# George Michael Contini

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**Degrees Awarded**

2000, M.F.A. in Film Production (Directing), University of Miami, Florida.

1983, B.A. with a double major in Theatre and English, Baldwin-Wallace College, Ohio.

**Academic Experience**

2017-present Full Professor University of Georgia

*Faculty, UGA Dept. of Theatre and Film*

*Faculty, UGA MFA in Film*

*Affiliate Faculty, UGA Institute for Women’s Studies*

2007-2016 Associate Professor University of Georgia

2002-2006 Assistant Professor University of Georgia

2001-2002 Temporary Ass. Professor University of Georgia

**Administrative Titles**

2018-present Head, Performance Area

2019-present Director, Musical Theatre Certificate Program

2017-2018 Associate Head, Acting Area

2003-Present Director, London Study Abroad Program 2009-2012 Director, DramaDawgs Summer Theatre Program

**Awarded Professorships**

2019-present Josiah Meigs Distinguished Teaching Professor

## Courses Taught:

**Acting 1** -- foundations class based in Stanislavski.

**Acting II (Scene Study)** --Stanislvaski base to explore the methods and theories of Grotowski, Mamet, Chekhov, Boal, and Bogart in scene prep.

**Advanced Acting**--- an exploration of modern acting styles including absurd, non-realistic, farce, and solo performance.

**Characterization** -- a Graduate level class using Chekhov technique and drawing from Goffman’s sociological studies of Self and Archetype.

**Voice**-- Voice class was divided in three components, exercises in relaxation and production, monologue/scene work addressing specific vocal issues, IPA and dialects.

**Acting On Camera**—three levels, Undergrad, Graduate, and Non-Majors. Provided students with knowledge of practical and artistic issues when acting for the camera. Knowledge of equipment, terminology, protocol, and procedure.

**Queer Theatre and Film**—Grad/Undergrad history and analysis of presentation of “queer” character from prehistoric ritual drama to present day TV.

**Senior Seminar**-- an exit class for graduating seniors which involved preparation for “real world” as well as creating a capstone project.

**Intro to Theatre**-- general arts elective for non majors involving script and text analysis as well as basic introduction to theatre as a collaborative art form.

**Dramatic Writing**—foundation of writing techniques for stage and screen, students create original script from idea through workshop to public reading.

**Singing for the Stage**—a seminar in choosing, preparing, and performing musical theatre audition pieces.

**Genre and Style---**a Graduate class exploring techniques of Comedy and the creation of a Solo Performance.

**Non-Traditional Performance Methods—**Graduate class in exploring devised group pieces and solo performance.

**Freshman Odyssey Seminar**—Going Viral: How to be YouTube Star— examined artistry of YouTube videos and its role in popular culture, class made 6 videos to post

**Graduate Teaching Assistant Seminar—**Training Graduate Teaching Assistants in pedagogy and teaching strategies.

**Production Practicum---**Advising and Directing Reading of Students involved in professional or academic productions.

**The Actor as Entrepreneur**—Graduate level course in branding, marketing, and creation of capstone project.

**Broadway Musical and American Culture—**History and Reflection of the Broadway Musical as a representation of American values around issues of race, gender, sexuality, ethnicity, and social issues.

**Theatre as Discipline and Profession—**Introductory Class for Majors, College and professional Career Preparation and Planning, Aesthetics.

**Musical Theatre Showcase-**Annual showcase for students enrolled in Musical Theatre Certificate Program. Full scale musicals, revues, original work.

**Script Analysis-**Coinciding with London study Abroad, how to effectively analyze theatre scripts for successful production.

**Graduate Thesis—**Advise research and preparation of written Graduate Thesis for Performance Students.

**London Theatre History—**Using archives in London, students explore historical background of performances.

## Grants received

## 2025 Domestic Field Study for Library of Congress (5K)

## 2025 Willson Center Sr. Faculty Research Grant for *Ed2ED* (9K)

# 2024 Mellon Building Southern Intersectional Futures Grant (2-500)

# 2023 History Matters, Women Playwrights, *Convent of Pleasure* (500)

# 2023 Willson Center Support for *Favored by the Muses* (5K)

# 2021 Learning Technology Grant (20K)

2017 Willson Center Special Funds (500)

2016 Franklin College Graduate Enhancement (

2015 M. G. Michael Award (5K)

2015 Willson Center Sr. Faculty Research Grant , $7,000,

Principal Investigator (*Research: The Crinoline Girl)*

2012 Provost Summer Research Grant, $5,000,

Principal Investigator (*Presentation:Chicago Fringe)*

2009 Parents and Families Grant $10,000

(*A/V Eqpt for Classroom)*

2007 ICE Grant$1,000, Principal Investigator (*Technology Put It in the Scrapbook)*

2006 Willson Center Faculty Research Grant, Principal Investigator, $5,000

(*Research: Julian Eltinge)*

2005 ICE Grant $2,500, Principal Investigator

(*Development Put It In the Scrapbook)*

2003 Willson Center Jr. Faculty Fellowship Grant $3,000,

Principal Investigator (*Training: Chekhov, Research: NY Archives)*

2002 ICE Grant $3,000, Co-Principal Investigator

(*Technology for Project Good Man Is Hard to Find*)

1990 Rockefeller Foundation Fellowship $3,000, Principal Investigator

(*New Forms in Theatre-Gay Male Folklore)*

## Recognition and Outstanding Achievements

2021 Hargrett Special Collections Fellowship $2,000 (*Broadway Musical and American Culture)*

2019 Diversity Leadership Award , $3,000

(*Black Acting Methods*)

2018 Josiah Meigs Distinguished Teaching Professor (6K annually)

2015 M. G. Michael Award , $3,000, Principal Investigator (*Research: The Crinoline Girl)*

2015 Suzi Bass Award Nomination Best Ensemble *Explorers Club*

2012-present UGA Career Center Outcomes Faculty Designee

2009-12 Sandy Beaver Professorship $7,000/3 yr (*Pilot DramaDawgs Camp)*

2011 Center for Teaching and Learning Summer Mini Grant , $500

(*Instructional Support and Course Revision)*

2008 Richard Russell Award, $5,000 *(Excellence in Teaching)*

2006 M. G. Michael Award , $3,000, Principal Investigator (*Research:Michael Chekhov)*

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| 2005 | Sandy Beaver Special Teaching Award, $2,000 |
| 1999 | Graduate Excellence in Leadership, University of Miami |
| 1999 | Best New Work (Carbonell Critic’s Award Nomination) |
| 1999 | Best Supporting Actor/Musical (Carbonell Critic’s Award Nomination) |
| 1998 | Best Actor in Miami (New Times) |
| 1996 | Best Supporting Actor (Carbonell Critic’s Award Nomination) |
| 1995 | Best Supporting Actor (Carbonell Critic’s Award Nomination) |
| 1994 | Best Supporting Actor (Carbonell Critic’s Award Nomination) |
| 1992 | Best Direction of an Ensemble (Boston Herald) |

**Areas of Artistic Research**

Activating Archives in Performance

Early 20th Century Gender Performance in Vaudeville and American Musical Theatre

Julian Eltinge

Michael Chekhov Acting Technique

LGBTQ Performance

Solo Performance

# Arts Research and Practice

# *Favored by the Muses*

An interdisciplinary performance created for the Wheatley Peters Project and its conference,reviving portions of the 90-year-old pageant for a creative research presentation entitled *Favored by the Muses* at the University of Georgia in November 2023. The text of that performance relied on splicing together Terrell’s own words from speeches, correspondence, and her pageant. The dramatic framework was a re-imagining of Terrell delivering an inspirational speech to a meeting of the black sorority Delta Sigma Theta. Interspersed throughout her speech were actors performing corresponding scenes from the pageant. The UGA production recreated the music, songs, and dance used in the original production and utilized projections of archival photos, video, images, and correspondence, to annotate the performance throughout. <https://youtu.be/Pp2EQq_xxFU>

*Don’t Know the Half! A Farcical Melodramatic Mystery Fantasy with Songs!*

Restoring, Recreating, and Reimagining Lost Gender Bending Musicals circa 1890-1920. This is a continuation of my research into early 20th Century Performer, Julian Eltinge.

Script and score received first workshop performance in Spring 22.

<https://youtu.be/8PpGV0S_zBo>

*Always (K)new—Translating Identities, Queering Borders.*

Collaborated on an original devised theatre piece with Brazlilian Theatre Artist Alberto Tibaji and Columbian Animation Artist Cecilia Traslavina.

*Man/Actress (formerly Put It In the Scrapbook)* A multimedia solo performance piece based on the life of American Vaudeville performer, Julian Eltinge

<https://youtu.be/0-qz19sdMWI>

2012 Chicago Fringe Festival

2011 SETC Fringe Festival, ATL

2009 New Orleans Fringe Festival

2009 ATHE Conference, NY

2007 Morton Theatre, Athens, GA

**Supervision of Student Research**

Served as advisor, mentor on original creative research with undergraduate and graduate students.

2025 Maria Chryssopoulos, *Yesterday is Dead,* Original Solo Piece

\* *Mellon Grant Recipient, Women’s Southern Intersectional Futures,*

*\* Atlanta LGBTQ Theatre Festival*

2025 Dyllon Glaze, *9 to 5 Dramaturgy*

*\*Mellon Grant Recipient for Women’s Southern Intersectional Futures,*

# 2024 Wyn Thomas, *First Semester, A New Musical*

# *\*KCACTF National and Regional Winner for Best New Musical*

# 2023 Aris Dominguez-Canela, *Disability and Performance*

# 2023 Colin Hendley, Colin, *Brighter Than the Sun*

# *\* NY Musical Theatre Festival*

# 2023. Julian Borris, Graduate Acting Project *Sex, Drugs, Rock and Roll*

2022 Aayush Umesh, “Who is Sally Bowles?”

2021 Zachary Pareizs, CURO “Meyehold Technique in Action”

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| 2019 | Zachary Pareizs, CURO “Creating Interactive Theatre during a Pandemic” |
| 2018 | Lukas Woodyard, CURO, “Immigration and the Other in Performance” |
| 2017 | David Foresee, CURO, “Spatial Dynamics and Meaning-Making in London Theatre” |
| 2017 | Abe Johnson, New Georgia Grant Recipient, Original Play, “Dead Gay Body” |
| 2016 | Caroline Caldwell “Management and Media Plan for Student Groups” |
| 2015 | Sarah Stratton “Being and Performing The Last Five Years” |
| 2015 | Tano Touissant, Honors Project "Gender Performativity in Glengarry Glen Ross” |
| 2015 | Abby Holland“Women’s Theatre Collective in NYC” |
| 2014 | Caleb Huett, New Georgia Grant Recipient Original Play "Belladonna" |
| 2014 | Connor Brockmeier, Independent Study "Springboard: Actor as Entrepreneur" |
| 2013 | Jenna Coleman, Independent Study "BBC Video Biographical Sketches" |
| 2013 | Vallea Woodbury, Graduate Directed Study, "Actors of Color in U.K Narratives" |
| 2013 | Giselle Fernandez, Independent Study "Shakespeare's Insects" |
| 2013 | Brittany Lloyd-Jones, Independent Study, "History of Playbills in Great Britain" |
| 2012 | Maggie Blaeser, Independent Study---An Improv Playbook |
| 2011 | Harry Valentine, Independent Study—Clockblocked, A Radio Comedy |
| 2011 | Tiffany Lee, Grad Independent Study---A solo show about Marcel Duchamp |
| 2010 | Jake Young, CURO---Micha—A one man show about Michael Chekhov |
| 2010  2009 | Maggie Blaeser, Harry Valentine—Glory Hole, New Georgia Grant Recipient  Kelly Nielsen, CURO—Creating a Boal Theatre Troupe |

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| **Internships**  Oversaw 100+ student internships both on and off campus. Students’ internships experiences cover a range of work in the film, theatre, design, and other media industries.  In addition, serve as Mentor to High School Students in Young Dawgs Program.  2017 Young Dawgs Program Mentor---Kiana Washington, Production Intern  2011 Young Dawgs Program Mentor---Will Coile, Production Intern  **Program Director: Study Abroad in London**  4-6 Week Course in residence in London. Responsible for considerable expansion of six-week residency program to include film/theatre internship opportunities and a showcase performance in London.  **Study Abroad Courses Taught**  **Acting in British/Irish Drama**--explored styles and dialects in scene work from Restoration, Comedy of Manners, Pinter, Beckett, Synge, Ravenhill, Kane.  **Script Analysis (Theatre and Film**)--used Ball and Field to explore the structure, content, and effect of scripts viewed in London/Dublin.  **Performance Appreciation**-- seminar class researching, reflecting, and analyzing the performances seen in London/Dublin.  **Internships in London Theatre**—oversaw Internship placements of students in London fringe theatres.  **Acting in London Theatre**—directed UGA students in production presented at London fringe theatre.  **Program Director: DramaDawgs Summer Theatre Camp**  As a result of receiving Sandy Beaver Professorship I created, organized, and taught a weeklong intensive theatre training camp for high school students during the summer. Students lived on campus, overseen by two TA’s.  **Guest Speaker**  Center for Teaching and Learning, Franklin Residential Hall, Demosthenian Society, CURO, Honors Fellow Program, Dean’s Tea, Music School, Art School, Women’s Studies, Psychology, Creswell Residential Hall Studios.\  **Related Academic Work:**  2016 Guest Artist: University of West London Musical Theatre  2012-present UGA Teaching Academy, Member  2010 UGA Med School, Simulated Patient Training Project |
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## OtherTeaching Experience

1999-2001 **Adjunct Faculty. New World School of Arts, Miami**

**Playwrighting** involved teaching fundamentals of writing for the stage and screen while working on original scripts for annual new playwright’s festival.

**Shakespeare** studies included Language, Elizabethan Theatre, Poetic Techniques, and Scene Study.

**Voice/Speech** for first year acting students involved Basic Vocal Production, Placement, Scene Study.

1999 **Musical Theatre Instructor University of Miami, FL** Taught performance class addressing acting techniques in songs and musicals. Also taught audition techniques. Culminated in presentation of original cabaret piece.

## 1999-2002 Faculty: Summer Scholars Program University of Miami, FL Film Production

Taught intensive course in film production for gifted international high school students. Students receive college credit. Resulted in production of ten short films. Also served as on campus Resident Assistant.

## 1999-2000 Teaching Assistant University of Miami Study Abroad in England and Ireland

Teacher/Chaperone for 22 day study abroad course in the History of English and Irish Cinema. Tour of studios, film and historic sites in London, Bath, Exeter, Dublin, Galway.

## Teaching Assistant University of Miami Film Production

Taught fundamentals of 16mm film production, cinematography, editing, and directing for the camera. Administered all technical labs and oversaw production of over 100 short films each semester.

## 1999 Faculty: Lovewell Institute Pine Crest School, FL Musical Theatre, Acting, Playwrighting

Three month teaching/arts residency working with gifted students to create and produce original musical theatre piece. Classes in acting, playwrighting, and movement.

## 1996 Guest Lecturer University of Miami Musical Theatre Workshop

Taught history of American Musical Theatre and performance techniques in lab setting.

## 1995-1999 Teacher: Center for Creative Education Palm Beach County Schools Theatre Artist in Residence

Project LEAP. Collaborated with classroom teachers to integrate arts into their daily curriculum. Each program was designed with specific cognitive, social, artistic, and academic goals in mind.

## 1993-94 Substitute Teacher Broward County Schools

All subjects. All levels.

## 1993-94 Teacher: Interactive Drama Spectrum Halfway Houses Acting, Improvisation

Worked with adjudicated youth in Spectrum Halfway Houses to create a performance piece addressing their incarceration, their crimes, the effects it had on their lives, and possible life changes for the future.

## 1990-1993 Teacher: Lessons From the Heart Boston City School System Acting, Musical Theatre

Conceived, designed, managed, implemented and taught curriculum using theatre to promote HIV awareness in high school students. 12 week program culminating in student’s original production.

## 1992-93 Artist in Residence Worcester Public Schools Shakespeare, Acting

Performed and led workshops for grades 4-12 in Shakespeare.

## 1991-92 Teacher: Summer Arts Program Wheaton College, MA Acting, Musical Theatre, Commedia

College program for gifted high school students. Taught daily classes for six week program. Acting was concentrated in scene work, Musical Theatre was a combination of history and performance, Commedia was based in mask work and resulted in performance of original work.

## 1988-90 Teacher: Counterpoint Program Boston City School System Acting, Poetry, Puppetry

Led workshops for inner-city schools at risk youth. State funded program.

## 1988-90 Artist in Residence Athol Sr. High School, MA Acting, History

Used performance techniques to enhance history curriculum.

## 1985-86 Artist in Residence Very Special Arts, IN Acting, Movement, Music

Led workshops using theatre techniques as therapy for children with varied physical, emotional, or developmental disabilities.

# Creative Work in Film/TV/Media

# 2024 Inspector Mueller Supporting *Wicked Dames Podcast*

# 2024 Brantley Supporting *Gander Man*

# 2023 Augustine Bracknell Supporting *Classics Undone*

# 2021 Smug Committee Member Co-Star (2 eps) *Black Lightning*

# 2021 Mr. Springthorpe Recurring Role (3 eps) *Legacies*

## Creative Work in Regional and National Theatres

2018 *The Book of Will* Actor Theatrical Outfit, ATL 2016 *The 39 Steps* Director Stage Door Players, ATL 2016 *The Little Mermaid* Director Aurora Theatre, ATL 2015 *The Explorer's Club* Actor Aurora Theatre, ATL

\* *Nominated for Best Ensemble, Suzi Bass Awards 2015*

2015 *Camelot* Director Aurora Theatre, ATL

2013-14 *Solo Performance Residency* Guest Artist Dad's Garage Theatre, ATL

\*Led Company of Actors through 8-month workshop in writing and creating solo theatre pieces.

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| 2014 | *South Pacific* | Director | Aurora Theatre, ATL |
| 2014 | *One Minute Play Festival* | Director | Actors Express, ATL |
| 2014 | *Don't Dress for Dinner* | Director | Aurora Theatre, ATL |
| \**Named one of the Best Plays of 2014, Atlantatheatrebuzz.com* | | | |
| 2013 | *Assistance* | Director | Pinch n' Ouch. ATL |
| 2012 | *Hidden Man* | Actor | 7 Stages Theatre, ATL |
| 2012 | *Put It In the Scrapbook* | Actor | Chicago Fringe Festival |
| 2011 | *Beauty and the Beast-Concert* Actor | | Aurora Theatre, ATL |
| 2011 | *Holy Oak* Actor | | Theatre Emory, ATL |
| 2011 | *Put It In the Scrapbook* Actor | | SETC Fringe, Atlanta |
| 2009 | *Put It in the Scrapboo* Actor | | New Orleans Fringe Festival |

## Other Representative Creative Work Acting

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| --- | --- | --- | --- |
| 2005 | *Shear Madness* | Tony | Alliance Theatre ATL |
| 2005 | *The Big Bang* | George | Horizon Theatre ATL |
| 2002 | *Amadeus* | Salieri | UGA (Guest Artist) |
| 2001 | *Shear Madness* | Tony | Kennedy Center DC |
| 2000 | *Shear Madness* | Tony | Broward Center, FL |
| 1999 | *Jesus Christ Superstar* | Herod | Actor’s Playhouse, Miami |
| 1997 | *The Food Chain* | Otto | Fla. Shakespeare Theatre |
| 1997 | *Laughter on the 23rd Floor* | Milt | Actor's Playhouse, Miami |
| 1996 | *Love ! Valour! Compassion!* | Buzz | New Theatre, Miami |
| 1996 | *Summer Shorts Festival* | Company | City Theatre, Miami |
| 1995 | *I Do! I Do!* | Michael | Hollywood Playhouse, FL |
| 1995 | *Me and My Girl* | Gerald | Broward Center, Ft. Laud |
| 1994 | *A Thousand Clowns* | Leo | Actor's Playhouse, Miami |
| 1994 | *Cat on a Hot Tin Roof* | Gooper | Actor's Playhouse , Miami |
| 1993 | *Jeffrey* | Sterling | Acme Theatre , Miami |
| 1993 | *Shear Madness* | Tony | Off Broadway, Ft. Laud, FL |
| 1992 | *Secret Lives of the Sexists* | Buddy | Celebration Theatre, LosAng |
| 1991 | *Mystery of Irma Vep* | Edgar, Jane | Worcester Forum. MA |
| 1990 | *Blame it on the Big Banana* | Rosa | Theatre Offensive, Boston |
| 1990 | *Murder at Rutherford House* | Ruby | Wilbur Theatre Boston |
| 1989 | *Alive with AIDS* | David | Club Cabaret, Boston |

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| 1988 | *Our Time* | Cabaret Act | Club Cabaret, Boston |
| 1987 | *Real Inspector Hound* | Inspector Hound | New Ehrlich Theatre, MA |
| 1987 | *Hamlet* | Hamlet's Ghost | Loon & Heron Theatre ,MA |
| 1987 | *As You Like It* | Sylvius | Loon & Heron Theatre , MA |
| 1987 | *The Phantom Tollbooth* | Tock, Azaz | Boston Arts Group, MA |
| 1986 | *King Lear* | Edmund | Theologic Seminary, IN |
| 1985 | *Et ta Seour?* | Phillipe | Indiana Repertory Theatre |
| 1984 | *Picture This* | Ensemble | Indianapolis, IN |
| 1984 | *Midsummer Mime Company* | Company | Indianapolis, IN |
| 1983 | *ArtReach Children’s Theatre* | Company | Cincinnati, OH |
| **Motion Capture Performance** | | | |
| 2002 | *Virtual Vaudeville.com* | Frank Bush | Interactive Website |
| **Film/Television/Commercials** | | | |
| 2001 | *USA Customs* | Border Officer | US Customs Dept. |
| 1997 | *Labatt’s Beer* | Stodgy Guy | Labatt’s Productions |
| 1996 | *Toyota* | Hot Hot Dancer | Toyota Productions |
| 1995 | *White Castle Hamburgers* | Thirst Quencher | White Castle Productions |
| 1995 | *Shame II* | Dr. Darrin | Lifetime Cable |
| 1994 | *Point of Betrayal* | Hotel Mgr. | Krane Productions |
| 1994 | *Pointman* | Kevin | PointMan Productions |
| 1993 | *Motorola Beepers* | Hurried Guy | Motorola Productions |
| 1986 | *ITT Institute* | Lead Singer | ITT Productions |
| 1985 | *Sagamore Health Network* | PR Man | Sagamore Productions |
| **Recordings** | | | |
| 1990 | *Songs by Men to End AIDS* | Featured Singer | Flying Fish Records |
| **Other Directing** | | | |
| 2000 | *Jumping through Windows* | Independent Film | |
| 1999 | *Meet the Patersons (DP)* | Independent Film | |
| 1999 | *Pridelines* | First Night Miami | |
| 1996-7 | *3 seasons of New Works (Lit.Mgr)* | Actor’s Playhouse | |
| 1995 | *The Lion in Winter* | Hollywood Playhouse | |
| 1994 | *Accelerando* | Bridge Theatre Miami | |
| 1994 | *Bye Bye Birdie* | Hyperactive Theatre | |
| 1994 *Yiddle with a Fiddle* (Asst. Stage Mgr.) National Tour | | | |
| 1992 | *Raft of the Medusa* | New Theatre, Boston | |
| 1991 | *Decade* | Centastage Boston | |
| 1990 | *Hang Tough* | New Theatre, Boston | |
| 1988 | *Lessons from the Heart* | LWA Theatre Project | |
| 1987 | *You’re On!* | Loon and Heron Theatre | |
| 1986 | *Opening Doors* | Kid Connection | |
| 1985 | *Gallery Presentations* | Indy Children’s Museum. | |

**On Campus Creative Research: Acting/Directing and Related Panels/Presentations**

2024 Director, *9 to 5* UGA Theatre

\**Multiple KCACTF Acting , Design, Tech , Award nominees.*

*Mellon Grant for Dramaturgy*

2024. Director/Writer, *Favored by the Muses* UGA English/Theatre

\*. Conference *Genius of Phyllis Wheatley*

2022 Director, *Torch Song* UGA Theatre Dept.

\**Post Show Talkbacks with Ambassadors from UGA LGBT Center*

2020. Director, *Love and Information* UGA Theatre Dept.

2020. CoDirector, Spaceship Sean UGA Theatre Dept

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| 2020 | Director, *Happy Days* | UGA Theatre Dept |
| 2019 | Director, *Niagara Falls* | UGA Theatre Dept |
| 2019 | Director, *Young Frankenstein* | UGA Theatre Dept. |
| 2018 | Director, *Detroit* | UGA Theatre Dept. |
| 2017 | Director, *Always (K)new* | UGA Theatre Dept. |
| 2016 | Director, *The Skin of Our Teeth* | UGA Theatre Dept. |
| 2015 | Director, *Sweeney Todd* | UGA Theatre Dept |
| 2015 | Director, *A Lesson Before Dying* | UGA Theatre Dept. |

*\*Production Selected to be Filmed and Entered into the Ernest J. Gaines Archives*

2013 Director, *Pride and Prejudice* UGA Theatre Dept.

*\*Panel "Lizzie Bennet: Then and Now"— Willson Center, UGA, 2013.*

2012 Actor, Howard Finster, *Hidden Man* UGA Theatre/7 Stages

\**Production moved to Theatre operating under Equity Contract*

2011 Director, *The 39 Steps* UGA Theatre Dept.

*\*Cinema Roundtable: “What is the 39 Steps?”, Willson Center , UGA, 2011.*

2010 Director, *25th Annual Putnam Spelling Bee* UGA Theatre Dept. 2009 Director, *The Grapes of Wrath* UGA Theatre Dept.

*\*Willson Center Forum, “These Aren’t Vintage Grapes: Dispossession and Homelessness in 21st Century”, UGA 2009.*

2009 Director, *Dangerous Liaisons* UGA Theatre Dept.

*\*Colloquium, "Gender and Exhibitionism in Dangerous Liaisons", Co Presenter with Marla Carlson*

2008 Director, *Misadventures of Uncle McBuck* UGA Theatre Dept.

*\* Adapted First English Translation of Augusto Boal’s Play, Collaboration with Robert Moser, Professor of Portuguese, UGA*

*\*Co-Presented Panel, Theatre of the Oppressed International Conference, 2006.*

2008 Actor, Ivan, *Art* UGA Arts Festival

2008 Director, *American Pie* The Venue, London, UK

\**Study Abroad Program-Experiential Learnng*

2007 Guest Artist, *UGA Wind Ensemble* UGA School of Music 2007 Director, *Trojan Women/Iphigenia in Aulis* UGA Theatre Dept.

\**Interdisciplinary Faculty Reading Group on Ancient Drama, Willson Center*

2006 Director, *4Cast/4Play* Rosemary Branch Theatre, UK

\**Study Abroad Program-Experiential Learning*

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| 2006 | *Children of an Idol Moon* | University of Georgia |
| 2005 | *Pippin* | University of Georgia |
| 2005 | *Dr. Heidegger’s Experiment* | University of Georgia |
| 2004 | *A Christmas Carol* (Dialect Coach) | University of Georgia |
| 2004 | *Hand of Bridge* | University of Georgia |
| 2004 | *Psycho Beach Party* | University of Georgia |
| 2003 | *Fifth of July* | University of Georgia |
| 2003 | *A Good Man is Hard to Find* | University of Georgia |

\**Keynote performance at the International Flannery O’Connor Conference, 2003.*

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| 2003 | *An Inspector Calls* (Dialect Coach) | | | University of Georgia |
| 2002 | *Patience* | | | University of Georgia |
| 2002 | *The Laramie Project* | | | University of Georgia |
| *\*Panel, "Theatre as a Tool for Social Change", Willson Center, 2002.* | | | | |
| 2002 | *How I Learned to Drive* (Dialect Coach) | | | University of Georgia |
| 2001 | *Playboy of Western World* (Dialect Coach) | | | University of Georgia |
| 2001 | *Buried Child* (Dialect Coach) | | | University of Georgia |
| 2000 | *Company* | | | University of Miami |
| 1998 | *Holy Ghosts* | | | University of Miami |
| 1989 | *The Inner Circle* | | | M.I.T., Cambridge |
| 1988 | *Baby* | | | Bentley College MA |
| **Produced Writing**  2024 *Favored by the Muses* University of Georgia | | | | |
| 2012 | *Put It in the Scrapbook* | | | Chicago Fringe |
| 2009 | *Put It In the Scrapbook* | | | New Orleans Fringe |
| 2008 | *The Misadventures of Uncle McBuck* | | | University of Georgia |
| \**Adaptation, Translated by Robert Moser, by Augusto Boal* | | | | |
| 2007 | *Put It in the Scrapbook* | | | Morton Theatre, GA |
| 2000 | *Midnight Scrabble* | | | New Theatre, Miami |
| 2000 | *Jumping through Windows* | | | Independent Film |
| 1998 | *Jumping through Windows* | | | New Theatre, Miami |
| 1997 | *Portraits of W.H.* | | | USC, Los Angeles, |
| 1992 | *Shakespeare’s Families* | | | Worcester Children’s |
| 1990 | *Lessons from the Heart* | | | LWA Theatre Project |
| 1990 | *Hat Rap* | | | AIDS Action Comm. |
| 1988 | *The Three Spinners* | | | Boston Theatre for the Deaf |
| 1988 | *Alive with AIDS* | | | Club Cabaret, Boston |
| 1987 | *Opening Doors* | | | Kid Connection, IN |
| **Theatre Administration** | | | | |
| 1996-99 | | Literary Manager | Actor’s Playhouse, Miami , FL | |
| 1989-90 | | PR/Special Events | Club Cabaret, Boston, MA | |
| 1989-92 | | Artistic Director | Lessons from the Heart, Boston, MA | |
| 1984-86 | | Artistic Director | Kid Connection, Indianapolis, IN | |
| 1985 | | Company Manager | Boston Arts Group, Boston, MA | |
| 1984 | | Company Manager | Midsummer Mime Company, Indianapolis | |
| 1983 | | Company Manager | ArtReach Touring Theatre, Cincinnati, Oh | |

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## Other Training/Workshops

Michael Chekhov Technique MICHA Conference; Instructors: Joanna Merlin,

Catherine Albers, Lionel Walsh, David Zinder, Dawn Arnold, Scott Fielding, Sarah Kane, Jobst Langhans, Ted Pugh, Fern Sloan, Ragnar Freidank, Phelim McDermott

Critical Respone Process Liz Lerman

Clowning Techniques Gale LaJoye, Ringling Bros.

Political Theatre San Francisco Mime Troupe Theatre Offensive, Boston

Playwrighting Jeffrey Sweet—“The Playwright’s Toolkit” Creativity Across the Disciplines Bonnie Cramond, University of Georgia

Maymester Institute Center for Teaching and Learning, UGA Integrating Course with Technology

## Service Interests

Arts Advocacy, Human Rights, Community Building

## Academic Publications

*Embodied Archives and Revived Legacies in Favored by the Muses, Authored* Chapter in *The Lives, Writings and Legacies of Phillis Wheatley Peters,* edited by Barbara McCaskill, Sarah Ruffins, forthcoming 2025.

*Always (K)new: Recombining Identities and Queering Narrative through a Transcultural Theatre Project,* co-authored with Robert Moser, Alberto Tibaji, Latin American Theatre Review, Spring 2019.

“Michael Chekhov Technique for the Animator”, Chapter in *Action! Acting Lessons*

*for CG Animators,* authored by Kristin and John Kundert-Gibbs, Wiley Publishing,

2008.

Performance Review of *Brief Encounter* and *Gone With the Wind, the Musical*, *Theatre Journal,*March 2009.

Performance review of *My Name is Rachel Corrie*. *Theatre Journal* , March 2007.

*Quick Guide to the Internet for Theatre and Film*, co-authored with Michael Barnes. Allyn and Bacon, 2001.

## Presentations/Panels

## “*Favored by the Muses”.* The Genius of Phillis Wheatley Conference, Nov 2023

# <https://youtu.be/Pp2EQq_xxFU>

# “*Reflection on Pandemic Pedagogies”* Innovation in Teaching Conference

# <https://www.youtube.com/watch?v=aHXFiZLEwH0>

# “*Pandemic Pedagogies:How I Went Back into the Closet to teach Queer Theatre”—*Innovation in Teaching Conference <https://www.youtube.com/watch?v=7mSY6wSlQHw>

“*Staging Queer Stories*”---Willson Center Panel, UGA, November 2017.

“*Claiming the Spotlight, Using Equity Codes to Create Work for Yourself”—*Atlanta Equity Panel, April 2017.

"Reading of *Red Velvet"* ---Conference on Appropriation of Shakespeare, UGA, October 2015. "Reading of *Last Night at Ballyhoo"* ---Induction of Alfred Uhry into Georgia Writer's Hall of Fame, November 2014.

"An Early Frost—Performing AIDS"---Peabody Award Lecture and Screening, UGA , 2014. "Critical Evaluation Methods"---Panel Discussion, ICE, UGA, 2014.

"Assessment in the Arts"—ICE Panel, UGA 2014.

"Lizzie Bennet: Then and Now"—Panel Discussion, Willson Center, UGA, 2013.

“Am I My Resume? From Acting Gay to Being Gay?”, Lunchtime Lecture Series, UGA Women’s Studies Dept. October 2012.

“Tips and Techniques: Auditioning for Film/Commercials”, Workshop, Southeastern Theater Conference, March 2011.

“Creating Distinct Characters: Using Michael Chekhov’s Techniques in Archetype and the Grotesque”, Workshop, Southeastern Theatre Conference, March 2011.

“What is the 39 Steps?”, Cinema Roundtable, Willson Center, UGA, 2011.

*Put It In the Scrapbook,* Original Solo Performance presented at SETC (Southeastern Theatre Conference) Atlanta, GA, March 2011.

*Put It In the Scrapbook,* Original Solo Performance presented at ATHE (Association for Theatre in Higher Education) Conference, New York City, August 2009.

*A Good Man is Hard to Find,* Original Opera presented as keynote performance at the International Flannery O’Connor Conference, 2003

“Navigating the Intersection of Arts and Education”, Moderator, Atlanta Coalition of Performing Arts, 2010.

“These Aren’t Vintage Grapes: Dispossession and Homelessness in 21st Century”, Moderator, Willson Center Forum, UGA 2009.

“Acting for the Camera”, Georgia Theatre Conference, 2003.

“Theatre as a Tool for Social Change”, Moderator, Panel Discussion, UGA,2002. “The Art of Teacher/Artist Collaboration”, LEAP Conference, September 1997. “From Page to Stage”, The Miami Book Fair International, October 1995.“Peer Theatre and HIV Prevention”, International Conference on AIDS, June 1993.

“Playwrighting as a Means of Therapeutic Self-Expression for People with AIDS and HIV”, OutWrite! Conference, March 1992.

“Playwrighting as a Means of Therapeutic Self Expression for People with AIDS and HIV”, National Gay and Lesbian Health Conference, July, 1991.

**Service/Volunteer**

2025 External Tenure Evaluator, University of Tennessee

2024 Coach, KCACTF, GTC, SETC

2024 Presentation for Franklin Residential College: Directing

2023 Workshop, MFA Directing Class, Intimacy Direction and Consent

2023 Workshop, Hugh Hodgson SOM, Psychological Gesture of Song

2023 Film Screening, Casey Nelson and *Black, White, and Greys*

2023 Monte Markham Reception, Wrote and Delivered Introduction

2023 Recruiting GTC, SETC, ThesCon

2022 Guest Lecturer---Concert/Lecture on History of Musical Theatre

Willson Center Event at Lake Oconee

2021-22 SAG Awards Nominating Committee

2020-21 Guest Panelist, Spelman College Graduate School Seminar

2019 External Tenure Evaluator, University of South Carolina

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| --- | --- |
| 2017-19 | Guest Artist, Aurora Theatre Apprentice Company, Chekhov Workshops |
| 2009-16 | Chair, Education Committee, Atlanta Equity Liaison Committee |

2014-19 Chair, Education Committee, Atlanta Equity Liaison Committee

2014 Creswell Residence Hall Studios, Acting on Camera Workshop 2014 UGA DramaDawgs Day, Acting on Camera Workshop

2013-14 Connections Mentor, UGA Institute for Diversity

2014 Guest Artist, Fabrefaction Theatre, ATL, Workshop on Michael Chekhov 2011-Present Member, Atlanta Equity Union Liaison Committee,

2012 Volunteer, Actor, Reading of “8”, Benefit for Georgia Equality

2012 Guest Speaker, Dean’s Tea

2011 Guest Speaker, Demosthenian Society

2011 Young Dawgs Program Mentor—*The 39 Steps*

2011 Osher Life Learning Institute, Instructor, “Why is that Funny?” 2010 Speaker, UGA Parents and Families Weekend

2010 Speaker, Abeneefo Kuo Honor Society Spelling Bee 2010 Guest Judge, UGA Idol Competition

2008-Present Advisor for Student Theatre Group—Next Act

2008-12 Advisor for Student Theatre Group—Justice Agents

2010-11 Board Member, Atlanta Performs

2010 Adjudicator, Schuler Hensley Awards

2009 Volunteer Actor, Horizon Theatre Company Young Playwright’s Festival

2008-11 Board Member, Services Board, Atlanta Coalition of Performing Arts 2008 Volunteer Actor, “Lend Me an Ear” Fundraiser for Atlanta Food Bank.

2007-08 Board Member, Uzupis Theatre Company

2007-08 Advisor for Alpha Psi Omega, Theatre Fraternity

2002-2018 Advisor for Student Theatre Group: Thalian-Blackfriars

2002-Present Honors Faculty Mentor , UGA Honors Program

2002-Present Safe Space Facilitator, GLOBES and Lambda Alliance

## UGA Committees and Governance

# 2024 University Tenure Review Committee, Member

# 2024 Outreach and Recruiting, Member

# 2024 Search Committee, Music, Opera Coach

# 2023 Search Committee—Acting, Chair

# 2023 Post Tenure Review Saltz, Chair

# 2023 Search Committee---Stage Management

# 2022 Search Committee—Dept. Head

# 2022 Search Committee—African American Theatre

# 2022 Search Committee—Musical Theatre Lecturer

2021- 24 Franklin College Tenure Review—Fine Arts, Chair

2020-24 President’s Faculty Advisory Committee

2021-present Season Selection Committee, Chair

2020-21 Provost’s Task Force on Creative Activities, Co-Chair

2020-21 TFS Diversity and Inclusion Committee, Co-Chair

2017-18 University Tenure Review Committee—Fine and Applied Arts 2017-present Undergraduate Committee

2016-present Theatre Undergraduate Scholarship Audition/Interview 2013-2014 Peabody Award Screening Committee

2014-15 Search Committee (African American Theatre)

2011-12 UGA Music School Departmental Review Committee 2010-12 Russell Award Committee, (Chair in 2012)

2011-12 Search Committee (Film Theory)

2010-11 Search Committee (Movement, Carribean Theatre) 2012-16 Season Selection Committee, Chair

2008-2017 Dept. Chair's Advisory Committee

2006-10 Undergraduate Coordinator, Theatre and Film Dep. 2006-08 Undergraduate Committee, Chair

2006-16 Honors and Awards Committee, Chair 2003-06 Season Selections Committee, Chair

2004-08 Fundraising Committee, Dept of Theatre and Film Studies 2003-17 ICE Advisory Committee

**MFA Thesis**

*jumping through windows*— short film: wrote, directed, photographed, and produced.

\*\*\*\*\*\*\*World Premiere: Miami Gay and Lesbian Film Festival, 2001

## Professional Affiliations

Actor’s Equity Association (AEA)

Screen Actor’s Guild/(SAG/AFTRA)

Association for Theatre in Higher Education (ATHE)

TCG (Theatre Communications Group)

American Society for Theatre Research (ASTR)