

JAMES VESCE

Theater Artist, Educator

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EDUCATION

University of Massachusetts; Amherst, MA, May, 1999
M.F.A. in Directing

Boston University; Boston, MA, September 1985 – January 1992
Ph.D. Coursework in Philosophy (no degree conferred)

Harvard Divinity School; Cambridge, MA, June, 1982
M.T.S., Theological Studies

Loyola University; New Orleans, LA, January, 1980
B.A., Philosophy and Religious Studies

UNIVERSITY EMPLOYMENT

CHAIR AND ASSOCIATE PROFESSOR OF DIRECTING
DEPARTMENT OF THEATRE, UNC CHARLOTTE, 2000–PRESENT

Administration

Department Chair (2008-present)

- Leadership of traditional undergraduate program (85 majors and 25 minors, B.A. degrees in Theatre and Theatre Education); 12 full-time and 4-8 part-time faculty in the College of Arts and Architecture (CoAA)
- Commitment to the collaborative, interdisciplinary, and diverse exploration of contemporary theater practice through student-centered learning
- Coordination of curriculum and scheduling, advising, and departmental programming
- Additional collaboration and programming with five College academic units including the Departments of Dance and Music
- Oversight of distinct operating, design and production, and box office funds and budgets
- Shared supervision of Design and Production Unit (4-8 faculty and staff) and hiring of guest artists
- Artistic direction, management, and marketing of 5-6 productions per season focusing on the departmental commitment to the integration of Shakespeare and performance, the development of new work and new ways of working in the theater, and global theater practices
- Artistic direction and management of the Shoestring Series, a collection of bare-bones classroom projects, new play readings, works-in-progress, and student projects, all produced alongside the mainstage season

- Oversight of three state-of-the-art performance spaces: the Robinson Hall Belk Stage (320-seat proscenium), the Robinson Hall Lab Theatre (100-seat black box), and the Rowe Arts White Box (60-seat student lab theater)
- Major accomplishments to date: the implementation of a five-year strategic plan; comprehensive curricular revision; assessment reform; initiation of N.A.S.T. accreditation process; three-year self-study planning for professional training and interdisciplinary graduate programs; increase in box office income by 120% over three years

Departmental Service

Member, Reappointment, Promotion, & Tenure Committee, 2006-08
Theater Representative, Chair's Advisory Committee, 2006-2007
Chair, Season Selection Committee, 2000-2002; 2004-2005; 2006-2007
Member, Curriculum Committee, 2003-2005
Chair, Marketing and Recruitment Committee, 2002-2003
Member, Peer Review Committee, 2000-2002
Sound Designer, Student and Departmental productions
Audition Coach, Kennedy Center American College Theatre Festival (KCACTF)
Faculty Advisor, The Robinson Hall Players; Nia (Student Drama Organizations)

University Service & Administration

Member, Humanities and Technology Task Force, 2008-present
Member, Humanities and Technology Task Force, 2006-2007
Member, New Media Working Group, 2006-2007
Representative, College Diversity Initiative, 2005-2007
Representative, Academic Affairs Faculty Council, 2005
Representative, College of Arts and Sciences Faculty Council, 2002-2004
Departmental Rep to S.A.F.E. (Student Advising for Freshman Excellence), 2002
Consultant for General Education Curriculum, 2001-2002

Professional and Community Service

Director, *City Voices*, 2001-2003
 Co-creator of outreach program providing theatrical training and performance opportunities for underrepresented area youth. Partnership with Charlotte Area Health Education Center, Fighting Back, Charlotte-Meck Schools, and the Afro-American Cultural Center.
Consultant, *Best Friends Program*, 2001-2005
 Arts advocacy for local Charlotte chapter of national youth development program.
Dance Panelist, North Carolina Arts and Sciences Council, 2003-2005
Respondent, Kennedy Center American College Theatre Festival (KCACTF), 2001-present
 Adjudicator of university productions for the American College Theatre Festival.

Teaching

Core and Required Courses

Directing I (3216): Studio class with emphasis on the interpretation of text, collaboration with actors. Focus on the basic skills and principles of directing. Scenework and public performance of scenes.

Directing II (3217): Advanced seminar exploring more sophisticated text analysis and scenework. Direction of public performance of a staged reading of a new play. Direction of one-act or short play.

Directing Independent Project (4601) Supervision of advanced directing projects for credit, proposed by students. Projects have included staged readings, one-act plays, and full-length dance and theater performances.

Performance Practicum (2402, Fall and Spring) Supervision of student casts and crews in departmental productions.

Play Analysis (2140) An introduction to the analytical tools used by directors, designers, and actors to stage a play. Overview of the modern and postmodern literary and theoretical approaches to play criticism, including performance studies. Introduction to dramaturgy.

Acting I – IV Rotation of courses in the acting curriculum: Acting I (Introduction to Acting); Acting II (Monologues and Scenework); Acting III (Acting Styles: Classical, Period, Realism, Non-Realism); Acting IV (Special Topics, e.g., Audition Techniques).

Liberal Studies (Gen Ed) Courses

Theater and Society (LBST 1104) Large introduction to theater course (250 students) providing a historical and cultural survey of theater practice. Attendance at performing arts events. Reading and analysis of plays.

Theater and Society (WESTERN CULTURE & HISTORICAL AWARENESS 2102)

From Romeo & Juliet to Laguna Beach: The Myth of Romantic Love

Theater 4001/Honors: Theater, Media and Culture

The Cult of Personality: Paris Hilton's America

Elective Courses

Acting for Musical Theater Introduction to musical theater performance for actors. Scenework and song analysis.

Musical Theater Workshop Studio class focused on workshop performance of selected musical scenes and numbers.

Special Topics Courses

Acting Shakespeare; Experimental Theater; Explorations in Dance and Theater; Race & American Drama; Hip Hop Theater.

**INSTRUCTOR, DEPARTMENT OF THEATER
UNIVERSITY OF MASSACHUSETTS, AMHERST, 1996–1999**

Administration

Educational Services Coordinator

- Planned and organized department educational programs and events including lectures, workshops, and discussions.
- Coordination of scheduling and information.
- Grantwriting for special projects and guest artists.
- Graphic design and assistance with publicity and promotion.
- Created school outreach opportunities for department programs and personnel, and networked with community organizations and institutions.

Co-Coordinator, *Forum on the Arts*

A workshop/seminar exploring multi-media performance, support and funding, and greater networking among the performing and visual arts.

House and Box Office Manager, Rand (550-seat) and Curtain (100-seat) Theaters

House and box office manager. Supervised student personnel, cash accounts, concessions.

Department and University Service

Academic Advisor, select undergraduate independent study projects.

Student Advisor, audition preparation and performance.

Teaching

Theater 140: Beginning Techniques in Performance Introduction to acting theory and performance for majors and non-majors. Focus on voice and speech, movement, character analysis and text. Use of games, exercises, improvisation, monologues, and scenework. Emphasis on studio development of basic skills and principles of acting.

Theater 100: Introduction to Theater Large introductory course (300 students) for non-majors. Prepare lectures, lead discussions, and facilitate the creation of original student plays and monologues. Attendance and critique of theater events. Reading and analysis of texts.

Theater 140A: Introduction to Musical Theater Introduction to acting theory and performance with special emphasis in musical theater. Focus on voice instruction, choreography, song and scene study, and audition techniques.

Theater 342: Acting Teaching assistance and participation in workshops, projects, and studio scenework for advanced acting. Rotating emphasis on specific styles including Shakespeare and Restoration, and audition technique.

Theater 345: Directing Teaching assistance and supervision of student directing projects.

**ADJUNCT INSTRUCTOR
DEPARTMENT OF PHILOSOPHY AND RELIGIOUS STUDIES
BRIDGEWATER STATE COLLEGE, BRIDGEWATER, MA, 1988-1992**

Teaching

Philosophy 101 Religion and Value Introduction to philosophical and religious ethics.

Philosophy 102 Introduction to Philosophy Survey of the Western philosophical tradition from Socrates to Sartre.

Philosophy 104 Introduction to the Philosophy of Religion Philosophical perspectives on the Christian religious tradition.

Philosophy 248 Comparative Religion Survey of four world religious traditions: Hinduism, Buddhism, Islam, Judaism.

RELATED TEACHING

MUSIC AND THEATER DIRECTOR

POPE JOHN XXIII CENTRAL HIGH SCHOOL, EVERETT, MA, 1986-1993

- Initiated full academic year theater subscriber season. Direction of student and class projects, full-length plays and musicals. Coordinated acting and dance instruction. Student coaching and classroom instruction. Participation in Boston Shakespeare Competition.
- Created Choral Music Program. Directed Instrumental Ensemble. Classroom music theory and voice instruction. Directed Fall and Spring Concerts and 12-15 public performances, and East Coast tour.
- Administrative duties included supervision of personnel and budget, public relations and development, and technical and design preparation.
- Departmental and School Service: Department Chair, Class Advisor, AHANA Advisor, Advisor to Senior Volunteer Program, Girls' Softball Assistant Coach.

INSTRUCTOR

LOWELL CATHOLIC HIGH SCHOOL, LOWELL, MA, 1982-1984

- Director of Drama Program and Choral Music Instructor. Religion Instructor. Planned and supervised spiritual development programs within school. Coordinated school day trips for performing arts events.
- Departmental and School Service: Department Chair, Class Advisor, Girls' Assistant Softball Coach.

PERFORMING ARTS ADMINISTRATION

ARTISTIC DIRECTOR, *TWILIGHT REPERTORY COMPANY* CHARLOTTE, NC, 2001 - PRESENT

- Founder of small multicultural performing arts company based in Charlotte.
- Presentation of material which is topical and educational, reflecting the broader concerns of social justice, equal opportunity, personal and social health and welfare.
- Creation of new dance and theater work and restaging of classics from the multicultural repertory.
- Works presented at the New York International Fringe Festival, the National Black Theatre Festival, the Afro-American Cultural Center in Charlotte, NC.
- Grant support and development of community sponsorship.

ARTISTIC DIRECTOR, *DIMOCK STREET VOICES* DIMOCK COMMUNITY HEALTH CENTER BOSTON, MA, 1993-2001

- Co-founder of multicultural inner-city performing arts company. Dedicated to community-based performance of contemporary dramatic, experimental, and musical works, primarily by playwrights of color. Creation of original plays and performances, poetry and dance. Development of new work and re-presentation of classics. Acting, voice and movement, and dance instruction. Design and presentation of workshops for young artists. Company members and acting students have since appeared on and Off-Broadway (*RENT, Bring In Da Noise Bring In Da Funk, Cirque Ingenieux, Kiss of the Spiderwoman*) and in television and film (*Eve, Scrubs, Moesha, Sister Sister, Kenan and Kel, PBS*). Collaboration with area agencies and institutions, performing arts programs and professionals. Recruiting from Boston area schools and performing arts organizations, with additional outreach for youth at risk (ages 14-28, 25-40 youth) and emphasis on substance abuse and violence/gang intervention.
- Supervision of budget and fundraising. Solicitation of corporate and individual patrons for productions and long-term program support. Strategy for funding including ticket revenue, advertisement and private donations. Administration of Henry Hampton Foundation providing established endowment for theatrical productions.
- Grantwriting and development of community sponsorship. Coordination of in-kind sponsorship from local institutions including the Strand Theatre, Lyric Stage, Institute of Contemporary Art, Roxbury Community College, Massachusetts College of Art, and others. Maintenance of health services contracts with Department of Public Health and City of Boston. Participation in short-term grant proposals for ad hoc production support.
- Development of a public relations portfolio including website, local cable access, promotional video and CD.

**ARTISTIC DIRECTOR, *THE NEIGHBORHOOD THEATER*
LYRIC STAGE
BOSTON, MA, 1996–1998**

- Managed youth theater (12-25 youth, ages 12-20) in association with small Equity stage company.
- Coordinated acting, voice, and dance instruction.
- Created subscriber season with emphasis on works by young playwrights.
- Liaison to Lyric Board of Directors for educational theater and outreach performances for Boston area schools.
- Supervised staff of four and hired additional production personnel.
- Participation in box office and publicity strategies for young audiences.
- Artistic responsibilities included direction, musical direction, play development, and acting instruction.

**HUMAN SERVICES MANAGER, FIRST REALTY MANAGEMENT
BOSTON, MA, 1984–1986**

- Planned and supervised arts, educational, and social programming for residents in government-assisted housing.
- Served as assistant to property manager in administration of rentals and housing contracts.
- Planned and managed youth and elder services and served as liaison to social services network.
Handled referrals and ombudsman duties.
- Determined youth intervention and on-site counseling strategies and policies.

SELECTED DIRECTING

New York

Requiem for New Orleans
The Move (Workshop Adaptation)
The Pod (Work-In-Progress)
Simple Thoughts

Twilight Repertory Company/The Actors Playhouse
Piper McKenzie Productions/Kraine Theater
Edge Theater Company
Twilight Repertory Company/Connelly Theatre

University And Regional

The Colored Museum
The Moon Prince
Nocturne
The Winter's Tale
Red Light Winter
Stop Kiss
The Tempest
Ignacio & Maria
empty
To Kill A Mockingbird
Rowing to America
The Comedy of Errors
Antigone
Romeo and Juliet
Act Without Words I
Tales of the Last Formicans
Deeper Love
Hello from Bertha
In The Master's House ...
The Purple Flower (World Premiere)
Steppin' Out
Your Obituary Is A Dance
Dreams, Visions, Voices
Parting
Marching Toward The New Moon
Brother To Brother
Mission Hill Jam
The Great MacDaddy
Hey Little Walter
Scenes From The Street
The Thirteens with Maya Angelou
Revival Acts of Faith
Dutchman

Lab Theater, UNC Charlotte
Anne Belk Theater, UNC Charlotte
Lab Theater, UNC Charlotte
Anne Belk Theater, UNC Charlotte
Lab Theater, UNC Charlotte
Lab Theater, UNC Charlotte
Anne Belk Theater, UNC Charlotte
Grace Players/Egyptian Arena Theatre, Hollywood, CA
Twilight Repertory Company, Charlotte, NC
Rowe Theatre, UNC Charlotte
DSV, Boston, MA
Rowe Courtyard, UNC Charlotte
Rowe Theatre, UNC Charlotte
Rand Theater, UMass Amherst
Curtain Theater, UMass Amherst
Curtain Theater, UMass Amherst
City Year/Shubert Theater, Boston, MA
Lyric Stage, Boston, MA
Lyric Stage, Boston, MA
New WORLD Theater, Amherst, MA
World Trade Center, Boston, MA
Lyric Stage, Boston, MA
Harvard School of Public Health, Boston, MA
Lyric Stage, Boston, MA
First Church Roxbury, Roxbury, MA
DSV & Strand Theatre, Boston, MA
Mass. College of Pharmacy, Boston, MA
University of Massachusetts at Boston, MA
University of Massachusetts at Boston, MA
Roxbury Community College, Roxbury, MA
DSV at Richards Auditorium, Roxbury, MA
Institute of Contemporary Art, Boston, MA
DSV at Richards Auditorium, Roxbury, MA

Musical Theater

Assassins
Urinetown
On Your Toes
The Threepenny Opera
Runaways
The Moon Prince
The Last Minstrel Show
Fame
The Wiz
Trouble In Tahiti
West Side Story Hip Hop!
Oklahoma!
Godspell
It's ... Superman!
Grease
The Gathering

Anne Belk Theater, UNC Charlotte
Anne Belk Theater, UNC Charlotte
Anne Belk Theater, UNC Charlotte
Rowe Theater, UNC Charlotte
Greater Framingham Community Foundation, Framingham, MA
DSV & Massachusetts College of Art, Boston, MA
DSV & Strand Theatre, Boston, MA
Lyric Stage, Boston, MA
Strand Theatre, Boston, MA
Roxbury Community College, Roxbury, MA
DSV & Strand Theatre, Boston, MA
Babson College, Wellesley, MA
Everett Theater Project, Everett, MA
Everett Theater Project, Everett, MA
Everett Theater Project, Everett, MA
Int'l Theatre Company/First Night Wang Center, Boston, MA

SELECTED ORIGINAL WORK/ADAPTATIONS/PLAY DEVELOPMENT

- January, 2011 ***The Moon Prince: A Rap Opera***
Co-written with Marlon Carey.
Originally commissioned by the Dimock Community Health Center's Adolescent Services Program and produced in a workshop with the Massachusetts College of Art in Boston. Later produced at UNC Charlotte by a consortium of Charlotte, North Carolina area partnerships.
- August, 2006 ***Requiem For New Orleans: A Hip Hop Eulogy***
Twilight Repertory Company at the New York Int'l Fringe Festival.
Original dance-theater work-in-progress exploring the political and social events before, during, and after Hurricane Katrina.
- August, 2005 ***The Move***
Piper McKenzie Productions and the Kraine Theater, NYC.
Workshop adaptation of Vicente Leñero's *La mudanza*.
- May, 2005 ***empty***
Dance-theater work-in-progress by New York playwright Joe Salvatore. Twilight Repertory Company, Charlotte, NC.
- August, 2004 ***Simple Thoughts***
Twilight Repertory Company at the New York Int'l Fringe Festival.
An adaptation of the Simple Stories by Langston Hughes. Submitted to the Langston Hughes Centennial Symposium, Lawrence, Kansas, 2002.
- April, 2004 ***The Roots of Coincidence***
UNC Charlotte.
Dance Theater exploring 9/11. Music by Pat Metheny/Lyle Mays.
- October, 2001 ***Street Song: The Rhythms of Langston Hughes***
UNC Charlotte.
A dance/theater adaptation of the poetry and stories of Langston Hughes.
- April, 2001 ***Antigone***
UNC Charlotte.
Adaptation with Yael Prizant of the play by Sophocles.
- April, 1999 ***Romeo and Juliet***
UMass Amherst, MA.
Adaptation with Yael Prizant. Music by Pat Metheny and Lyle Mays.
- August, 1995 ***Brother To Brother***
Strand Theatre, Boston, MA.
Original musical which chronicles the life and times of three brothers.

COMPOSITION/SOUND DESIGN

- August, 2007 ***Scout's Honor***
Cardium Mechanicum, The Player's Theatre, NYC.
Directed by Melanie Armer.
- June, 2006 ***When Santo Domingo Isn't Enough***
Downtown Urban Theater Festival, Cherry Lane Theatre, NYC.
Directed by Greg Foro.
- August, 2003 ***Tuff Shuffle: Backstage with Louie Armstrong***
Aniya Theatre Company
National Black Theatre Festival, Winston-Salem, NC.
Directed by George Gray.
- July, 2003 ***In Passing***
Original score commissioned by Notario Dance Company.
Int'l Dance Festival NYC at The Duke on 42nd Street; July, 2003;
Joyce SoHo, October, 2002; The Kitchen, NYC, July, 2001; Jacob's Pillow,
Beckett, MA, August, 2000; Broadway Dance Center, July, 2000.
- January, 2002 ***The Moon Prince***
UNC Charlotte, Charlotte, NC.
- October, 2001 ***Street Song: The Rhythms of Langston Hughes***
UNC Charlotte, Charlotte, NC.
- April, 2001 ***Antigone***
UNC Charlotte, Charlotte, NC.
- December, 1998 ***Naga-Mandala***
New WORLD Theater, Amherst, MA. Directed by Dipankar Mukherjee.
- February, 1998 ***Coyote Gets Sober***
New WORLD Theater, Amherst, MA. Directed by Judyie Al-Bilali.
- December, 1997 ***Assassins***
UMass Amherst, MA. Directed by Maxwell Mount.
- November, 1997 ***The Tempest***
UMass Amherst, MA. Directed by Richard Trousdell.
- November, 1996 ***Lily Dale***
UMass Amherst, MA. Directed by Linda McNerney.
- January, 1993 ***The Gathering***
Int'l Theatre Company/First Night at the Wang Center, Boston, MA.
Directed by Grey Johnson.

MUSICAL PERFORMANCE

Freelance Composer, Arranger, Producer, Musician, 1984 to present.

Consultant on musical projects including songwriting, recording (mainly demos), and live performance. Private voice instruction; played and performed as guitarist and keyboardist in local Boston groups and as freelance artist at commercial venues, churches, special events.

Keyboardist and Bassist, Tufts University Third Day Gospel Choir, 1987-1992.

CONFERENCES/PRESENTATIONS/PANELS/MASTER CLASSES

“Virtual Shakespeare”

Video imagery and technology in contemporary performances of Shakespeare’s *The Tempest*. NYU Performance and Shakespeare Conference, April 2008

“The Director’s Imagination”

A unique method for exploring the analytic *and* imaginative dimensions of a theatrical text. Southeastern Theatre Conference, March 2005.

“Witches, Monsters, and Villains In Shakespeare”

Northwest School for the Arts Workshop. Charlotte, NC, May 2003.

“Finding Mexico City In America: Directing a Play in Translation”

A discussion of UNC Charlotte’s production of Vicente Leñero’s *The Move*. Southeastern Theatre Conference; Washington, DC, March 2003.

“Improvisation Exercises for Actors”

Charlotte-Mecklenburg Public Schools; Charlotte, NC, March – May 2002

“Dreams Visions, Voices: Theater For Inner City Youth”

The innovative work of the Dimock Community Health Center in Boston. Southeastern Theatre Conference; Jacksonville, FL; March 2001.

“Modernizing Shakespeare.”

Postmodern Theater and Shakespeare. UMass Amherst, April 1999.

“Workshop for Young Directors.”

Exploration of directing techniques for multicultural plays and themes. New Visions Teen Resource Project /New WORLD Theater, Holyoke, MA, March 1998.

“University and Professional Theater Connections”

Panel presentation on the role of educational theater. New England Theatre Conference, Worcester, MA, November 1997.

“A Most Majestic Vision: Creating and Staging Music for the Wedding Masque”

Presentation on the history and role of the masque in Shakespeare’s *The Tempest*. UMass Amherst, November 1997.

“Performing Arts and Youth Intervention”

Harvard School of Public Health/EDC Advanced Violence Prevention Training Program Sheraton Boston, MA, April 1996.

CONFERENCE/WORKSHOP PARTICIPATION PROFESSIONAL DEVELOPMENT

Clown, LeCoq Technique, and Physical Theatre

Jaimie Carswell, Mangiare Theatre Company and *Cirque de Legume*, UNC Charlotte, October 2011

Modern Times: Apocryphal Plays & the Meaning of "Non-Shakespeare"

Jeremy Lopez, University of Toronto, UNC Charlotte, September 2011

Disfigured Dreams and the Problem of Marriage in Shakespeare's *Midsummer*

Peter Holland, McMeel Family Professor in Shakespeare Studies, University of Notre Dame
Mint Museum of Modern Art, Charlotte, NC, April 2011

Shakespeare's Worst Plays? Performing the Three Parts of Henry VI

Stuart Hampton-Reeves, University of Central Lancashire, Wing Haven Gardens, Charlotte, NC,
November 2010

Leading, Managing, Supporting, and Navigating Change

American Council on Education Workshop, Chicago, IL, July 2008

Putting On Plays In Shakespeare's Theatre

Tiffany Stern, Professor of Early Modern Drama, Oxford University, UNC Charlotte, November 2007

Exploring Movement Through Shakespeare's Text

Actors From The London Stage, Charlotte NC, February 2006

How Shakespeare's Text Helps The Actor

John Barton and the RSC/Davidson College Residency, February 2002

The Langston Hughes Centennial Symposium

University of Kansas, February 2002

Viewpoints: Anne Bogart

The Rand Memorial Lectures, UMass Amherst, April 1999

***RENT* and Beyond**

Anthony Rapp, UMass Amherst, March 1999

Intersection: New World Theater

New and experimental theater for persons of color. Amherst, MA, October 1998

Acting Shakespeare

Tina Packer, Shakespeare and Company, Lenox, MA, April 1998

***Marisol* and Magical Realism**

Jose Rivera, UMass Amherst, February 1998

Stage and Screen Acting

Ken Howard, UMass Amherst, February 1997

Ritual Theater

Wole Soyinka's Five-College Residency. Northampton, MA, October 1996

SELECTED PROFILES

"From High School To Robinson Hall". University City Magazine, October, 2006.

"Hip-Hop Story of the Storm". The Twilight Repertory Company New York production of *Requiem for New Orleans*. Charlotte Observer, August 6, 2006.

"Fly Them To The Moon". City Voices and their production of *The Moon Prince*. Charlotte Magazine, January, 2002.

"For Actors, Play Mirrors Reality". The Dimock Street Voices and the Strand Theatre production of *Brother to Brother*. Boston Globe, August 4, 1995.

"Amid Despair and Violence, Dimock Offers Teen-Agers Hope".

The Dimock Street Voices. Boston Herald, May, 1995.

SELECTED PRESS/REVIEWS

New York

"Dance From The Fringe". BACKSTAGE, August 31-September 6, 2006.

"A Hip-Hop Dirge for the Big Easy". The Dance Insider, August 25, 2006.

"Requiem for New Orleans: A Hip Hop Eulogy". Village Voice, August 21, 2006.

"Dancing On the Edge". New York Magazine, August 21, 2006.

"Requiem for New Orleans: A Hip-Hop Eulogy". nytheatre.com, August 14, 2006.

"Requiem for New Orleans". TheaterMania.com, August 13, 2006.

"Stepping Over The Edge". New Jersey Star-Ledger, August 11, 2006.

"Fringe: The Best Bets". Staten Island Advance, August 11, 2006.

"Simple Thoughts". BACKSTAGE, September 2, 2004.

"Simple Thoughts". CurtainUp.com, August 25, 2004.

"Simple Thoughts". nytheatre.com, August 22, 2004.

Regional & Local

"The Prophecies of Lockstock and Barrel". Creative Loafing, April 23, 2008.

"New Play Focuses On Impact of a Hate Crime". Charlotte Observer, October 5, 2006.

"Award-Winning Play Continues on Campus". University Times, October 5, 2006.

"The Tempest". Charlotte Arts, April, 2006.

"Requiem for New Orleans Dance Concert". Creative Loafing, December 7-13, 2005.

"UNC Charlotte Benefit to Honor Katrina Victims". Lincoln Tribune, December 6, 2005.

"Challenging Ballet Debuts In New Hall". Charlotte Observer, November 5, 2004.

"On Your Toes". Creative Loafing, November 10-16, 2004.

"Premiere Will Have You 'On Your Toes'". University City Magazine, November, 2004.

"On Your Toes". Charlotte Arts, November, 2004.

"Dancing to the Drum of War". University Times, April 6, 2004.

"To Kill A Mockingbird". Charlotte Arts, October, 2003.

"'The Move' Brings Us A Whiff of Worldliness". Charlotte Observer, September 28, 2002.

"'Antigone' Exposes American History". University Times, April 12, 2001.

"Dissing The Bard?" The Valley Advocate, April 8-14, 1999.

"New Spin On Old Love Story". The Republican/Springfield Union-News, April 1, 1999.

"Honoring the Voices of our Foremothers". The Dimock Street Voices' production of *The Purple Flower* at UMass Amherst. Black Theatre Network News. Vol. 8, No. 1, Fall, 1997.

"A Wonderful Wiz". South End News, August 8, 1996.

"Brother To Brother". Boston Globe, August 2, 1995.

"Strand's Brother: Solid Effort But Familiar Plot". Bay State Banner, August 10, 1995.

"West Side Story Updated". Boston Herald, August 14, 1993.

Sound Design and Composition

“Notario Dance Company”. BACKSTAGE, August 15, 2003.

“Fusion Dance Troupes Meld Forms and Styles”. Village Voice, August 13-19, 2003.

“Notario Dance Company”. ExploreDance.com., July 26, 2003.

“Notario Dance Company”. New York Times, October 3, 2002.

“Satchmo Comes To The Neighborhood”. Creative Loafing, July 31, 2002.

“What Limbs May Come”. The Dance Insider, July 24, 2001.

“Assassins Offers Unusual Mix”. Daily Hampshire Gazette, December 8, 1997

“Bah! Humdrum: UMass Tackles Lily Dale”. The Valley Advocate, December 12-18, 1996

PROFESSIONAL MEMBERSHIPS

Society of Stage Directors and Choreographers (SDC)

Southeastern Theatre Conference (SETC)

Theatre Communications Group (TCG)

Kennedy Center American College Theatre Festival (KCACTF)

Association For Theatre In Higher Education (ATHE)

GRANTS, AWARDS, AND FELLOWSHIPS

- UNC Charlotte College of Arts and Sciences Small Research Grant, 2007
- UNC Charlotte Office of Academic Affairs/College of Arts & Science Dean’s Grant, 2006
- UNC Charlotte Office of Academic Affairs/College of Arts & Science Dean’s Grant, 2004
- UNC Charlotte Faculty Research Grant, 2003
- North Carolina Arts and Sciences Council Grassroots Grant, 2001–2002
- Graduate Fellowship and Assistantship, UMass Amherst, 1996–1999
- Massachusetts Graduate Scholar, Boston University, 1986–1988
- Deans Grant, Harvard Divinity School, 1980–1982
- Loyola University Honors Program, Loyola University, New Orleans, LA, 1978–1980

TRAINING

I have studied and incorporated the following approaches and methods in my teaching/directing:

Stanislavski, Meisner, Meyerhold, Artaud, Bogart (Viewpoints)

Acting Theory/Directing: Richard Trousdell, Ed Golden, Roberto Uno

Dramaturgy/Adaptation: Julian Olf, Harley Erdman, Virginia Scott

Shakespearean Adaptation/Interpretation: Harley Erdman

Experimental Theory/Performance Theory: Julian Olf

Lighting and Sound Design: Penny Remsen

Voice and Composition: Seward T. Hunter

Music Theory: William Hanley

Phenomenology/Continental Philosophy: Erazim Kohak, Alan Olson

Postmodern Theory: Alan Olson

SPECIAL SKILLS

Languages: German (reading knowledge), Latin (working knowledge), some Spanish.

Digital sound recording and editing; photography.