

EDUCATION

Mary Baldwin University

Master of Fine Arts; Shakespeare and Performance, Concentration in Directing

Thesis: *"TO KILL THEE IN A KISS": A Textual and Performative Exploration of Violence and Intimacy in Romeo and Juliet*

Mary Baldwin University

Masters of Letters; Shakespeare and Performance

Thesis: *"Fight Like A Girl": An Examination of Agential Female Violence in Shakespeare's Canon*

State University of New York at Fredonia

Bachelor of Arts; Theatre Arts & Minors in Movement and Communications,

Micheal J. Loughlin Award for Creative Uniqueness

PROFESSIONAL CERTIFICATION

Certified Teacher, The Society of American Fight Directors. 2022-Present

Certified to teach Skills Proficiency Tests and Renewals in Broadsword, Knife, Quarterstaff, Rapier and Dagger, Single Sword, Smallsword, Sword and Shield, and Unarmed stage combat.

ACADEMIC APPOINTMENTS

Assistant Professor of Movement and Stage Combat, University of South Dakota, Fall 2025

Adjunct Professor, University of Hartford, The Hartt School: Theatre Division, Spring 2023, Spring 2024, Fall 2024, Spring 2025

Intimacy & Fight Director, University of Hartford, The Hartt School: Theatre Division, Spring 2025

Adjunct Professor, Nassau Community College, Fall 2023, Spring 2024

TEACHING

University of South Dakota

Undergraduate:

Acting: Period Styles: Commedia dell'Arte, Neoclassicism, Spring 2026

Movement Dynamics II: Lecoq, Mask, and Mime, Spring 2026

Fundamentals of Voice and Movement: Viewpoints, Laban, Linklater Voice, Fall 2025

Movement Dynamics I: Laban, Partner Acrobatics, Weight Distribution Fall 2025

Acting: Shakespeare, Fall 2025

Graduate:

Directing Shakespeare, Fall 2025

Movement Dynamics I, Laban, Partner Acrobatics, Weight Distribution Fall 2025

Pedagogy for the Arts, Spring 2026

The Hartt School, University of Hartford

Acting V: Shakespeare Performance, Fall 2024

Acting Styles VI: Early Modern, Commedia dell'Arte, Neoclassicism, Spring 2024 and 2025

Intimacy and Fight Director: Intimacy and fight director for nine productions. Spring 2025

Movement for Actors II: Viewpoints, Laban, Devising and Movement, Spring 2023

Nassau Community College

Shakespeare: Stage/Page, Spring 2024

Acting I: Intro to Acting, Fall 2023

The National Stage Combat Workshop, The Society of American Fight Directors

Two-Handed Sword Skills Proficiency, Certification Summer 2024

PACE University

Stage Combat I: Unarmed Skills Proficiency, 2019-2022, *TA*

Stage Combat II: Knife Skills Proficiency, Spring 2020, 2022, *TA*

Stage Combat III: Rapier and Dagger Skills Proficiency Spring 2020, 2022, *TA*

NYU Tisch

Intimacy in Performance, 2019-2020, *TA*

Atlantic Acting School, Stage Combat and Intimacy, Spring 2020, *TA*

Stage Combat I: Unarmed 2015-2017, *TA*

Stage Combat II: Unarmed Skills Proficiency, Fall 2015-2016, 2019, *TA*

Stage Combat III: Two-Handed Sword Skills Proficiency, Fall 2015, 2016, *TA*

Stage Combat IV: Rapier and Dagger Skills Proficiency, Spring 2016, 2017, *TA*

Eugene O'Neill Theatre Institute

Intimacy and Stage Combat, 2022-2023, *TA*

Mary Baldwin University

Stage Combat Performance Essentials, Fall 2017, 2018, *TA*

Combat: Two-Handed Sword Skills Proficiency, May Term 2018, *TA*

Brooklyn College

Movement for the Actor IV, Spring 2017, *TA*

State University of New York at Fredonia, SUNY

Acting Studio: Voice and Movement III, Fall 2012, 2013, *TA*

Acting Studio Voice and Movement IV, Spring 2013, *TA*

Stage Combat: Unarmed, Fall 2013, *TA*

Stage Combat: Medieval Weapons, Fall 2013, *TA*

Stage Combat: Renaissance Weapons, Spring 2013, *TA*

INVITED TALKS AND INSTITUTES**Mary Baldwin University****The Directing and Stage Combat/ Intimacy Industries**

I gave seminars to graduate students about my experiences in academia and in the profession and answered student questions. Spring 2025

Intimacy and Neurodivergency

A practical class providing tools for performers and choreographers working with neurodivergent collaborators in intimacy. Taught: Fall 2024

Enthusiastic Consent

As a part of the "Gender and Violence Symposium", this class taught the basics of consent and communication of boundaries. Taught: Fall 2019, *TA*

Introduction to Consent and Boundaries

A class teaching the basics of consent and boundaries. Taught: Fall 2017

Combat

A Broadsword class working on fundamentals. Taught: May Term 2018

The Hartt School, University of Hartford**Introduction to Consent and Boundaries**

A class teaching the basics of consent and boundaries. Taught: Spring 2023 (*Two Sections*), Fall 2023, Fall 2024

The University of Maryland

Intimacy and Neurodivergency

A practical class providing tools for performers and choreographers working with neurodivergent collaborators in intimacy. Taught: Spring 2024

The Noble Blades

Fighting on the Spectrum

An advanced practical class providing tools for performers and choreographers working with neurodivergent collaborators in stage combat. Taught: Spring 2024

NYU Tisch

Intimacy and Neurodivergency

A practical class providing tools for performers and choreographers working with neurodivergent collaborators in intimacy. Taught: Fall 2023

The Dramaturgy of Intimacy

This class looks for embedded directions in texts to further support intimacy choreography and performance. Taught: Fall 2019, Spring 2020, Spring 2021

Introduction to Consent and Boundaries

A class teaching the basics of consent and boundaries in stage a combat class. Taught: Spring 2020 (*Three sections*)

Intimacy and Stage Combat

I substitute taught with the Atlantic Theatre Studio. They received choreography and were fluctuated between intimacy and stage combat. Taught: Fall 2021

Stage Combat

I substitute taught for a basic single rapier class at the Classical Studio. Basic techniques and review. Taught: Spring 2022

Syracuse University

Introduction to Consent and Boundaries

A class teaching the basics of consent and boundaries. Taught: Fall 2022 (*Two sections*), Fall 2023

Stage Management and Intimacy

A seminar for undergraduate Stage Management students to discuss protocols, process, and relationships with intimacy directors. Taught: Spring 2023

Rutgers University

Stage Management and Fight Direction

A seminar for undergraduate Stage Management students on protocols, process, and relationships with fight directors. Taught: Spring 2023

American Musical and Dramatic Academy

Stage Combat (Various Weapons)

I was an on call substitute teacher for the stage combat department. I taught weapons including unarmed, rapier and dagger, longsword, etc. Taught: Spring 2023- 2025

The Actor's Studio

Intro to Stage Combat

A series of introductory classes teaching fundamental unarmed techniques to MFA graduate students. Fall 2015, Fall 2022 (*Half semesters*)

PACE University

Stage Combat I

I substitute taught classes for unarmed stage combat. This class included basic techniques and review. Taught: Spring 2022, Fall 2022 (*Five classes*)

SUNY Fredonia

The Directing and Stage Combat Industries

I gave seminars to undergraduate students about my experiences in academia and in the profession and answered student questions. Taught: Fall 2020, Spring 2022

Early Modern Monologue Coaching

An open coaching session for undergraduate students wanting to improve an early modern monologue they had memorized. Taught: Spring 2019

Devising Shakespeare

This class was for an early modern dance class. The students were given text from a monologue and asked to use gesture work to express the text. Taught: Spring 2019

Unarmed Stage Combat

Three introductory classes teaching fundamental techniques to undergraduate students. Taught: Spring 2017

Combat Contact Improv

A class teaching intermediate/advanced students how to choreograph stage combat using contact improv. Taught: Spring 2017

Netflix's Money Heist

Stage Combat

Netflix' immersive escape room. Actors rotated through multiple roles. The fight director and I taught separately on a rotating basis. Taught: Fall 2021 (*12 classes*)

Sarah Lawrence College

Introduction to Consent and Boundaries

Classes teaching basic consent and communication boundaries between partners for the entire undergraduate and graduate theatre departments. Taught: Spring 2020 (*Two sections, TA*)

American Academy of Dramatic Arts

Introduction to Consent and Boundaries

A class teaching the basics of consent and boundaries for the undergraduate students and theatre faculty. Taught: Spring 2020

University of West Florida

Shakespearean Cold Reads

A class on cold reads with early modern text by looking for embedded clues to investigate a character that an actor may not be familiar with. Taught: Fall 2019

Intro to Single Rapier

Introductory class teaching basic single rapier techniques. Taught Fall 2019

Unarmed Stage Combat

Introductory class teaching fundamental unarmed techniques to undergraduate students. Taught: Fall 2019

The American Shakespeare Center

Introduction to Consent and Boundaries

A class teaching the basics of consent and boundaries in conjunction with the touring company's *Grapes of Wrath*. I was the first Intimacy Director to ever work at the theatre. Taught: July, 2019

James Madison University

Dissecting Much Ado About Nothing

As part of my graduate program's pedagogy class, I co-taught an English class which asked students to speak and act out the text. Taught: Fall 2017

Private Instruction

Introduction to Knife

This course was taught to graduate students over ten class periods. Students learned basic and compulsory techniques for knife performance. Taught: 2018

Advanced Knife and Single Sword

A class refining the skills of advanced combatants with knife and single sword. Taught: Summer 2015

Stage Combat Workshops

The Lonestar Smash, Dallas, TX 2025

Big Stick, Small Fry

An introductory class on using a large staff on a small frame.

Good Vibrations

This class gives options in the discipline to enhance accessibility. A choreographic exploration for advanced students, and for teachers wanting to add to their tool-box.

Tenderizing The Meal

An introductory staff class that focuses on the illusion of striking with staves.

BOP IT!

An introductory class teaching basic grappling techniques.

Mid-Atlantic Melee, Columbia, MD 2025

Intimacy on the Spectrum

A practical class providing tools for performers and choreographers working with neurodivergent collaborators in intimacy.

Sensory Friendly Sword and Shield

This class gives options in the discipline to enhance accessibility. A choreographic exploration for advanced students, and for teachers wanting to add to their tool-box.

Big Stick, Small Fry

An introductory class on using a large staff on a small frame.

Introduction to Consent and Boundaries

A class teaching the basics of consent and communicating boundaries.

To Be or Not to Be: That is The Point

A class teaching the basics of smallsword.

The National Stage Combat Workshop, Society of American Fight Directors, (SAFD)

Ruston. LA, Summer 2022, 2024

Longsword/ Two-Handed Sword

An intensive 30 hours of instruction in two-handed sword across three weeks. Basic skills in preparation for a skills proficiency test at the SAFD flagship workshop.

Fighting on the Spectrum

An advanced practical class providing tools for performers and choreographers working with neurodivergent collaborators in stage combat. *(Two Sections)*

Introduction to Staff

As a part of the process to become a Certified Teacher with the SAFD, a five-class course teaching basic compulsory techniques for staff. *(TA)*

Introduction to Longsword

As a part of the process to become a Certified Teacher with the SAFD, a five-class course teaching basic compulsory techniques for two-handed sword.

The History of Staff

As a part of the process to become a Certified Teacher with SAFD, this was taught to my cohort on the history of staff fighting and its presence in early modern drama.

Alleghany Alley Fight, Pittsburgh, PA 2024**Good Vibrations**

This class gives options in the discipline to enhance accessibility. A choreographic exploration for advanced students, and for teachers wanting to add to their tool-box.

Fighting on the Spectrum

An advanced practical class providing tools for performers and choreographers working with neurodivergent collaborators in stage combat.

Big Sword, Small Fry

An introductory class on using a large sword on a small frame.

Cross-body Engagement

An advanced level rapier and dagger class in which students are asked to get into and out of compromising positions.

Brawl of America, Minneapolis, MN. 2023, 2025**Fighting on the Spectrum**

An advanced practical class providing tools for performers and choreographers working with neurodivergent collaborators in stage combat.

Big Sword, Small Fry

An introductory class on using a large sword on a small frame.

Knife, and Knife, and Knife, and Knife, and Shakespeare

A class physicalizing Shakespearean rhetorical devices through combat.

Cross-body Engagement

An advanced level rapier and dagger class in which students are asked to get into and out of compromising positions.

Sensory Friendly Sword and Shield

This class gives options in the discipline to enhance accessibility. A choreographic exploration for advanced students, and for teachers wanting to add to their tool-box.

Tenderizing The Meal

An introductory staff class that focuses on the illusion of striking with staves.

Chaos Muppet Theory

A class asking teachers and advanced practitioners to quickly generate choreography, class ideas and exercises.

Summer Sling, New York, NY. Summer, 2021, 2023, 2024

Fighting on the Spectrum

An advanced stage combat practical class providing tools for working with neurodivergent collaborators. 2023 (*Two Sections*), 2024

Big Sword, Small Fry

An introductory class for using a large sword on a small frame. 2021, 2023, 2024

Knife, and Knife, and Knife, and Knife, and Shakespeare

A class physicalizing Shakespearean rhetorical devices through combat. 2023, 2024

Cross-body Engagement

An advanced level rapier and dagger class in which students are asked to get into and out of compromising positions. 2024

SELECTED CREATIVE ACTIVITY:

DIRECTING

<i>Play</i>	<i>Role, Director, Writer</i>	<i>Theatre, Date</i>
<i>DRACULA: A FEMINIST REVENGE FANTASY</i>	Director/ Fight Director Writer: Kate Hamill	The Hartt School Theatre Division, 2024
<i>STORMÉ</i>	Director (Reading) Writer Carolyn Brown	True Colors Project, 2023
<i>THE ROARING GIRL</i>	Director (Audio Drama)	Sweat Tea Shakespeare, 2021
<i>TWELFTH NIGHT</i>	Director	Mary Baldwin University, 2019
<i>JULIUS CAESAR</i>	Assistant Director, Director: Ethan McSweeney	American Shakespeare Center, 2019
<i>'TIS PITY SHE'S A WHORE</i>	Director	Self-Produced, 2018
<i>SPIRIT: THE MUSICAL</i>	Director Writer: Paul Marszalkowski	Marszalkowski Group, 2014
<i>BETWEEN DAYLIGHT & BOONVILLE</i>	Director Writer: Matt Williams	SUNY Fredonia, 2012
<i>THE PIANO LESSON</i>	Assistant Director Director: Tom Loughlin	SUNY Fredonia, 2012
<i>HIGH PLAINS FANDANGO</i>	Assistant Director Director: Tom Loughlin	SUNY Fredonia, 2011
<i>MACBETH</i>	Assistant Director Director: Paul Macovack	SUNY Fredonia, 2011
<i>THE VENETIAN TWINS</i>	Assistant Director Director: Dr. James Ivey	SUNY Fredonia, 2010
<i>HEDDA GABLER</i>	Director	Self-Produced, 2010
<i>WOYZECK</i>	Director	Powerhouse Theatre Apprentice Program, 2010
<i>THE GRAVEYARD SHIFT</i>	Director	Powerhouse Theatre Apprentice Program, 2010
<i>JOURNEY TO THE CENTER</i>	Director	Powerhouse Theatre Apprentice Program, 2010
<i>1940'S RADIO HOUR</i>	Assistant Director Director: Mark Lin-Baker	Powerhouse Theatre Apprentice Program, 2010

FIGHT DIRECTION

Broadway

<i>Play</i>	<i>Role</i>	<i>Director, Theatre, Date</i>
<i>CATS: THE JELLCLE BALL</i>	Fight Director	Zhailon Levingston and Bill Rouch, Broadhurst Theare, 2025
<i>THÉRÈSE RAQUIN</i>	Asst. Fight Director	Evan Cabnet, Round About Theatre, 2015

Off Broadway

<i>UPSIDEDOWN</i>	Fight Director	Taavon Gamble, A.R.T, 2025
<i>CATS: THE JELLCLE BALL</i>	Fight Director	Zhailon Levingston and Bill Rouch, Pearlman Performing Arts Center, 2024
<i>WOLF PLAY</i>	Fight Director	Dusin Willis, MCC Theatre, 2023
<i>A BRIGHT NEW BOISE</i>	Fight Coordinator	Oliver Butler, Signature Theatre, 2023
<i>MONTAG</i>	Fight Choreographer	Dustin Willis, Soho Rep., 2022
<i>WOLF PLAY</i>	Fight Choreographer	Dustin Willis, Soho Rep., 2022
<i>WOLF PLAY</i>	Boxing Choreographer	Dustin Willis, Soho Rep., 2020
<i>ALL THE NATALIE PORTMANS</i>	Asst. Fight Director	Kate Whoriskey, MCC Theatre, 2020
<i>SIDEWAYS THE EXPERIENCE</i>	Asst. Fight Director	Dan Wackerman, Peccadillo Theatre, 2020
<i>DRACULA: A FEMINIST REVENGE FANTASY</i>	Asst. Fight Director	Sarna Lapine, Classic Stage Company, 2020
<i>FEAR</i>	Asst. Fight Director	Tea Alagic, Lucille Lortel, 2019
<i>THE ARTIFICIAL JUNGLE</i>	Asst. Fight Director	Everett Quinton, Clurman Theatre, 2017
<i>THE EFFECT</i>	Asst. Fight Director	David Cromer, Barrow St. Theatre, 2016
<i>THE GOVR. INSPECTOR</i>	Asst. Fight Director	Jesse Berger, Red Bull Theatre, 2016

Regional (Selected)

<i>A CHRISTMAS STORY</i>	Fight Director	Robert Hupp, Syracuse Stage, 2025
<i>MURDER ON THE ORIENT EXPRESS</i>	Fight Director	Robert Hupp, Syracuse Stage, 2024
<i>SPRING AWAKENING</i>	Fight Director	Travis Burbee, EPIC Players, 2024
<i>AS YOU LIKE IT</i>	Fight Director	Raphael Massie, Starling Shakespeare, 2023
<i>THIS STRETCH OF MONTPELIER</i>	Fight Choreographer	Ludovica Villar-Hauser, Parity Productions, 2023
<i>STORMÉ</i>	Fight Director	Summer Dawn, True Colors Project, 2022
<i>MONEY HEIST: THE EXPERIENCE</i>	Asst. Fight Director	Ben Lambert, Netflix, 2021
<i>A MIDSUMMER NIGHT'S DREAM</i>	Asst. Fight Director	Nathan Winkelstein, American Shakespeare Center Tour, 2019
<i>IMOGEN (CYMBOLINE)</i>	Asst. Fight Director	Vanessa Morosco, American Shakespeare Center Tour, 2019
<i>THE GRAPES OF WRATH</i>	Asst. Fight Director	José Zayas, American Shakespeare Center Tour, 2019

Educational (Selected)

<i>PRIDE AND PREJUDICE</i>	Fight Director	Lainie Vansant, Univ. of South Dakota. 2026
<i>THE EPIC OF GILGAMESH... SORTA</i>	Fight Director	Ryan Bernier, Univ. of South Dakota. 2025
<i>LITTLE WOMEN</i>	Fight Director	David Lowenstein, Syracuse University. 2025
<i>PETER AND THE STARCATCHER</i>	Fight Director	Brian Jennings, The Hartt School, Hartford Univ, 2025
<i>DO YOU FEEL ANGER</i>	Fight Director	Rory Hammond The Hartt School, Hartford Univ, 2025
<i>DOG FIGHT</i>	Fight Director	Michael O'Flaherty, The Hartt School, Hartford Univ, 2025
<i>THE TEMPEST</i>	Fight Director	Robert H. Davis, The Hartt School, Hartford Univ, 2025
<i>GUYS AND DOLLS</i>	Fight Director	John Pike, The Hartt School, Hartford Univ, 2025
<i>CLUE</i>	Fight Director	Liam Toner, The Hartt School, Hartford Univ, 2024
<i>TOUCHED</i>	Fight Director	Christine Albright-Tufts, Syracuse Univ., 2024
<i>THE MOORS</i>	Fight Director	Matthew Winning, Syracuse University, 2024
<i>TROJAN WOMEN</i>	Fight Director	Dr. Jonathan Dewberry, The Hartt School, Hartford Univ. 2023
<i>THE SKRIKER</i>	Fight Director	Whitney Pak, Syracuse Univ., 2023
<i>THE MELANCHOLY PLAY: A CHAMBER MUSICAL</i>	Fight Director	Daniella Caggiano, Syracuse Univ. 2023
<i>PIPPIN</i>	Fight Director	Michael O'Flaherty, The Hartt School, Hartford Univ, 2023
<i>MIDSUMMER NIGHT'S DREAM</i>	Fight Director	Bryn Boice, Columbia Univ., 2022
<i>ONCE ON RUMSPRINGA</i>	Fight Director	Amir Malaklou, Columbia Univ., 2022
<i>GIRLHOOD</i>	Fight Choreographer	R Lee Kratzer, Columbia Univ., 2022
<i>PARADISE BLUE</i>	Asst. Fight Director	Brandon J. Dirden, The Julliard School, 2020
<i>CRUMBS FROM THE TABLE OF JOY</i>	Asst. Fight Director	Melissa Maxwell, The Julliard School, 2019
<i>OTHELLO</i>	Fight Director	Sarah Schoch, Univ. of West Florida, 2019
<i>TWO NOBLE KINSMEN</i>	Fight Director	Linda Bisesti, Mary Baldwin Univ., 2019
<i>HENRY IV PART I</i>	Fight Director	Doreen Bechtol and Kate Norris Mary Baldwin Univ., 2018

INTIMACY DIRECTION

Off- Broadway

<i>Play</i>	<i>Role</i>	<i>Director, Theatre, Date</i>
<i>A BRIGHT NEW BOISE</i>	Intimacy Coordinator	Oliver Butler, Signature Theatre, 2023
<i>SIDEWAYS THE EXPERIENCE</i>	Intimacy Director	Dan Wackerman, Peccadillo Theatre, 2020

Regional (Selected)

<i>MURDER ON THE ORIENT EXPRESS</i>	Intimacy Director	Robert Hupp, Syracuse Stage, 2024
<i>SPRING AWAKENING</i>	Intimacy Director	Travis Burbee, EPIC Players, 2024
<i>STORMÉ</i>	Intimacy Director	Carolyn Brown, True Colors Project, 2023
<i>STORMÉ</i>	Intimacy Director	Summer Dawn, True Colors Project, 2022
<i>DEVICES OF TORTURE</i>	Intimacy Director	Ria DiLullo, Skeleton Rep. 2020
<i>THE GRAPES OF WRATH</i>	Intimacy Director	José Zayas, American Shakespeare Center Tour, 2019

Educational (Selected)

<i>PRIDE AND PREJUDICE</i>	Intimacy Director	Lainie Vansant, Univ. of South Dakota. 2026
<i>LITTLE WOMEN</i>	Intimacy Director	David Lowenstein, Syracuse University. 2025
<i>PETER AND THE STARCATCHER</i>	Intimacy Director	Brian Jennings, The Hartt School, Hartford Univ, 2025
<i>DO YOU FEEL ANGER</i>	Intimacy Director	Rory Hammond, The Hartt School, Hartford Univ, 2025
<i>BABY</i>	Intimacy Director	Robert Minz, The Hartt School, Hartford Univ, 2025
<i>DOG FIGHT</i>	Intimacy Director	Michael O'Flaherty, The Hartt School, Hartford Univ, 2025
<i>THE TEMPEST</i>	Intimacy Director	Robert H. Davis, The Hartt School, Hartford Univ, 2025
<i>GUYS AND DOLLS</i>	Intimacy Director	John Pike, The Hartt School, Hartford Univ, 2025
<i>METAMORPHOSIS</i>	Intimacy Director	Annmarie Davis, The Hartt School, Hartford Univ, 2025
<i>A DOLL'S HOUSE</i>	Intimacy Director	Vanessa Justice, The Hartt School, Hartford Univ, 2024
<i>LOVE/SICK</i>	Intimacy Director	Eric Ort, The Hartt School, Hartford Univ, 2024
<i>TOUCHED</i>	Intimacy Director	Christine Albright-Tufts, Syracuse University, 2024
<i>THE MOORS</i>	Intimacy Director	Matthew Winning, Syracuse University, 2024

<i>TROJAN WOMEN</i>	Intimacy Director	Dr. Jonathan Dewberry, The Hartt School, Hartford Univ, 2023
<i>CONSTELLATIONS</i>	Intimacy Director	Christopher Rowe, The Hartt School, Hartford Univ, 2023
<i>THE SKRIKER</i>	Intimacy Director	Whitney Pak, Syracuse University, 2023
<i>THE MELANCHOLY PLAY: A CHAMBER MUSICAL</i>	Intimacy Director	Daniella Caggiano, Syracuse University. 2023
<i>PIPPIN</i>	Intimacy Director	Michael O'Flaherty, The Hartt School, 2023
<i>SWEET CHARITY</i>	Intimacy Director	David Lowenstein, Syracuse University. 2022
<i>OUR DEAR DEAD DRUG LORD</i>	Intimacy Director	Puaseisei Patu-Tanielu, Syracuse University. 2022
<i>LUNGS</i>	Intimacy Director	Max Evans, Syracuse University. 2022
<i>ONCE ON RUMSPRINGA</i>	Intimacy Director	Amir Malaklou, Columbia University, 2022
<i>MIDSUMMER NIGHT'S DREAM</i>	Intimacy Director	Bryn Boice, Columbia University, 2022
<i>OTHELLO</i>	Intimacy Director	Sarah Schoch University of West Florida, 2019

PERFORMANCE/ACTING (Selected)

<i>Play</i>	<i>Role</i>	<i>Director, Location, Date</i>
<i>ROMEO AND JULIET</i>	Tybalt/ Fight Captain	Bethany Thomas, Mary Baldwin University, 2019
<i>TWO NOBLE KINSMEN</i>	Jailer	Linda Bisesti, Mary Baldwin University, 2019
<i>TRAGICAL HISTORY OF QUEEN JANE GREY</i>	Molly Grey	Original Practices, no Director Mary Baldwin University, 2019
<i>"THURSDAY NEXT" (DEVISED)</i>	Romeo	Doreen Bechtol & Molly Seremet Mary Baldwin University, 2018
<i>HENRY IV PART I</i>	Douglas	Doreen Bechtol and Kate Norris Mary Baldwin University, 2018

PROFESSIONAL TRAINING

Mary Baldwin University, Staunton, VA

Master of Fine Arts, Concentration in Directing, Shakespeare and Performance

Master of Letters, Shakespeare in Performance

Acting: Classical acting training with an emphasis on early modern drama. Interspersed throughout formal acting classes and throughout other classes and production work.

Directing: Emphasis on early modern drama. Interspersed throughout formal directing lessons and throughout other classes and production work.

Textual Studies: Classes on dramaturgy, textual culture, research methods, history, and rhetoric pedagogy. A specific emphasis on early modern drama with respect to Shakespeare's contemporaries.

Movement: Emphasis on viewpoints, devising and stage combat.

State University of New York at Fredonia

Bachelor of Arts, Theatre Arts

Movement: Multiple semesters of intensive voice and movement training. Emphases on weight balance, circus, physicalizing text, different dance styles, Commedia dell'arte, Laban, and stage combat

Acting: An array of acting classes in different styles, mostly focusing on Stanislavski's Objective, Obstacle, Tactic model.

Directing: Curriculum classes, in addition to private mentorship across assistant directing four mainstage productions and directing five student productions.

Powerhouse Apprentice Program *Vassar College, Poughkeepsie, NY. 2010*

A conservatory-esk five week intensive. My focus was on directing in which I had multiple classes on text, dramaturgy, staging, acting, and movement. In addition to directing multiple projects.

Intimacy

6 years of continual intimacy training. *Across the US. 2019-Present*

My training started by taking a few classes at stage combat workshops, but intensified when I met my mentor, Judi Lewis Ockler, from 2019-2021. I continually train with other intimacy professionals and organizations throughout the industry.

Intimacy Formal Workshops/Training

A Performer's Toolkit: Consent and Boundaries, Brawl of America. 3-hour intensive. 2025

Trauma Informed Consent, National Stage Combat Workshop. 1.5-hour class 2024

Advanced Intimacy, Brawl of America. 3-hour intensive. 2023

Philadelphia Stage Combat Workshop, Philadelphia, Pa. Three classes across different years, 2018, 2021, 2022

The Summer Sling, New York, NY. Four classes across different years, 2015, 2019, 2021

Intimacy Directors and Coordinators: Intimacy and Covid, Online, Workshop. 2021

Intimacy and Performance, NYU Tisch. Semester long classes. Fall 2019, Spring 2020 (TA)

Intimacy and Stage Combat, NYU Tisch (Atlantic). Semester long class. Spring 2020 (TA)

Intimacy and Performance, The Drama League., 4-hour workshop, 2019

The Stage Combat Workshop at Louisiana Tech Univ., Ruston, LA. 8 workshop classes, 2013-2019

Intimacy Directors International: Intimacy Intensive, Chicago, IL. 24 hours of training spread across three days, 2018

Intimacy Directors International: Intimacy Intensive, Washington, D.C., 24 hours of training spread across three days 2019

Stage Combat

Fourteen years of continual stage combat training. *Across the US. 2011-Present.*

My training has occurred across the country through private mentoring, longform classes, workshops and in academic settings.

Certified Teacher with the Society of American Fight Directors. 2022-Present

Certified to teach Skills Proficiency Tests and Renewals with the Society of American Fight Directors in Broadsword, Knife, Quarterstaff, Rapier and Dagger, Single Sword, Smallsword, Sword and Shield, and Unarmed stage combat.

Stage Combat Formal Workshops

The National Stage Combat Workshop, Society of American Fight Directors. 2011, 2015, 2016, 2022

The Central Illinois Stage Combat Teacher Trainer. 2022

Philadelphia Stage Combat Workshop, Philadelphia, PA. 2018, 2021

The Summer Sling, New York, NY. 2015, 2019, 2021, 2023
The Texas Intensive, Houston, TX. 2019
The Stage Combat Workshop at Louisiana Tech Univ., Ruston, LA. 2013, 2014, 2015, 2016, 2017, 2019
The Tourist Trap, Orlando, FL. 2015, 2017
A-Town Throw Down, Atlanta, GA, 2016
Martial Arts Combat Intensive, Atlanta, GA 2016
Virginia Beach Bash, Virginia Beach, VA. 2016
Winter Wonderland Workshop, Chicago, IL. 2012, 2013, 2014, 2016.
The Choreographer's Track, New York, NY. 2015
Martial Arts Stage Combat Intensive, Washington, DC. 2014
The Central Illinois Stage Combat Workshop, 2013
Boushey Way Stunt Intensive, Chicago, IL. 2012

PROFESSIONAL SERVICE

Service to the Field

Society of American Fight Directors

Chair of Development, 2021-2025

Service to the Institution

Philadelphia Stage Combat Workshop

Head Covid Compliance Officer, Fall 2021

Summer Sling Workshop, New York, NY

Assistant Coordinator, Summer 2021, Summer 2023

Head Covid Compliance Officer, Summer 2021

Service to the Community

Society of American Fight Directors, *Founder of Expand, Educate, Empower (Triple E)*

This national initiative called is one of the first initiative in the SAFD's history to address the lack of education in underserved communities on a mass scale. Students receiving the education do not pay to take part, and most fees associated with the project are paid for by the SAFD or grant funding, at minimal cost to any partner organization receiving the education. There have been 7 communities served with a total of around 2600 hours of education to 87 students. 2022-2025

REFERENCES

References available upon request.
