
Curriculum Vitae

TABLE OF CONTENTS

Training.....	2
Employment.....	3
Courses Taught.....	4
University of North Alabama.....	4
University of Alabama.....	4
Creative Practice.....	6
Directing.....	6
Select Directorial Concepts.....	7
Producing.....	8
Writing.....	8
Voice/Dialect Coach.....	8
Acting.....	9
Stage Management.....	9
Sound Design.....	9
Service.....	10
Memberships.....	11
Scholarships, Awards, Accolades.....	11

TRAINING

Viewpoints/Suzuki

SITI Skidmore Intensive 2022

Instructors: **Anne Bogart**, Kelly Maurer, Barney O'Hanlon, Akiko Aizawa, J. Ed Araiza, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Samuel Stricklen

UA Graduate Directing Studio 2021

Instructor: Matt Davis

Atlantic Acting School Summer Intensive 2014

Instructor: Kelly Maurer

Fitzmaurice Voice

Fitzmaurice Voice Institute Teacher Certification Program 2024-2025

Instructors: Cynthia Bassham, Andrea Odinov, **Catherine Fitzmaurice**, Saul Kotzubei, Joanna Cazden, Tom Burke, Ron Carlos, Josh Moser, Rachel Findley, Laura Flanagan, Petrina Kow, Ryan O'Shea, Michael Yurachak

Atlanta Fitzmaurice 3-Day Workshop 2023

Instructors: Jacqueline Springfield, Frankie Mullinix

Mentorship

Allison Hetzel 2023-2024

Josh Moser 2024-2025

Atlantic Acting School Summer Intensive 2014

Instructors: Francine Zerfas

University of Alabama - MFA Directing

2021-2024

Instructors: Matthew Davis, Soledad Sanchez, Misha Hadar, Dominic Yeager, Matthew Reynolds, Seth Panitch, Kelley Schoger, Allison Hetzel

UA Graduate Directing Studio

2021-2024

Michael Chekhov, Grotowski - Plastiques, Boal - Theatre of the Oppressed, Spolin - Improvised Theatre, Devised Theatre, Stella Adler, Meisner

Instructor: Matthew Davis

Atlantic Acting School Summer Intensive

2014

Instructors: Anya Saffir, Cynthia Silver, Josh Lewis, Mike Piazza, Jacquelyn Landgraf, Francine Zerfas, Charley Layton

Training: Practical Aesthetics, IPA, Meisner, Fitzmaurice, Viewpoints, Improvisation

Horizon Theatre Apprentice Program - Company Manager

2019-2020

Co-Directors: Marguerite Hannah & Lauren Morris

Warehouse Theatre Conservatory

2016

Instructors: Paul Savas, Anne Tromsness, Thomas Azar, Jason Johnson, Chip Egan

Furman University - Double Major: BA Theatre Arts & BS Psychology

2011-2015

Instructors: Maegan Azar, Margaret Caterisano, Rhett Bryson, Jay Oney

EMPLOYMENT

- University of North Alabama - 9 month Visiting Assistant Professor 2024-2025
Taught a 4/4 course load as one of four full time faculty members for the Cinematic Arts and Theatre department at the University of North Alabama. Directed two shows over the year, continuing to research the potential of the relationship of the audience to the performer. Worked alongside the other full time theatre faculty in an effort to heighten the professionalism and rigor of a program that recently had new life breathed into it. Served as a mentor to undergraduate students and deepened my understanding of my own pedagogy.
- Robert Fuson Voice Studio - Owner 2024-
Taught individual clients a variety of techniques to improve the voice and breath support. Made use of Fitzmaurice Voice as a primary foundation, while allowing the needs of the client to dictate the direction of the work. Advertised as helping clients carry the voice work used beyond the studio into performance environments. Used as an opportunity to further research into sustainable voice use in uncertain and stressful situations.
- University of Alabama - Graduate Teaching Assistant/MFA Candidate 2021-2024
Directed two shows a season for the University in the Allen Bales Theatre and the Galloway Theatre. Took a 12 credit semester course load in a variety of theatre disciplines. Served as Teacher of Record or Teaching Assistant for two courses a semester. Worked to explore and delve into new directing methodologies to find more solid determination of who I am as a director. Conducted research into allowing the audience to shape the stories we tell on stage. Mentor undergraduates as artists and empathetic humans to be prepared for the world after graduating.
- Horizon Theatre Apprentice Program - Company Manager 2019-2020
Assisted in the development of the curriculum for a company of recent college graduates making their first steps into the Atlanta Theatre market through an equity theatre. Stage Managed all apprentice events and managed the schedule of all participants. Assisted all guest directors who contributed to the works of the apprentices
- Guerilla Shakespeare Theatre Company - Artistic Company Manager 2017-2019
Helmed a collective of artists in Greenville, SC who collaborated to make “found spaces” traveling theatre. Formed connections across the upstate with venues (parks, breweries, abandoned schools, boxing rings, etc) to allow us to perform at low cost or split profits. Managed production and company schedules. Sound designed all shows. Produced, directed, and acted in an award-winning production of *Never Swim Alone*.
- Sundance Institute Theatre Labs - Production Assistant/Driver 2015
Assisted with the logistics and transportation of the Sundance Institute Theatre Labs. Drove high-profile artists up and down Sundance Mountain and to the airport. When not working, was allowed to sit in on rehearsals and watch their process. Watched America Ferrera, Rachel Chavkin, Taylor Mac, Sarah Jones, Chay Yew, Christopher Oscar Peña, and many others work their craft.

COURSES TAUGHT

University of North Alabama - Visiting Assistant Professor

2024-2025

CAT-220 Beginning Acting

This course is an entry level course into the art of acting and performance. Students came into the course with varied understandings of what acting is and what is asked of actors in a production. The course is structured around primarily Macy and Mamet's "Practical Aesthetics" techniques, which leans heavily on Meisner technique. Students performed multiple scenes and monologues over the semester as levels of performance and understanding were scaffolded onto each assignment, culminating in a one-act play that the class performed for their final. Additional exercises were used from Uta Hagen, Viola Spolin, and Robert Johnstone.

CAT-100 Elements of CAT

This course served as a method for students to count the hours they accumulated working on productions, workshops, and events for the Cinematic Arts and Theatre department. Students are asked to accumulate 60 hours over the course of the semester working on film and/or theatre projects under the supervision of a departmental faculty member. As instructor, I was responsible for ensuring that each student of the large course had a plan for completing these hours, as well as could articulate the benefits of each experience they participated in and how it helped their development as an artist. Additionally, I worked with each student on creating a professional resume so they could feel confident applying for artistic work as they moved through the program.

CAT 370 Directing (pending)

This course introduced undergraduate students to the basic concepts of script analysis, directorial concept, and directing techniques, including a unit on Viewpoints. Using Katie Mitchell's "The Director's Craft" as a primary text and supplementing with several chapters from Anne Bogart's "A Director Prepares," students engage in a class that is a blend of discussion, group practice, and individual exploration. Students are asked to direct a scene as a class and individually, while also creating a prep book for directing the full arc of a play.

University of Alabama - Graduate Teaching Assistant

2021-2024

TH-361 Beginning Directing - Teacher of Record

This advanced course is designed to introduce the fundamentals of directing to undergraduate students. The course covers the fundamentals of script analysis through Hodge-McClain's "Play Directing: Analysis, Communication, and Style" and how to craft work that focuses on themes and ideas. Additionally, Anne Bogart's Viewpoints is introduced as a method for exploring the infinity of possible decisions that can be made in an artistic frame. Students are given the opportunity to direct two scenes over the course of the semester, first as a group, then their final project is done as individuals. Assignments of script analysis are asked to accompany each.

TH-446 Advanced Voice and Speech Performance - Teaching Assistant

The course is designed for actors well versed in the fundamentals of acting technique that are looking to solidify and expand their voice and speech techniques. The professor is a certified Fitzmaurice teacher who integrates Fitzmaurice into her instruction. Additionally, dialect and speech work are covered in the class. As TA, I served to assist in the management of the class and demonstrating techniques. There were also opportunities for me to lead exercises and offer a different perspective on how to approach exercises.

TH-114 Intro to Theatre - Teaching Assistant/Section Lead

This class is an introduction to theatre for non-major students. The primary aim of the class is to cultivate an interest and understanding in what goes into the creation of theatre and what it means to enjoy a piece of theatre. Students were taught the fundamentals of how to read a script and exposed to weekly plays to watch and read. As a section lead, I was responsible for leading discussion in a weekly lab of 20-30 students on the play studied for the week. I also graded all papers and assignments for the students in my section. I created quizzes and writing prompts for my section.

TH-361 Beginning Directing - Teaching Assistant

This advanced course is designed to introduce the fundamentals of directing to undergraduate students. The course covers the fundamentals of script analysis through Hodge-McClain's "Play Directing: Analysis, Communication, and Style" and how to craft work that focuses on themes and ideas. Students were led in exercises of the Michael Chekhov technique for them to use as a directing tool. Students are given the opportunity to direct two scenes over the course of the semester, first as a group, then their final project is done as individuals. Assignments of script analysis are asked to accompany each.

TH-245 Teaching Theatre - Teaching Assistant

This course is designed for aspiring teachers of theatre classes at the elementary, middle, and high school levels. Students were guided through the varying challenges and expectations of teaching students in each age group. Students were expected to present multiple "lessons" to the class as if they were teaching at each age group. As TA, I brought in a different new warm-up game or ice-breaker for each class.

TH-452 Theatre History II - Teaching Assistant

This course covered the history of Theatre from the 18th century until modern day. The class regularly read and watched performances of plays in tandem with articles detailing the philosophies of the times the shows were created. The course showcased how theatre produced is a reflection of dominant ideologies of a culture. Students were expected to write academic papers over the course of the semester reflecting on how various philosophical practices weave their way into works of theatre and how those threads tie into today's world. As a TA, I would help lead discussions and grade papers.

CREATIVE PRACTICE

Stage Directing

<i>Bakkhai (pending)</i>	Euripedes (Anne Carson)	UNA CAT	2025
<i>Romeo vs. Juliet: Grudge Match</i>	Robert Fuson	UNA CAT	2024
<i>Love & Information</i>	Caryl Churchill	UA Theatre & Dance	2024
<i>The Rocky Horror Show</i>	Richard O'Brien	UA Theatre & Dance	2023
<i>Frontières Sans Frontières</i>	Phillip Howze	UA Theatre & Dance	2023
<i>Gloria</i>	Branden Jacob-Jenkins	UA Theatre & Dance	2022
<i>My Name is Not Bin Laden</i>	Osama Ashour	Ashour Productions	2022
<i>An Evening for Healing</i>	Robert Fuson	Crimson Stage	2021
<i>Baskerville (AD)</i>	Ken Ludwig	UA Theatre & Dance	2022
<i>Pippin (AD)</i>	Steven Schwartz	UA Theatre & Dance	2021
<i>BOY</i>	Anna Zeigler	Proud Mary Theatre	2019
<i>Our Town</i>	Thornton Wilder	Market Theatre	2019
<i>Never Swim Alone</i>	Daniel MacIvor	Guerrilla Shakespeare Co.	2018
<i>BULL</i>	Mike Bartlett	Guerrilla Shakespeare Co.	2018
<i>I Am My Own Wife</i>	Doug Wright	Proud Mary Theatre	2017
<i>My Name is Rachel Corrie</i>	Rachel Corrie	Guerrilla Shakespeare Co	2017
<i>Consent: To Feel Together</i>	Rebecca Whitten	Warehouse Conservatory	2017
<i>Much Ado About Nothing (AD)</i>	William Shakespeare	Warehouse Theatre	2017
<i>Romeo and Juliet</i>	William Shakespeare	Guerrilla Shakespeare Co.	2016
<i>Zoo Story</i>	Edward Albee	Warehouse Conservatory	2016
<i>The Pillowman</i>	Martin McDonagh	Order of Furman Theatre	2015
<i>*Romeo vs. Juliet: Grudge Match</i>	Robert Fuson	Crimson Stage	2023
<i>*Barbie Liberation Organization</i>	Robert Fuson	New South Play Festival	2020
<i>*Image</i>	Jack Rushen	Centre Stage	2019

* indicates the performance was a stage reading

Covid Theatre

<i>Last Goodbye (Zoom)</i>	LaBorn Brown	Horizon Theatre App. Co.
<i>Sat Nam: Pussy Grabber Plays (Zoom)</i>	Anna Zeigler	Proud Mary Theatre
<i>It's a Generational Thing (Zoom)</i>	Robert Fuson	New South Play Festival
<i>Cards*</i>	LaBorn Brown	Rolecall Theatre
<i>goodness.*</i>	Rachel Ruff Cuyler	Rolecall Theatre

*Live, fully masked, socially distanced performance. Temperature checks for audience members and spaced seating

Select Directorial Concepts

Romeo vs. Juliet: Grudge Match

Robert Fuson

This show attempts to recreate the atmosphere of the Shakespearean audience leveraging the most modern equivalent seen today - sports. In order to create this environment, audiences were pitted against each other as Capulets and Montagues in a six round improvisational competitive deathmatch between the central characters of the classic story. Through suggestion and indirect involvement, the audience got to choose how the story would unfold. Instead of fixed text, the actors performed the scenes much like traditional commedia with fixed courses of action but improvised dialogue. The result was a raucous, bloody spectacle that had audiences yelling and screaming, shouting at each other and the actors as their investment was as high as any sporting match.

The Rocky Horror Show

Richard O'Brien

In staging this production, our team sought to celebrate the unique cult phenomenon that is the tradition of "Rocky Horror." Walking the thin line between tribute and innovation, a show was created that felt anchored in the classic film, but was uniquely our own. Using the "phantoms" as theatrical glue, these often overlooked characters were a centerpiece to our world, filling in to create elements of the world that were fun and quirky when left up to the imagination of the actor and audience. Additionally, the "callouts" signature to viewing the film in a midnight showing were integrated into the design, projected onto the walls of the theatre so that audience members familiar and unfamiliar felt encouraged to be a part of the Rocky Horror community. The resulting product was an energized blend of sexy, silly, and spooky that had a sold out run.

Frontières Sans Frontières

Phillip Howze

Introducing this new work criticizing the western world's neocolonial practices under the guise of aid came with many challenges. The story takes place in an imagined world called "Here," that we intentionally kept apart from specific references to any one place. Every character in the script speaks English as a second language, and therefore the language is continually broken and incomplete. In this process, the cast developed their own dialect for the world of "Here" from scratch that was used to varying degrees by the characters. As a director, I used elements of commedia, Brechtian practices, and Viewpoints to help the actors create this imagined (yet very real) place.

Gloria

Brandon Jacob-Jenkins

This Pulitzer finalist work asks the question of ownership. Who owns a story? Who owns a trauma? With the evolution of technology and media, our ability to communicate is at its peak, but the sincerity of it is at its lowest. Communication now exists for the purpose of garnering attention and brand, not for listening and understanding. This show was explored through a minimalist approach and used Viewpoints to develop collegiate actors' agency over their storytelling.

Empathy Experiment (An Evening for Healing)

Robert Fuson

Based on interviews with real people, this script serves as a catalog of scenes exploring the most healing possible interactions that we can imagine for ourselves. For performance, the actors learned eleven total scenes, but only nine were to be performed each night. The scenes that were performed were determined by audience vote during pre-show by dropping their ticket into a theme they wanted to see explored for the night.

Producing

Artistic Company Manager

Midsummer Night's Dream

Never Swim Alone

Miss Julie

BULL

Guerrilla Shakespeare Theatre Company 2017-19

Erika Phoenix 2019

Robert Fuson 2018

Caroline Davis 2018

Robert Fuson 2018

Voice/Dialect Coach

Robert Fuson Voice Studio

Frontières Sans Frontières

Phillip Howze

Robert Fuson

Private Clients

UA Theatre & Dance

Writing

Barbie Liberation Organization

Full Length Play

In this surreal deconstruction of gender roles and their capitalist roots, G. I. Joe has “rescued” Barbie to his cabin. There, they discover empathy, build a relationship, and raise a child together, all with no regard to the world they destroy around them. Satirical and visceral, this story challenges the boxes that we put gender and our children into.

2022 Bare Essentials Play Reading Series Selection

Essential Theatre

Semi-Finalist 2019 New Play Festival

Centre Stage (SC)

Staged Read Recipient

New South Play Festival

The Empathy Experiment

Scene Catalogue

Theatre is a medium capable of generating incredible empathy that can be a truly healing experience for performers and audience alike. *The Empathy Experiment* is a compilation of dozens of idealized scenarios from real people imagining what would be the most healing interaction possible for them. What results is a wildly different collection of diverse scenes that are sometimes funny, sometimes sorrowful, sometimes anguished, but always healing.

Produced under title *An Evening for Healing* 2021

Crimson Stage

Romeo vs. Juliet: Grudge Match

Improv Play

In this improvisational comedy, the characters of *Romeo and Juliet* are boiled down to stock comic tropes and pitted against each other in an improvisational death match. Every round has a winner, either Montague or Capulet, and every round a character dies. This play challenges the idea that an audience should sit passive, engaging them in a sports-like atmosphere. In this choose-your-own-adventure improv play, anyone could emerge the winner.

Staged Reading 2023

Crimson Stage

Full Production 2024

UNA CAT

Life After Exorcism

Episodic Comedy

Jenna thought she had a normal life. That is, until her “boyfriend” dragged her to a magic show that was actually a ritual to release a demon named Baal that had been trapped inside her body since she was 4 due to a botched exorcism. But, hey, that’s life right? With her newfound friend Baal, Jenna explores how to overcome trauma.

Acting - (EMC)

<i>The Wizard of Oz</i>	All except Dorothy	Bright Star	Bright Star Touring
<i>Tempest</i>	Antonio	Steve Burch	Rude Mechanicals
<i>Good People</i>	Stevie	Miranda Barnett	Centre Stage (SC)
<i>Never Swim Alone</i> ¹	Bill	Robert Fuson	Guerrilla Shakespeare Co.
<i>The Christians</i>	Associate	Kent Brown	Centre Stage (SC)
<i>Titus Andronicus</i>	Chiron	John Fagan	Warehouse Theatre
<i>Sister Act</i>	Nun	Glenda Manwaring	Centre Stage (SC)
<i>Julius Caesar</i>	Casca	John Fagan	Warehouse Theatre
<i>Hair</i>	Steve	Maegan Azar	Furman University
<i>The Threepenny Opera</i>	Mr. Peachum	Maegan Azar	Furman University
<i>The Imaginary Invalid</i>	Mr. Bonnefoi	Rhett Bryson	Furman University
<i>These Shining Lives</i>	Reed et. al	Maegan Azar	Furman University
<i>Company</i>	Harry	Ben Keiper	Pauper Players

¹awarded Best Actor SCTA CTF 2018

Stage Management - (EMC)

<i>Summer Breezin'</i>	SM	Jessica Eckenrod	Centre Stage (SC)
<i>Baskerville</i>	ASM	Ashley White	UA Theatre & Dance
<i>Pippin</i>	ASM	Matt Davis	UA Theatre & Dance
<i>Once</i>	A2/Crew	Heidi McKerley	Horizon Theatre*
First Look Play Fest	SM	Jon Kitt/Lee Nowell	Horizon Theatre*
First Look Play Fest	SM	Laura Hackman	Horizon Theatre*
<i>Tigers Be Still</i>	SM	Matt Reece	Centre Stage (SC)
<i>Death and the Maiden</i>	SM	Aaron Brakefield	Centre Stage (SC)
<i>Urinetown</i>	ASM	Nancy Halverson	Warehouse Theatre*
<i>Les Liaisons Dangereuses</i>	ASM	Matthew Earnest	Warehouse Theatre*
<i>Vanya, Sonia, Masha, and Spike</i>	ASM	Mark Waldrop	Warehouse Theatre*
<i>Uncle Vanya</i>	ASM	Roy Fluhrer	Warehouse Theatre*

*Indicates AEA Theatre

Sound Design

<i>Romeo vs. Juliet: Grudge Match</i>		Robert Fuson	Q-Lab & Logic Pro Licensed UNA CAT
<i>Love and Information</i>		Robert Fuson	UA Theatre & Dance
<i>My Name is Not Bin Laden</i>		Robert Fuson	Ashour Productions
<i>An Evening for Healing</i>		Robert Fuson	Crimson Stage
<i>She Kills Monsters</i>		Zach Stolz-Esquire	Woodstock Arts Center
<i>Once</i>	A2/Crew	Heidi McKerley	Horizon Theatre
<i>BOY</i>		Robert Fuson	Proud Mary Theatre Co.
<i>Good People</i>		Miranda Barnett	Centre Stage
<i>Pride & Prejudice</i>	(assistant)	Jay Briggs	Warehouse Theatre
<i>Midsummer Night's Dream</i>		Erika Phoenix	Guerrilla Shakespeare Co.
<i>Tigers Be Still</i>		Matt Reece	Centre Stage
<i>Power of Sail</i>	(assistant)	Jackson Gay	Warehouse Theatre
<i>Never Swim Alone</i> ²		Robert Fuson	Guerrilla Shakespeare Co.
<i>Our Town</i>		Robert Fuson	Market Theatre
<i>I Am My Own Wife</i> ³		Robert Fuson	Proud Mary Theatre Co.

²Awarded Best Sound Design SCTA CTF 2018

³Awarded Best Sound Design SCTA CTF 2017

SERVICE

Leadership Positions

SETC Short Play Fest - Chair (*pending*) 2025

Organized and ran the Short Play Fest at SETC, a 24-hour play festival in which groups auditioned, cast, rehearsed, teched, and performed several 10-minute plays.

Trumbauer High School Theatre Festival 2024

Helped organize and run a statewide theatre festival for 3000+ high school students to perform their work for evaluation and competition.

SETC Short Play Fest 2024

Helped organize and run the Short Play Fest at SETC, a 24-hour play festival in which groups auditioned, cast, rehearsed, teched, and performed several 10-minute plays.

Workshops

Introduction to Fitzmaurice Voice

This workshop was designed to lead students through the basics of Fitzmaurice voice. Students were introduced to presence, deconstructing and restructuring practices, and application exercises.

Offered to UNA Cinematic Arts and Theatre students 2024

Younger Actors Acting Older: Shakespeare Using Grotowski

Using Shakespeare's "Seven Stages of Man" speech as a framework for exploration of Grotowski's *plastiques*, this workshop teaches actors how to move through space and exist in an age different than their own that is based in imaginative character building. Designed to be accessible to middle, high school, and college students.

Presented at SETC 2023

Presented at UA High School Theatre Festival 2022

Directing Improv in Narratives

This workshop acknowledges the growing trend of improvisation in long-form narratives in the world of theatre as we seek new ways to engage with an audience and create experiences unlike watching a movie. Participants are split into groups and are assigned a scene to adapt into a game. They are encouraged to make use of characters from the script and find ways to allow the audience to influence its outcome. Improvisation techniques are explored and developed through the devising of game, sport, and competition.

Presented at SETC 2024

Offered to UNA Cinematic Arts and Theatre students 2024

Workshops Organized

Calling a Music: Stage Management Workshop 2024

Contracted professional Stage Manager Lexi McKay to the University of North Alabama to provide an informational workshop on the best practices to call a musical as a stage manager. Opportunities for live cue calling were provided.

Offered to UNA Cinematic Arts and Theatre students 2024

MEMBERSHIPS

Fitzmaurice “Trem” Community	2024
Stage Directors & Choreographers Society Associate	2023
SETC Directing Committee	2022
Southeastern Theatre Conference	2017
Working Title Playwrights	2019
Critical Crop Top	2020
Actor’s Equity Association Equity Membership Candidate	2016
Crimson Stage	2021

GRANTS, SCHOLARSHIPS, & AWARDS

Grants & Funding

UNA Faculty Travel Fund (<i>pending</i>)	2025
University Of North Alabama	
To travel, recruit, and serve at Southeastern Theatre Conference	
Amount: \$750	

UA Graduate School Travel Fund Grant	2024
University of Alabama	
To travel, present, and recruit at Southeastern Theatre Conference	
Amount: \$850	

UA Graduate School Travel Fund Grant	2023
University of Alabama	
To travel, present, and recruit at Southeastern Theatre Conference	
Amount: \$800	

Student Creative Activity and Research Fund	2023
University of Alabama	
Funding for travel to work as stage manager for <i>Summer Breezin’</i> in South Carolina	
Amount: \$200	

Scholarships

Fitzmaurice Voice Teacher Certification	2024
Fitzmaurice Voice Institute	
Scholarship to supplement tuition cost	
Amount: \$3,000	

Graduate School Assistantship	2021-2024
University of Alabama	
Worked 20 registered hours weekly for tuition and stipend to MFA Directing Program	

Atlantic Acting School Summer Intensive	2014
Atlantic Acting School	
Performance-based scholarship to supplement tuition cost	
Amount: \$500	

Awards & Accolades

Allen Bales Award 2023 University of Alabama
Awarded to a director who has stood out in their work and collaborative essence for the year.

I Am My Own Wife Doug Wright Proud Mary Theatre
Winner of Best Play, Best Director, Best Actor, Best Sound Design, Best Set Design
Advance to SETC Community Theatre Festival
 2017 SCTA Community Theatre Festival
Winner of Best Play, Outstanding Direction, Best Actor
 2018 SETC Community Theatre Festival

Never Swim Alone Daniel MacIvor Guerrilla Shakespeare Theatre Co.
Winner of Best Play, Best Sound Design, Best Lighting Design, Best Actor
Advance to SETC Community Theatre Festival
 2018 SCTA Community Theatre Festival
Best Choreography
 2019 SETC Community Theatre Festival

REFERENCES AVAILABLE UPON REQUEST