements include the student's weekly journal and written reaction to required plays, rigorous participation, a midterm and final scene project.

Required Plays: Neil LaBute: *The Shape of Things*
Fat Pig
The Distance From Here

Theatre 111 Intermediate Acting II

This is an advanced course in acting methods and practices, with particular focus upon creating exciting, believable characters. Students will learn to find elements from their own lives to use in characterization, and then to explore cultures and walks of life other than their own.

Required Texts : Hagen, Uta. *Respect for Acting*. New York: Macmillan, 1974.

Required play Texts: *A View From The Bridge* by Arthur Miller
Our Lady of 121st Street by Stephen Adly- Guirgis
Rebel Without a Cause by James Fuller

Theatre 101 Introduction to Theatre

This course is intended to give a broad overview of the theatre world. This will include the roles of the audience, critic, performers, directors, designers and playwrights. The production process will be presented to you in hopes of piquing your interest, whether backstage, onstage or front-of-stage, in the exciting world of live performance. After successfully completing this class you will have a heightened appreciation of the multitude of collaborative talent involved in a theatrical production.

Textbooks: *The Theatre Experience* (12th ed.) by Edwin Wilson

Department Show Director

As a show director, I work with the theatre department toward the mounting and successful production of a selected show for the department's season. In addition to directing the show, I serve as the instructor of record for the semester course students sign up for, in order to participate in the play production class. The play is auditioned, cast, rehearsed and mounted under my direct supervision while collaborating with the department designers, faculty and staff for the production of the play.

Textbook: Selected semester play/musical

CYPRESS COLLEGE, CYPRESS, CALIFORNIA

Theatre 120 Introduction to Acting

Introduction for the Actor is an activity-oriented course designed to introduce, develop and provide the student with a working knowledge of the actor's craft and ability to create and play characters while exposing the student actor to a variety of engaging exercises and scene work. The coursework is designed to bring the beginning acting student a greater appreciation and understanding of theatrical acting, the study of classical Stanislavski acting styles, analysis, vocabulary, and a greater appreciation of the art of the theatre and its continued relevance today. Our emphasis will be in modern American realism so that the student actor will have the best opportunity in the development of a character, a scene, and the relationships within the context of the spoken word drama.

Course work requirements include the student's weekly journal and written reaction to required plays, rigorous participation, a midterm and final scene project.

Required Plays: Neil LaBute: *The Shape of Things*
Fat Pig
The Distance From Here

Department Show Director

As a show director, I work with the theatre department toward the mounting and successful production of a selected show for the department's season. In addition to directing the show, I serve as the instructor of record for the semester course students sign up for, in order to participate in the play production class. The play is auditioned, cast, rehearsed and mounted under my direct supervision while collaborating with the department designers, faculty and staff for the production of the play.

Textbook: Selected semester play/musical

CITRUS COLLEGE, GLENDORA, CALIFORNIA

Theatre 266 Shakespeare in Production

Shakespeare in Production is an introduction course to the history, language and performance techniques of Shakespeare and the canon of his plays and sonnets. This course seeks to train students in scansion, Shakespearean analysis, play performance, Shakespearean history, Elizabethan history, and staging fundamentals for Shakespeare in performance. The course culminates in a workshop production of Shakespearean scenes and sonnets for a public audience.

Textbooks: Arden Addition, *Shakespeare's Sonnets*.

Theatre 294 Production/Stage Management

This is an overview and investigation of the skills and techniques needed to stage manage a theatrical production. This course offers theoretical and practical discussion about the rigors of theatrical stage management and production.

The course provides students with an understanding of the duties and responsibilities of the stage manager in a theatrical production. Areas of study include: prompt book preparation, auditions, pre-production and rehearsal, tech week, production, and working with unions. Included in these areas of study are creative problem-solving techniques, health and safety issues and organization of time and a set of personal inventory skills which a competent stage manager would need for a career in the theatre.

Textbook: Daniel Ionazzi, *The Stage Management Handbook*.

Theatre 101 Introduction to Theatre

This course is an introduction to the study of theater for non-majors. The class focuses on various theatrical movements, genre, performance space and artistic principles of production, as well as the theatrical production and briefly touches on the history of theatre. Selected readings, discussion, attendance at plays and critiques of performances are required.

Course requirements include class participation in-group discussions, play discussion and critiques and a mid-term and final project over one of six selected plays.

Textbook: Millie S. Barranger, *Theatre: A Way Of Seeing*

Theatre 104 Voice and Movement for the Actor

This course is an introductory study of the concepts of preparing and performing a role on stage with specific emphasis on the actor's physicality, stage movement, and the building of character in a physical way while concentrating on the actors voice, breath and physicality.

Text book: Linklater, K. *Freeing the Natural Voice*

Art 199 Appreciation of Film

An introduction to the study of film, film history and various methods of critical analysis. Course will include the study of style, narrative, structure, genre, techniques, aesthetics and social implication of film. Lecture will be accompanied by appropriate screening. Students will be evaluated by Weekly assignments, 2 exams, and attendance.

Textbooks: *Film Art: An Introduction*, Ninth edition (2010), David Bordwell and Kristin Thompson

Department Show Director

As a show director, I work with the theatre department toward the mounting and successful production of a selected show for the department's season. In addition to directing the show, I serve as the instructor of record for the semester course students sign up for, in order to participate in the play production class. The play is auditioned, cast, rehearsed and mounted under my direct supervision while collaborating with the department designers, faculty and staff for the production of the play.

Textbook: Selected semester play/musical

CHAFFEY COLLEGE, RANCHO CUCAMONGA, CALIFORNIA

Theatre 10 Introduction to Acting

The course focuses on classical acting techniques including the understanding of action, objective, obstacle, tactic and a defined understanding of character analysis. The course is aimed at giving the student an appreciation and understanding of theatre as a separate and a distinctive art form and the craft of acting as a serious and artistic career rooted in many years of history and study. The course includes attendance at live theatre performances and viewing of productions recorded on videotape. This course functions as an introductory course in acting. The primary goals for the course include the students' ability to achieve a believable character(s), with relaxed vocal and physical techniques; basic understanding of the Stanislavsky terminology, and playing to type in modern realism.

Textbooks: Neil LaBute, *The Shape of Things*
David Auburn, *Proof*
Robert Cohen, *Acting One*

Theatre 110 Theatre History

The study of theatre history from the origins of Theatre through the 17th Century. Emphasis on historical, philosophical, and sociological influences on development of the theatre. Plays are read for analysis of structure, plot, character and historical relevance.

Textbook : Wilson, Edwin and Alvin Goldfarb.
Living Theatre: An Introduction to Theatre

EL CAMINO COLEGE, TORRANCE, CALIFORNIA

Department Show Director

As a show director, I work with the theatre department toward the mounting and successful production of a selected show for the department's season. In addition to directing the show, I serve as the instructor of record for the semester course students sign up for, in order to participate in the play production class. The play is auditioned, cast, rehearsed and mounted under my direct supervision while collaborating with the department designers, faculty and staff for the production of the play.

Textbook: Selected semester play/musical

CONCORDIA UNIVERSITY, IRVINE, CALIFORNIA

Theatre 151: Movement for the Actor

Movement for the Actor is an activity-oriented course designed to develop and condition the actor's body, with an emphasis upon understanding and transforming the actor's use of his/her physical instrument. The course is designed to study the human body and how the human body is a communicative tool and as such how to begin to specify those physical elements that brings clarity

in the development of a character, scene, and relationship within the context of the spoken-word drama.

This is accomplished through the use of gesture-work and mask-work and their application to sonnets and scenes.

Course work requirements include the student's weekly journal and written reactions to required plays; rigorous participation, a midterm and final scene project.

Textbooks: Arden Edition, *Shakespeare's Sonnets*

***ALA 310 The Making of Our Reality**

This course examines 20th century philosophy, modernism and post-modernism and their impact on the human experience. It will enable students to demonstrate and understanding of how modern philosophy impacts the various disciplines: natural sciences; the arts; social science; and theology/philosophy. Students will have the opportunity to explore how modern philosophy affects every aspect of their lives and the lives of others as well as the world around them.

Textbooks: Gloria K. Fiero, *The Humanist Tradition*

Theatre 101 Experiences in Theatre

Experiences in Theatre is an activity-oriented course designed to acquaint students with the ephemeral, experiential nature of the theatre. Course content includes play-going, play-making rudimentary play analysis and discussion. Students will be able to explain and define the parts of the theatrical event from the perspectives of play maker (actor, playwright, director, designer) and playgoer. Students will be able to evaluate themselves and others as performer, both onstage and off, through discussion and participation in basic theatre exercises and scene work.

Required Play: Varied for semesters play productions.

***Department Show Director**

As a show director, I work with the theatre department toward the mounting and successful production of a selected show for the department's season. In addition to directing the show, I serve as the instructor of record for the semester course students sign up for, in order to participate in the play production class. The play is auditioned, cast, rehearsed and mounted under my direct supervision while collaborating with the department designers, faculty and staff for the production of the play.

Textbook: Selected semester play/musical

VANGUARD UNIVERSITY, COSTA MESA, CALIFORNIA

***Department Show Director**

As a show director, I work with the theatre department toward the mounting and successful production of a selected show for the department's season. In addition to directing the show, I serve as the instructor of record for the semester course students sign up for, in order to participate in the play production class. The play is auditioned, cast, rehearsed and mounted under my direct supervision while collaborating with the department designers, faculty and staff for the production of the play.

Textbook: Selected semester play/musical

***Theatre 430 Directing For the Theatre**

The course is designed to teach the fundamental skills and techniques of stage direction to theatre and musical theatre majors. Lectures cover the history of directing as well as basic directing concepts, such as staging, dramatic action, characters, idea, imagery, metaphors and ground plans. Also discussed are directing problems and issues the beginning director faces. Students are required to cast, rehearse and present three scenes throughout the semester, each growing in requirements and complexity, as well as present and participate in several in-class projects.

Course requirements include active participation, performance and analysis of scenes, a final scene from an assigned play, a comprehensive production book, play critiques and quizzes throughout the semester covering basic concepts discussed in class.

Textbooks: David Ball, *Backwards and Forwards*.

CALIFORNIA STATE UNIVERSITY, FULLERTON

***Theatre 370A Directing I Beginning Directing**

This course is designed for teaching the fundamental skills and techniques of stage direction to theatre and musical theatre majors. Lectures cover the history of directing as well as basic directing concepts, such as staging, dramatic action, characters, idea, imagery, metaphors and ground plans. Also discussed are directing problems and issues the beginning director faces. Students are required to cast, rehearse and present three scenes throughout the semester, each growing in requirements and complexity, as well as present and participate in several in-class projects.

Course requirements include active participation, performance and analysis of two open scenes, a final scene from a modern American playwright play, a comprehensive production book, play critiques and quizzes throughout the semester covering basic concepts discussed in class.

Textbooks: David Ball, *Backwards and Forwards*.

Required Plays: *A Streetcar Named Desire* plus one of the following:
The Shape of Things, *Fat Pig*, *Some Girls*, *The Mercy Seat*,
The Distance from Here, *This Is How It Goes*

***Theatre 370B Directing II Intermediate Directing**

This course is designed to continue focusing the skill sets for young directors. The intermediate directing class puts greater emphasis and attention to the rehearsal process, actor coaching, directing from a personal point of view, mood and tempo, and overall structure of the play. This class also introduces young directors to the audition process whereby the directors hold an open cattle-call style audition for their final 10 minute play.

Course requirements include active participation, performance and analysis of a scene from a non realism play, performance and analysis of a scene from an American Realism play, and a final project where the student director directs a complete 10 minute play of their choosing.

Required plays: Edward Albee, *Zoo Story*

Recommended Playwrights: *Tennessee Williams*, *William Inge*, *Lillian Hellman*,
Arthur Miller, *Eugene O'Neill*

Theatre 100 Introduction to Theatre for Non-Majors

This course is an introduction to the study of theater for non-majors. The class focuses on various theatrical movements, genre, performance space and artistic principles of production, as well as the theatrical production and briefly touches on the history of theatre. Selected readings, discussion, attendance at plays and critiques of performances are required.

Course requirements include class participation in-group discussions, play discussion and critiques, and a mid-term and final project over one of six selected plays.

Textbooks: Brockett & Ball, *The Essential Theatre*.

Required Plays: *Oedipus Rex, The Merchant of Venice, A Doll's House,*

Death of a Salesman, Angels in America plus one of the following:
*Take Me Out, How I Learned to Drive, Metamorphoses, Proof, or
The Shape of Things.*

***Theatre 300 Theatre and Cultural Diversity (On-Line)**

Through posted readings, documentaries and tutorials the class will illustrate the contributions of diverse cultures to the fabric of American Theatre. Focus will be upon the influence of Hispanic, Asian, Asian American, African-American cultures, and the under recognized influence of women playwrights. The class will also present and illustrate alternative theatre viewpoints from political and experimental perspectives. The student will be asked to discuss, react and compare aspects of these diverse theatres/genres, including costume, scenic, lighting and make-up design, and acting style. Aristotle's description of drama, as outlined in his *Poetics* will be used as a basis of discussion of all plays in the course. The Francis Hodge text analysis technique will also be used for analysis.

***Department Show Director**

As a show director, I work with the theatre department toward the mounting and successful production of a selected show for the department's season. In addition to directing the show, I serve as the instructor of record for the semester course students sign up for, in order to participate in the play production class. The play is auditioned, cast, rehearsed and mounted under my direct supervision while collaborating with the department designers, faculty and staff for the production of the play.

Textbook: Selected semester play/musical

ASUZA PACIFIC UNIVERSITY

Theatre 236 Intermediate Acting II (BFA COURSE WORK)

This is an intermediate course in acting methods and practices, with particular focus upon creating exciting, believable characters. Students will learn to use the skillsets from Acting 1 and build upon their technique focusing on play/text analysis and how to employ that for rehearsal and performance, as well as learn to find elements from their own lives to use in characterization, and then to explore cultures and walks of life other than their own. This course is apart if the departments *BFA in Stage and Screen Acting* curriculum and pedagogy.

Required Texts : *Action, The Actors Thesaurus* by Maria Calderone and
Maggie Lloyd Williams

Required play Texts: *All My Sons*
Various plays assigned by professor.

Theatre 224 Production/Stage Management

This is an overview and investigation of the skills and techniques needed to stage manage a theatrical production. This course offers theoretical and practical discussion about the rigors of theatrical stage management and production.

The course provides students with an understanding of the duties and responsibilities of the stage manager in a theatrical production. Areas of study include: prompt book preparation, auditions, pre-production and rehearsal, tech week, production, and working with unions. Included in these areas of study are creative problem-solving techniques, health and safety issues and organization of time and a set of personal inventory skills which a competent stage manager would need for a career in the theatre.

Textbook: Daniel Ionazzi, *The Stage Management Handbook*.

OTHER TEACHING EXPERIENCE

Teaching Assistant for Theatre 200 (California State University, Fullerton)

I was the graduate assistant to the professor of record for the theatre 200 class. This class is a sophomore-level class that every theatre major must take. It is a class that is designed to introduce textual analysis to theatre students and give them a stronger and more complete overview of the theatre and its history and divers playwrights throughout the last 2,500 years. I was the principle grader for every piece of written work and I taught lectures covering Susan-Lori Parks and interactive styles of theatre.

Guest Lecturer for Drama into Film (California State University, Fullerton)

I have been to this class on numerous occasions speaking about the productions that I have directed that also have film versions. This is a class that looks to see how plays transform as they are put into the cinema. I lead discussions based on my knowledge of the plays that were being studied and their counterpart in film.

Acting Coach for the Webb School of California

The Webb School of Claremont, California is a distinguished national and international boarding school serving the highest level of students from the United States. It is the only boarding school in the state of California. I worked as an acting coach for their junior high students. We worked through sonnets, text analysis, and acting techniques that culminated in a showcase performance for their parents, classmates and guests.

Teacher for an Introduction to Shakespeare Workshop (Great River Shakespeare Festival, Winona, MN)

I taught high school students an introduction to Shakespeare, his works and his history. I also taught how to scan the verse and techniques in building and performing Shakespearean monologues. This culminated into a performance at the end of the workshop. Each student had a scene and a monologue that they performed. This was with The Great River Shakespeare Festival in Winona, Minnesota.

Primary Acting Coach at the Renaissance Theatre Company

I taught multiple classes at different age ranges for students who were working on shows, going out for auditions or had an interest in learning the craft. The class emphasized action, objective, imaginations and the ability to listen to their acting partners. We also stressed a naturalistic form of acting as many of these students looked to work in film. The class was twice a week for two hours. I also did a lot of one-on-one coaching for specific work or a specific project that a given student may have been in.

CREATIVE ACTIVITY

- I am a previous company member for Ophelia's Jump Productions and formally served as a board member for two years. (2014-15) This theatre company serves the community of Claremont, CA by providing professional level theatre producing plays from dramatic playwrights. Our goal is to serve the niche and the desire in the region for dramatic, compelling theatre with an ongoing leadership and source for professional level Theatre in the region. My role as A.A.D. provides me an opportunity to work with Artistic Director in staffing for key positions in the areas of design and production and the designers for each production in O.J.P. season shows. I function as a one of two resident directors and am a part of all casting decisions for the O.J.P. season. I supervise all key production and design positions as well as the intern staff. I work with the company Artistic Director and the Board of Directors in the overall direction of O.J.P.
- In 2010, I was asked to travel to Amarillo, Texas and Participate in The American College Theatre Festivals, Region Six Annual Theatre Festival. I worked with three other guest artists in the response and feedback of the invited plays for the 2010 festival. We responded to the six invited shows and their overall production, acting and storytelling values. We offered encouragement and reinforcement for strong performances and individual choices while helping with suggestions and insight to other possible choices while encouraging those actors and designers in the work that they had brought from their home school.
- I am a previous member of the Lewis Playhouse Advisory Committee. This committee meets quarterly and discusses the direction of the theatre while making suggestions for improvement in overall production values of shows, suggestions on play selection and feedback from previous production in an attempt to improve on future shows. This is a committee of theatre professionals and volunteers of the theatre.
- I was the founder and Artistic Director of The Renaissance Theatre Company in Glendora Ca. For four years we functioned as the only non-profit theatre in the city of Glendora. We worked with partner theatres and had a successful children's theatre program that supported over 130 children in three locations. The theatre had a season of four main stage children's productions with a full staff of teachers, designers and crew for each production.
Our main theatre for the company's adult shows was a 30-seat intimate black box theatre that ran 7-8 shows every season. As the Artistic Director I set the season, hired directors and designers and managed the staff for the company.
- I actively work as freelance director throughout Southern California. See current resume below for specific creative activity with respect to work my work as a Theatrical Director and other theatrical design posts that I have worked in the recent past.

DIRECTING CREDITS

See Professional Resume Provided below:

AWARDS AND HONORS

American College Theatre Festival Region VIII Winner in Directing	2009
American College Theatre Festival Region VIII Finalist in Directing	2008
American College Theatre Festival Region VIII Finalist in Directing	2007
American College Theatre Festival Region VIII Finalist in Stage Management	2006
Winner of the <i>Inland Theatre League Award</i> for Best Direction (<i>Joseph and the Technicolor Dream Coat</i>)	2004

REFERENCES

Daniel Volonte

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