

Jay Stratton

Theatre Professor, Director, Fight Choreographer

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SUMMARY OF QUALIFICATIONS

- **Innovative Director:** Demonstrated success creating groundbreaking theatre including immersive and devised theatre; also skilled in stage combat and choreography.
 - **Professional Roots:** Seventeen years of professional New York acting experience on stage, film, and television.
 - **Embrace of Diversity:** Experience teaching at three universities with varied expectations and *diverse* student bodies including *Latinx students* and *students of color*.
 - **Collaborative Contributor:** Strong service background including recruiting, curriculum reform, season selection, and more.
 - **Dynamic Instructor:** Proven track record guiding students from diverse backgrounds to success; specialties include *Basic and Advanced Directing, Shakespeare, and Audition Technique*.
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Education

Master of Fine Arts, Acting with a Shakespeare emphasis,
University of Alabama through the Alabama Shakespeare Festival, 1998

Bachelor of Arts, Drama, University of Washington, 1994

Bachelor of Arts, Business/ Finance, University of Washington, 1994

Ongoing Study and Training:

- Extensive **Stage Combat** training and experience.
- Voice and speech study including *Knight Thompson Speechwork* and personal instruction from **Catherine Fitzmaurice**.
- On-line teaching certification.
- Additional study includes Improv, Acting for the Camera, Audition technique, Dialect, Boxing, and Yoga.

ACADEMIC POSITIONS

Assistant Professor of Theatre, University of Texas at El Paso*

Current (Fall 2016 through present)

Contact: Mimi Gladstein, Interim Chair, 915-747-5146, mgladstein@utep.edu

*Brookings Institution ranked #1 for research and social mobility 2017

Summary

This is my current position and my first tenure track posting. After demonstrating success as a visiting professor, UTEP offered me a Tenure seeking assistant professorship. I am currently in my third year. Consistent with the university's access mission, many UTEP students come from underserved populations. Most are **Latinx**, and some make the daily commute across the bridge from Juarez to study with us. I am very proud to work with this demographic and to guide them toward excellence. Many of my students are now in top tier graduate schools around the country.

Courses Taught

Intro to Theatre	[Theatre 1313]
Acting Fundamentals	[Theatre 2303]
Scene Study I, II, III	[Theatre 3304, 3313, 4307]
Acting for the Camera	[Theatre 3314]
Audition Technique	[Theatre 3316]
Stage Combat	[Theatre 3324]
Directing I, II	[Theatre 3325, 4300]
Theatre History and Lit I, II	[Theatre 3351, 3352]
Practicum III-VI (Capstone)	[Theatre 4110-4113]
Acting Shakespeare I, II	[Theatre 4313, 4316]
Acting Genres	[Theatre 4317]
Special Topics in Acting	[Theatre 4331]

Service (selected)

Curriculum Reform (including Performance Concentration, Musical Theatre BFA, and Theatre Minor), LACC and UGCC Liaison, Recruitment Committee (with travel), Season Selection Committee, Ad Hoc Space Committee, Orange and Blue day annual recruitment volunteer and performer
Grant: NEA Big Read co-PI, Bless Me, Ultima, by Rudolfo Anaya

Interdepartmental Collaboration (ongoing)

Acting for Opera Singers
Staffing and training of simulators for Masters of Social Work and Pharmacy skills training programs

Directing & Combat

Annual directing assignments (see directing section)
Go-to fight choreographer for all violence in UTEP productions

Visiting Professor of Theatre, University of Texas at El Paso*

2015-2016

Contact: Mimi Gladstein, Interim Chair, 915-747-5146, mgladstein@utep.edu

*Washington Monthly top 10 National University 2014

Summary

I accepted this position with an open mind but some hesitancy around relocating from New York City to El Paso, Texas. To my surprise, I have loved living here. The border culture is stimulating; the people are welcoming; and the students are good humored and eager to learn.

Courses Taught

Acting Fundamentals	[Theatre 2303]
Scene Study II, III	[Theatre 3313, 4307]
Audition Technique	[Theatre 3316]
Theatre History and Literature II	[Theatre 3352]
Practicum III-VI (Capstone)	[Theatre 4110-4113]
Acting Shakespeare II	[Theatre 4316]
Special Topics in Acting	[Theatre 4331]

Directing

I directed three productions in my visiting year at UTEP (for more information, please see directing section later in this document).

Notable

Since I have begun teaching Audition Techniques, MFA conservatory programs are accepting UTEP theatre students. We now have students at UCLA, UCI, OU, and most notably, one of my native Juarez students is currently studying at Juilliard on a full scholarship.

Visiting Professor of Acting, Miami University*, Oxford Ohio

Fall 2013 through Spring 2014

Contact: Julia Guichard, 513-529-1517, guichajm@miamioh.edu

*Princeton Review best of 2014

Summary

My first fulltime academic posting, I took a year away from my New York career to accept an assignment as the primary acting instructor for Miami's theatre department teaching both graduate and undergraduate students. I also worked for that year as the department's production vocal coach.

Courses Taught

Intro to Drama and Script Analysis	[Theatre 101]
Acting for Non-Majors	[Theatre 123]
Principles of Acting for Majors	[Theatre 131]

Jay Stratton Curriculum Vitae, Continued

Acting Shakespeare for Majors	[Theatre 432]
Audition Technique for Majors	[Theatre 437]
Acting Shakespeare for Grads	[Theatre 532]
Audition Technique for Grads	[Theatre 537]

Miami University Main Stage Production Vocal Coach

Voice and Dialect coach for the Miami University main stage productions of *Macbeth*, *Gruesome Playground Injuries*, *Crumbs From the Table of Joy*, and *Peter Pan*.

Service

Season Selection Committee, Recruitment Committee, Scholarship Committee, Curricular Development Advisor for 101
Coach for Irene Ryan Scholarship competition

Adjunct Theatre Professor, Nassau Community College

Fall 2009 through Fall 2014

Contact: Victor Abravaya, 516-572-7509, Victor.Abravaya@ncc.edu

Summary

My first formal teaching experience, I started as a substitute and quickly became one of NCC's regular adjunct acting professors. This was a fantastic opportunity as I was able to teach while still working professional gigs in and around New York. The department chair, Victor Abravaya is still an invaluable mentor to me.

NCC serves a wide array of Long Island populations. Often from underserved or economically disadvantaged backgrounds, teaching the **diverse students** of NCC was a profound learning opportunity.

Courses Taught

Beginning Acting	[Theatre 103]
Intermediate Acting	[Theatre 104]
Voice and Speech for the Stage	[Theatre 120]

Service

New hire advisor, Season selection advisor, Curricular Development of Voice and Speech class

Directing

I directed twice at NCC; once on the mainstage and once on the side stage. Both productions were valuable educational tools (for more information, please see directing section later in this document).

UPCOMING PROJECTS

Performer, What Would You Do, (SAG Contract)

ABC, Spring 2019

Summary: ABC will be filming an upcoming episode of their hit show 'What Would You Do' in El Paso Texas. The episode will focus on issues specific to the border and immigration. I have been cast in a large role to film later this Spring.

Stage Director of *Suor Angelica*, Puccini (Opera)

UTEP school of Music, Spring 2019

Summary: Having seen a number of my successful large cast productions at UTEP, the music department has reached out and asked me to direct their Spring opera. I am very excited for my first opportunity to stage opera!

DIRECTING EXPERIENCE

Production Portfolio available

***A Christmas Carol en la Frontera* (Director & Co-Adapter)**

Wise Family Mainstage, UTEP, Fall 2018

Summary: To serve the largely *Latinx student body* at UTEP, myself and my team are created a new version of Dicken's timeless classic. This new version is bilingual and focuses on the rich heritage and culture of the Border region. This innovative production also incorporated an important dance element.

Takeaway: Script creation, directing bilingual material, and managing a huge cast and production team.

***In The Next Room* by Sarah Ruhl (Director)**

Wise Family Mainstage, UTEP, Spring 2018

Summary: Primarily for educational purposes, we decided to produce this brilliant and challenging piece of feminist theatre on our mainstage. In my opinion, this is Ruhl's strongest play, but it is also a play that presents enormous challenges to a student cast – including our Catherine who was only a sophomore. The final product was funny, lyrical, and at times heartbreaking, but the real success was the growth of the young and talented cast.

Takeaway: Mentoring student actors, especially when working with sensitive subject matter and delicate material.

Love Is a Drag (Producer, Director, and Emcee)

UTEP Dinner Theatre, February 2018

Summary: This was a one night only, Valentine's themed benefit to raise money to send students to KC/ACTF to perform *Lydia**. I selected and arranged all the acts, coordinated with the music director, performers, lights and sound tech. I also arranged a charity raffle for the same night including managing donations. During the event, I served as emcee (in full drag to fit the show's theme). The event was both entertaining and financially successful raising more than \$2,500 for the students. Because of Love's success, there is discussion of it becoming an annual event.

* - Winner 'Best Play' KC/ACTF Region 6 & National

Takeaway: Experience beyond direction as an event producer; management, collaboration, and fundraising.

Bloody Shakespeare! (Director and Adapter)

UTEP Studio Theatre, Halloween 2017

Summary: Because of the success of the 2015 version (see below), I was asked to remount and expand this Shakespeare project. The result was a 45-minute Halloween experience with a mobile audience traveling through eight spaces. The show was commercially successful and a great way to introduce classical language and stage combat to students.

Takeaway: Artistic innovation and commercial success; script adaptation and stage combat including special effects.

The Good Doctor* by Neil Simon

Monomoy Theatre, Late Summer of 2017

*A Cape Cod Times "Favorite" of 2017

Summary: As part of my ongoing relationship with the Monomoy Theatre, I was asked to return and direct Neil Simon's *The Good Doctor*. The show is a comic and musical homage to Chekhov. The cast included both undergraduate and graduate students as well Equity guests. I also staffed three students to the theatre in paid positions for the summer.

Takeaway: A valuable ongoing professional relationship.

Sister Act by Bill and Cherie Steinkeller & Alan Menken

UTEP Dinner Theater, Early Summer of 2017

Summary: The UTEP Dinner Theater is a beloved El Paso semi-professional theatre that produces Broadway style musicals. I coordinated with designers, music director, choreographer, and more than 20 cast members to produce a show that was both entertaining and moving. *Sister Act* was hugely successful, selling out every seat and extending its run.

Takeaway: Demonstrated success with a big cast musical.

Medea by Euripides

Wise Family Mainstage, UTEP, Spring 2017

Summary: Because of my classical experience, I was asked to direct UTEP's mainstage production of *Medea*. I chose to add live percussion throughout and a choreographed dumbshow of the betrothal between Jason and Glauce. I also added an elaborate and stylized violence sequence to bring the climax of the show onstage.

Takeaway: Expertise and innovation with classical material; stage combat.

Dead Man's Cell Phone, by Sarah Ruhl

UTEP Studio Theatre, Spring 2016

Summary: I directed this beautiful play by Sarah Ruhl in my visiting year at UTEP. While much of my directing work can be quite muscular, this play required a more subtle guidance, while still demanding high stakes and energy.

Takeaway: Embrace of feminist themes; stage combat.

Christmas Carol, Adaptation by Chuck Gordon

Wise Family Mainstage, UTEP, Late Fall 2015

Summary: I had been a visiting professor for only 3 months when our chair dismissed the director of *Christmas Carol* and asked me to take over two weeks before opening. The show was technically ambitious, cast morale was low, and the rehearsal process was considerably behind. In a very short time, I energized the cast and brought the play back to the Dickens story at its heart.

Takeaway: Effective work under time pressure and work prioritization.

Bloody Shakespeare (Director, Producer, Adapter)

Halloween 2015, UTEP Studio Theatre

Summary: Fall of my visiting year at UTEP, I produced a Shakespeare themed haunted house. Because the show was not on our production calendar, I had to secure funding and assemble a team separate from the department. The production was a 30 minute hybrid of classical theatre and site specific haunted house.

Takeaway: Innovative theatre and demonstrated success as a producer; stage combat and mentor in classical language.

Pride and Prejudice by Jane Austen (Adapted by Jon Jory).

Monomoy Theatre, Summer of 2015

Summary: This technically ambitious adaptation of Austen's novel had 18 actors playing 26 characters in over 50 locations. The cast included undergraduate and graduate students, local community members, and Equity guests. Because we had only two weeks to rehearse, I continuously returned the production's focus to the potent and still relevant themes of Austen's classic novel.

Takeaway: Demonstrated large cast success with time pressure; female centered story telling.

Pride@Prejudice adapted by Daniel Elihu Kramer.

NCC Mainstage, Fall of 2014

Summary: This version of Austen's novel is performed by six actors each playing multiple roles. My cast reflected the broad diversity of NCC's population. Because many had little to no experience, I mentored them closely and functioned as the show's dialect coach.

Takeaway: Effectiveness as a teaching director and dialect coach.

See Rock City by Arlene Hutton, Chester Theatre Company

Chester Theatre Company, Summer of 2010

Summary: Chester Theatre Company did all three plays in Arlene Hutton's Nibroc cycle and asked me to direct the middle segment. This was a professional production with an all Equity cast. Because the entire trilogy happened on a single flexible set, I had to work closely with two other directors as well as the design team.

Takeaway: Professional experience and close collaboration with other directors and designers.

Suburbia by Eric Bogosian, NCC Mainstage

Fall of 2012

Summary: For my first collegiate directing experience, I was asked to helm NCC's mainstage production of *Suburbia*. So that I could utilize the broad range of **ethnic diversity** at NCC, I chose to modify the script to allow for the casting of black actors in my male lead roles. The show was successful and reflected the demographics of the NCC student body.

Takeaway: Diversity focus and stage combat.

Director & Dramaturge, Gateway Outreach Program

Winter 2008 through Winter 2010

Summary: The Gateway Outreach was an educational program I participated in through the Chester Theatre Company. We worked as mentors to young playwrights around age 12 to help craft a 10-minute play. We then directed those plays with professional actors as a single evening of theatre. The effect on the young playwrights of seeing their stories brought to life in the theatre was overwhelmingly positive.

Takeaway: Working with children and putting their vision first.

COMBAT CHOREOGRAPHY

I certified as an actor-combatant at the Alabama Shakespeare Festival in 1998. As a professional actor, stage combat was a skill I utilized frequently.

In 2015, when UTEP hired me, I identified stage combat as an unmet need in the faculty skill-set. Since then, I have worked hard to sharpen my abilities to teach and direct stage violence by taking master classes and attending SAFD intensives across the country.

Carmen (Opera)

Early Spring 2016, El Paso Opera (dir. Susan Payne O'Brien)

- Incidental violence including one unarmed group fight
- One underscored knife fight with traditional Spanish Navaja blades

Bloody Shakespeare!

Halloween 2015, 2017, UTEP Studio Theatre

- Significant unarmed combat and incidental violence
- Stylized strobe combat sequence with musical underscore
- Numerous kills and blood stunts including cut off hand, ripped out tongue, throat slit with bleed out, and stomach stab, all in close audience proximity

The Importance of Being Earnest

Fall 2017, UTEP Wise Mainstage Theatre (dir. Kim McKean)

- One comedic cane duel between Jack and Algernon

Sister Act

Summer 2017, UTEP Dinner Theatre

- One underscored comedic chase sequence with vaudevillian violence including travel through audience

Medea

Spring 2017, UTEP Wise Mainstage Theatre

- One elaborate filicide sequence involving four women and two children

*Lydia**

Spring 2017, UTEP Studio Theatre (dir. Kim McKean)

- Incidental and unarmed violence including one domestic abuse sequence

* - KC/ACTF National winner "Best Play"

House on Mango Street

Fall 2016, UTEP Wise Mainstage Theatre (dir. Rebecca Rivas)

- Domestic Abuse Sequence

Dead Man's Cell Phone

Spring 2016, UTEP Studio Theatre, Co-fight director

- One elaborate unarmed two person fight with close audience proximity

SELECTED PERFORMANCE EXPERIENCE

*Proud Member of Actor's Equity Association since 1998
Professional Headshot, Acting Resume, and Reviews available upon request*

NEW YORK CITY THEATRE

Peccadillo Theatre

(With Jim Brochu and Cady Huffman, New York Times Reviewed)

2011 *Man Who Came to Dinner* Bert Jefferson

59E59

(American Premier, New York Times Reviewed)

2009 *The Dishwashers* Emmett

Red Bull Theatre

(Directed by Jesse Berger, with Patrick Page and Gareth Saxe)

2010 *The Duchess of Malfi* Ensemble

The Pearl Theater

(Major Off-Broadway classical theatre)

2008 *Twelfth Night* Antonio

2007 *The Oedipus Cycle* Oedipus

2002 *She Stoops to Conquer* Tony Lumpkin

2002 *Nathan the Wise* Templar (understudy, went on)

Midtown International Theatre Festival

(Directed by Michael Bush)

2009 *Psycho Therapy* Dorian

American Globe Theatre, 46th Street

(Directed by John Basil)

2010 *Much Ado About Nothing* Benedick

1998 *Love's Labour's Lost* King Ferdinand

REGIONAL THEATRE

Repertory Theatre of St. Louis

(LORT B – St. Louis' premier regional theatre, connected to Webster University)

2015 *The Winslow Boy* Sir Robert Morton

2015 *The Full Catastrophe* Dan

2013 *Venus in Fur** Thomas Novachek

2005 *Bug* Peter Evans

**Broadway World nominee for Best Actor and Best Drama*

Jay Stratton Curriculum Vitae, Continued

A Contemporary Theatre

(LORT B – One of Seattle’s two major regional houses)

2018 *People of the Book** Jason
*New play workshop directed by John Lang

Shakespeare Festival of St. Louis

(Major outdoor Shakespeare Festival, connected to Webster University)

2015 *Antony and Cleopatra** Antony
*Broadway World nominee for Best Ensemble

Cincinnati Playhouse in the Park

(LORT B – Tony Award winning regional theatre)

2011 *The Pavilion* Peter Mollberg
2007 *Reckless* Tom, Tom Junior
2005 *Christmas Carol* Nephew Fred
2004 *Christmas Carol* Nephew Fred

The Denver Center

(LORT B – Tony Award winning regional theatre)

2007 *Pride and Prejudice* Wickham

The Pittsburgh Public

(LORT B – Pittsburgh’s premier regional theatre, directed by Ted Pappas)

2006 *Oedipus the King* Oedipus

Pioneer Theatre

(LORT B – Salt Lake City’s premier regional theatre, connected to U of Utah)

2013 *Philadelphia Story* George Kittredge
2000 *View From the Bridge* Rudolpho
2000 *R & G are Dead* Hamlet

Know Theatre of Cincinnati

(Equity Guest Appearance – Cutting Edge Cincinnati theatre)

2013 *Bull* Tony

Chester Theatre Company

(Highly innovative, contemporary summer theatre in the Berkshires)

2014 *A Number** Bernard 1, Bernard 2, Michael Black
2011 *Running* Stephen
2010 *Pride@Prejudice* Fitzwilliam Darcy and others
2008 *The Dishwashers*** Emmett
2007 *Grace* Sam
2006 *Two Rooms* Michael

* Berkshire Eagle ‘Best of 2014’ and ‘Notable Performance’

** Transferred to Off-Broadway contract

Jay Stratton Curriculum Vitae, Continued

Hudson Stage Company

(Westchester's premier regional theatre, New York Times reviewed)

2012 *Stones in His Pockets* Jake

Pittsburgh Irish and Classical Theatre

2010 *Othello* Cassio

Playmakers Repertory Theatre

(LORT D – Regional theatre attached to UNC with strong educational mission)

2004 *Caesar and Cleopatra* Apollodorus

Two Rivers Theatre

(LORT D – New York Times reviewed)

2003 *Salome'* John the Baptist

2003 *Florentine Tragedy* Prince Bardi

Indiana Repertory Theatre

(LORT C – Indianapolis's premier regional theatre)

2003 *Private Lives* Victor

Syracuse Stage

(LORT C – Connected to Syracuse University)

2003 *Private Lives* Victor

Monomoy Theatre

(URTA Summer Theatre attached to the Hartt school; Monomoy has a strong educational mission and prioritizes active mentorship)

2013 *Death of a Salesman* Ben

2013 *Arsenic and Old Lace* Jonathan Brewster

2012 *The Crucible* John Proctor

2012 *1776* Thomas Jefferson

2003 *Biloxi Blues* Sergeant Toomey

2003 *Twelfth Night* Orsino

1995 *Numerous roles* Graduate Company Member in Training

Shakespeare on the Sound

(Connecticut Summer Shakespeare Theatre attached to SUNY Purchase)

2005 *The Tempest* Sebastian

2002 *As You Like It* Oliver

Virginia Stage

2002 *Christmas Carol* Fred, Young Scrooge, Ensemble

Shakespeare in The Park, Westerly, Rhode Island

2000 *Henry IV part i* Prince Hal

Jay Stratton Curriculum Vitae, Continued

Asolo Theatre

(LORT C – Regional theatre attached to FSU with strong educational mission)

2001 *Cat on a Hot Tin Roof* *Brick*
2001 *The Voyage Inheritance* *Edward Voysey*
2001 *I Hate Hamlet* *Andrew Rally*

Charlotte Repertory Theatre

1999 *Gross Indecency* *Narrator*

Hudson Valley Shakespeare Festival

(New York Times reviewed)

1999 *Titus Andronicus* *Lucius*
1999 *Twelfth Night* *Ensemble*

Fulton Opera House

1999 *The Grapes of Wrath* *Al Joad*

Colorado Shakespeare Festival

1996 *Midsummer Night's Dream* *Lysander*
1996 *Othello* *Montano*

Alabama Shakespeare Festival

MFA student from 1996-1998 appearing in over a dozen productions.

FILM

Motel Aqua, Feature (Mexico City), Supporting
What We Were, Independent Feature, Supporting Lead
I See a Darkness, Independent Feature, Supporting
Simon Says, Independent Short, Lead
The Institute, Independent Pilot, Supporting Lead
Part Time Boyfriend, NYU
Blood is Thicker Together, Miami University
The Funeral Parlor, Alex Lobera Student Film

TELEVISION

RedRum Episode 312, Investigative Discovery, Lead
Discovery Channel, Mysteries of the Museum
As the World Turns, Day Player
Commercials (Various)

VOICE TALENT

Extensive web content voiceover work with CMA Enterprises Inc.

Master Classes and Workshops

Stage Combat Masterclass

Universidad de las Americas Puebla (Mexico)

March 2019, 2018

National Society of Arts and Letters - Lecture

El Paso Chapter

September 2018

Something Wicked: Six week series on Macbeth in performance

Osher Life Long Learning Institute

Summer 2018

Twelfth Night in performance, Guest Lecture,

UTEP English Department

June 2018

Stage Combat, Shakespeare, and Monologue Technique,

Centenary College's Regional High School Festival

Fall 2017

Shakespeare's Verse for Actors, KC/ACTF region 6

Spring 2017

Acting for Opera Singers, UTEP Music Department

Spring and Fall 2017

Arthur Miller and Death of a Salesman Guest Lecture

UTEP English Department

Fall 2016

Adjudicator, Drama Competition, National Society of Arts & Letters

February of 2015

Shakespeare Bootcamp, Miami University

Fall 2013

Master Class: Business of Acting, Webster Conservatory

Winter 2015, Fall 2005

Master Class: Auditions, Saint Louis University

Winter 2015

Jay Stratton Curriculum Vitae, Continued

Guest Performer and Mentor, Monomoy Theatre, Cape Cod,
Summers 2003, 2012, 2013, 2015, 2016

Master Class: Business of Acting, Utah State University
January 2013

Audition Technique, Cincinnati Playhouse in the Park
March 2007

Audition and Monologue Technique, Xavier University
Winter 2007

Artist Outreach: Pittsburgh Public Theatre
Fall 2006

Mentor and Guest Faculty, UNC at Chapel Hill
Spring 2004

Professional Memberships

Association for Theatre in Higher Education (ATHE)
Voice and Speech Trainers Association (VASTA)
National Society of Arts and Letters (NSAL) Consultant

Founding Board Member and Secretary of non-profit:
'Write Across Borders'
Board Member of El Paso Opera

Member of **Actor's Equity Association** since 1998
Recognized SAFD Actor-Combatant in 1998

Client with Dulcina Eisen Associates (Legit NYC Theatrical Agency)
Client with Heyman Talent (Commerical, Industrial, and Print Agency)

Jay Stratton

Professional References

Alan Rust

**Director of the Theatre Division and Professor of Theatre, The Hartt School
Artistic Director, Monomoy Theatre**

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Byam Stevens

**Former Artistic Director, Chester Theatre Company
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