

Jay Stratton

Theatre Professor, Director, Fight Choreographer

347-581-6468
strattoncoach@gmail.com

1115 Mesita Dr.
El Paso, TX 79902

www.jay-stratton.com

SUMMARY OF QUALIFICATIONS

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

Research Focus

My primary area of research is the adaptation and restructuring of classical materials to make them accessible and relevant to the frontera community. Utilizing found spaces, non-traditional structures, and bilingual texts, I seek to reframe classical material to give it modern value and appeal.

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.
- Conversational **Spanish**.
- Voice and speech study including *Knight Thompson Speechwork* and personal instruction from **Catherine Fitzmaurice**.
- Certified on-line and hybrid instructor.
- Ongoing additional studies in Improv, Acting for the Camera, Michael Chekhov Technique, Extensive Dialect work, Boxing, and Yoga.

ACADEMIC POSITIONS

Assistant Professor of Acting, University of Texas at El Paso*#

Current (Fall 2016 through present)

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

#Named R1 University in December of 2018

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. 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. I am very proud to serve this population, and UTEP is rapidly gaining a reputation as a leading undergraduate actor training program.

Courses Taught (including visiting year)

Voice and Speech I, II, III	[Theatre 1303, 3307, 3319]
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]
Dialects for Stage	[Theatre 4319]
Special Topics in Acting	[Theatre 4331]

Jay Stratton, Curriculum Vitae, Continued

Stage Combat

Ongoing service as the go-to fight choreographer for all violence in UTEP productions

Service (selected)

Faculty Senate Representative, Curriculum Reform, LACC and UGCC Liaison for Curriculum, Bylaw Reform co-chair, Recruitment Committee, Season Selection Committee, Orange and Blue day annual recruitment volunteer, Performance volunteer for both recruitment events and university voiceover work

External Funding Secured

- NEA Big Read (co-PI)
- Major Gift secured from Texas Women for the Arts to support *Shakespeare's Asylum*
- Liberal Arts Career Enhancement Award to support *Keeping Distance*.

Interdepartmental Collaboration

Since joining UTEP, I have worked frequently and harmoniously with professors and students across campus. Some examples include:

Department of Music

Acting for Opera Singers

Audition Monologues for Opera Singers

Collaborated with Dr. Smith's percussion students for *Lysistrata*, Spring 2021

Directed music department's opera, *Sister Angelica*, Spring 2019

Communications

Collaborated with Professor Greg Beam and student Jonathan Gonzales in film studies to create footage for *Lysistrata*, Spring 2021

Art

Collaborated with Professor Angel Cabrales and students of the Art Department on Fall 2019 Production, *Shakespeare's Asylum*

Dance

Have collaborated with Dance department choreographer Leane Rinelli on both *Medea*, Spring 2017, and *A Christmas Carol en La Frontera*, Fall 2018.

Then with professor Tawanda Chabikwa on *Lysistrata*, Spring 2021.

Other Interdepartmental

Staffing and training of simulators for Masters of Social Work and Pharmacy programs as well as others

Staffing for voiceover project for Business School

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

2015-2016

*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, but I have loved living here. The border culture is stimulating; the people are welcoming; and the students are good humored and eager to learn.

Directing

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

Notable

In the last half decade, UTEP students have begun making an enormous impression at MFA conservatory acting programs around the nation. We now have students at Irvine, UCLA, UCI, OU, Arkansas and even Juilliard.

Visiting Professor of Acting, Miami University*, Oxford Ohio

Fall 2013 through Spring 2014

*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]
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*.

Jay Stratton, Curriculum Vitae, Continued

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

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).

Academic Conferences, Workshops, and Master Classes

International

A Christmas Carol en La Frontera: Producing Bilingual Work During Quarentine

Hawaii University International Conferences
June 2021 (accepted, conference pending)

Jay Stratton, Curriculum Vitae, Continued

*A Christmas Carol en La Frontera: An Examination of the Utilization of the Frontera to Rejuvenate a Dickens Classic**

International Research Conference, Venice Italy

* - Winner "Best Presentation, Theatre and Drama"

April 2021

A Christmas Carol en La Frontera: Making A Dickens Classic Relevant on the US/ Mexican Border

International University Global Theatre Experience, Austria

December 2020

Lectura Domados

Universidad de las Americas Puebla (Mexico)

March 2020 – Postponed due to Covid to April 2021

Stage Combat Masterclass

Congreso Teatral, Universidad de las Americas Puebla (Mexico)

March 2020*, 2019, 2018

* - Postponed because of Covid 19; expected to resume in 2022

National

Techniques for Tackling Heightened Text Challenges: How to teach the tough stuff – Rediscover or Reimagine?

ATHE, Panel Member

August 2021 (Accepted, Conference Pending)

Bilingualism as a Driver of 21st Century American Theatre

ATHE – Presenter and Panel Coordinator

July 2020

Regional

Building Comunidad, Bilingual Theatre

Co-Presentation KC/ACTF region 6

February 2020

Fear Factor, Leveraging Halloween to Make Shakespeare Accessible

Co-Presentation KC/ACTF region 6

February 2020

A Christmas Carol en La Frontera: Refreshing a Classic

KC/ACTF region 6

February 2019

Jay Stratton, Curriculum Vitae, Continued

A Christmas Carol en La Frontera: Updating a Classic for the Border Community

Midwest Association for Latin American Studies
November 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

Adjudicator, Drama Competition, National Society of Arts & Letters
February of 2015

Master Class: Business of Acting, Webster Conservatory
Winter 2015, Fall 2005

Master Class: Auditions, Saint Louis University
Winter 2015

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

Shakespeare Boot camp, Miami University
Fall 2013

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

UTEP and Local

Monologues for Opera Singers, UTEP Music Department
Fall 2020

Jay Stratton, Curriculum Vitae, Continued

Comedy of Errors in performance, Guest Lecture,
UTEP English Department
Spring 2020

Unarmed Stage Combat Master Class
UTPW
Fall 2019

Stage Combat 3 Class Series
Burgess High School
Fall 2019

Othello: Examining Race in Shakespeare
Osher Life Long Learning Institute
Summer 2019

Intro to Stage Combat Master Class
Shakespeare on the Rocks
April 2019

A Christmas Carol en La Frontera: A Discussion
Chamizal Asks
December 2018

National Society of Arts and Letters - Lecture
El Paso Chapter
September 2018

Something Wicked: *Macbeth* in performance
Osher Life Long Learning Institute
Summer 2018

Twelfth Night in performance, Guest Lecture
UTEP English Department
June 2018

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

PUBLICATION, WRITING, & ADAPTATION

All Materials Available Upon Request

***Lysistrata* (New Adaptation)**

Spring 2021

Sourced from the Gutenberg version, this is a new 45 minute adaptation for UTEP's 45 minute outdoor production of *Lysistrata* by Aristophanes. To accommodate the shorter format, much of the verse is my own.

***Keeping Distance* (New Play by Jay Stratton)**

Summer 2020

This is my first full length play. It is an innovative comedy set against the backdrop of Covid and the isolation it creates. It will have a first production in Fall of 2021 underwritten by a **Liberal Arts Career Enhancement Grant**.

***Domados* (Adaptation of Taming of the Shrew)**

Summer 2020

In collaboration with UTEP graduate Mariana Baidon Carrillo, we created a new bilingual adaptation of Shakespeare's classic comedy. Primarily in Spanish, the script received a full zoom reading from the students of UDLAP in April 2021.

***A Christmas Carol en La Frontera* (Radio Adaptation)**

Summer 2020

Because of the coronavirus, professor Adriana Dominguez and I took our 2018 bilingual adaptation and reworked it for radio broadcast.

The KTEP broadcast is available here:

<https://www.ktep.org/post/christmas-carol-en-la-frontera-full-show>

Haunted Shakespeare, (Article in Teaching Theatre Magazine)

Fall 2020

After the success of *Shakespeare's Asylum*, I co-wrote an article with professors Crystal Herman and Nicole Bianco. The article was published by EdTA in their 'Teaching Theatre' magazine.

***Shakespeare's Asylum* (Adapted from Shakespeare)**

Fall 2019

Calling on more than half a dozen Shakespeare sources, I created the script for this 45 minute haunted house. While this was sourced from the bard, to accommodate the play's narrative, I wrote a substantial portion of the iambic pentameter.

A Christmas Carol en La Frontera (Adapted from Dickens)

Fall 2018

Collaborating with Professor Adriana Dominguez, we adapted a border themed and bilingual version of this Dickens classic. The production has been hugely successful and has been reproduced several times.

Bloody Shakespeare (Adapted from Shakespeare)

Fall 2017

Sourced entirely from Shakespeare, this was an immersive, 45 minute Shakespeare haunted house. The final product was a dark and campy tool to introduce both students and audiences to the bard.

UPCOMING PROJECTS

Director and Playwright, *Keeping Distance*, Jay Stratton

UTEP Krushevski Studio Theatre, Fall 2021

Summary: Keeping Distance is a technically ambitious new comedy about the coronavirus and the isolation it has created. The play will have it's first showing as part of the UTEP Premiers series and is underwritten by a **Liberal Arts Career Enhancement Grant**.

**PROJECTS ON HOLD
(Due to Covid-19)**

Director, *Murder on the Nile*, Agatha Christie

Lyric Repertory Theatre, TBA

Summary: I had originally been hired to direct this classic murder mystery in the summer of 2020. Unfortunately, Lyric was forced to postpone their season due to Covid-19. At present, it does not have a production date, but will likely be summer of 2022. Lyric is a professional Equity theatre in Logan UT, attached to Utah State University.

Director and Co-Adapter, *Domados (Bilingual Taming of the Shrew)*

UDLAP, Virtual Reading, Spring of 2021

Full production, TBA

Summary: Universidad de las Americas Puebla invited me to workshop a bilingual version of Shakespeare's *The Taming of The Shrew* in the spring of 2020. This was postponed due to Covid 19. A virtual reading of the script happened in April of 2021 via zoom. It is my hope that it will be safe to mount a full production in spring 2022

DIRECTING

Directing Portfolio Available

Lysistrata, Aristophanes* (Adapter and Director)

UTEP Theatre and Dance, Spring 2021

* - Peer evaluation by Wil Kilroy of NMSU available by request

Summary: To create a safe environment for both audience and performance team, I created a new, site-specific version of *Lysistrata* for outdoor production in the Fox Fine Arts Atrium space. For safety and to take advantage of natural light, the show was trimmed to a very dynamic 45 minutes. Highly movement focused, I collaborated with UTEP professor Tawanda Chabikwa for choreography, and live percussion was provided by Dr. Andrew Smith's terrific percussion students in the Music Department.

This project was also livestreamed and may be viewed here:

<https://www.youtube.com/watch?v=TjSGKjyx9Tc>

Shakespeare's Asylum* (Adapter and Director)

Austin High School/ UTEP co-production, Fall 2019

* - Peer evaluation by Andrew Fleck of UTEP English available by request

Summary: In service of our college's Community Engagement initiative, we created this Shakespeare themed haunted house at Austin High School. The cast and team were a mix of UTEP students and Austin students.

Of Note:

- *Shakespeare's Asylum* was supported by a generous donation from Texas Women for the Arts.
<https://txculturaltrust.org/what-we-do/texas-women-for-the-arts/>
- The process of creating *Shakespeare's Asylum* is featured in the fall 2020 issue of *Teaching Theatre* magazine.
<https://www.schooltheatre.org/publications/teachingtheatre>
- The show was the basis for a KCACTF presentation. Fear Factor: Leveraging Halloween to Make Shakespeare Accessible

Suor Angelica, Opera by Puccini (Stage Director)

UTEP school of Music, Spring 2019

Summary: Having seen a number of my successful large cast productions at UTEP, the music department asked me to direct their Spring opera. The final production was a specific and moving production of this Puccini classic.

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, we created a new version of Dicken's timeless classic. Our adaptation is bilingual and

Jay Stratton, Curriculum Vitae, Continued

focuses on the rich heritage and culture of the Border region. The production was hugely successful, and the department has elected to make it our go-to holiday mainstage production for the foreseeable future.

Of Note: This show has been the basis for numerous international and national conference presentations such as HUIC, IRC*, IUGTE, ATHE, MALAS, KCACTF, and others.

* - Winner "Best Presentation, Theatre and Drama"

In The Next Room by Sarah Ruhl*

Wise Family Mainstage, UTEP, Spring 2018

* - Peer evaluation by Nichole Hamilton of NMSU available by request

Summary: In my opinion, this is Ruhl's strongest play, but it is also a play that presents enormous challenges to a student cast. This was especially true for the second year student who played Catherine Givings. The final show we offered was funny, lyrical, and at times heartbreaking, but the real success was the growth of the young and talented cast.

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.

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

Bloody Shakespeare! (Director and Adapter)

UTEP Studio Theatre, Halloween of 2017 and 2015

Summary: When I arrived at UTEP, I chose to create a hybrid theatre piece and Halloween experience sourced from the most macabre material in Shakespeare. The result was a 30-minute immersive experience with a mobile audience traveling through eight spaces. Two years later, we remounted the production and expanded it in scope. Both years, the project was commercially successful and also served as an excellent teaching tool to introduce students to classical material.

The Good Doctor* by Neil Simon

Monomoy Theatre, Late Summer of 2017

*A Cape Cod Times "Favorite" of 2017

Jay Stratton, Curriculum Vitae, Continued

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.

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.

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 dumb show of the betrothal between Jason and Glauce. I also added an elaborate and stylized violence sequence to bring the climax of the show onstage.

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, for this play I needed to offer more subtle guidance, while still demanding high stakes and energy.

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.

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

Jay Stratton, Curriculum Vitae, Continued

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.

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.

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.

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.

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.

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.

Pagliacci (Opera)

Spring 2020, El Paso Opera (dir. Justin Lucero)

- Several combat and chase sequences including slaps and falls
- One final stabbing with knife

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

Lysistrata

Spring 2021, UTEP Fox Fine Arts Atrium (dir. Kim McKean)

- Collaborated with choreographer Tawanda Chabikwa to create several comedic sequences of violence
- Added challenge of safely creating violence during the coronavirus pandemic

Monsters We Create

Spring 2020, UTEP Studio Theatre (dir. Kim McKean)

- One unarmed fight including a flip
- Incidental violence and a stabbing sequence

Shakespeare's Asylum

Halloween 2019, Austin High School/ UTEP Co production

- One violent bathtub drowning sequence
- Incidental violence including slap and stabbing

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

Jay Stratton, Curriculum Vitae, Continued

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

PERFORMANCE EXPERIENCE

Proud Member of Actor's Equity Association since 1998

Professional Headshot, Acting Resume, and Reviews available upon request

Demo Reel: <https://www.jay-stratton.com/actor>

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

Jay Stratton, Curriculum Vitae, Continued

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	<i>The Winslow Boy</i>	<i>Sir Robert Morton</i>
2015	<i>The Full Catastrophe</i>	<i>Dan</i>
2013	<i>Venus in Fur*</i>	<i>Thomas Novachek</i>
2005	<i>Bug</i>	<i>Peter Evans</i>

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

A Contemporary Theatre

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

2018	<i>People of the Book*#</i>	<i>Jason</i>
------	-----------------------------	--------------

**New play workshop directed by ACT Artistic Director, John Lang*

#Peer review letter from John Lang available by request

Shakespeare Festival of St. Louis

(Major outdoor Shakespeare Festival, connected to Webster University)

2015	<i>Antony and Cleopatra*</i>	<i>Antony</i>
------	------------------------------	---------------

**Broadway World nominee for Best Ensemble*

Cincinnati Playhouse in the Park

(LORT B – Tony Award winning regional theatre)

2011	<i>The Pavilion</i>	<i>Peter Mollberg</i>
2007	<i>Reckless</i>	<i>Tom, Tom Junior</i>
2005	<i>Christmas Carol</i>	<i>Nephew Fred</i>
2004	<i>Christmas Carol</i>	<i>Nephew Fred</i>

The Denver Center

(LORT B – Tony Award winning regional theatre)

2007	<i>Pride and Prejudice</i>	<i>Wickham</i>
------	----------------------------	----------------

Jay Stratton, Curriculum Vitae, Continued

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

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*

Jay Stratton, Curriculum Vitae, Continued

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

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 Voyagey
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

Jay Stratton, Curriculum Vitae, Continued

Alabama Shakespeare Festival

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

FILM

What We Were, Independent Feature, Supporting Lead
The Average Juan, Independent Short, Supporting
Motel Aqua, Feature (Mexico City), Supporting
By The Tracks, Independent Short, Lead
Simon Says, Independent Short, Lead
Once a Sinner, Independent Short, Supporting Lead
Ballerina Babe, Independent Short, Supporting Lead
Inherent Evil, Independent Short, Supporting Lead
Encampment, Independent Short, Supporting Lead
I See a Darkness, Independent Feature, Supporting
The Institution, Independent Pilot, Supporting Lead
Part Time Boyfriend, NYU
Blood is Thicker Together, Miami University
The Funeral Parlor, Alex Lobera Student Film

TELEVISION

What Would You Do? 'Build the Wall', ABC, Lead
Uncle Carl Music Video, Aaron LaCombe, Principal
RedRum Episode 312, Investigative Discovery, Lead
Discovery Channel, Mysteries of the Museum
As the World Turns, Day Player
-Numerous Commercials-

VOICE TALENT

The Coward George Atzerodt, podcast: April is the Cruellest Month,
John Wilkes Booth (lead)
Spring 2021

A Fire in My Heart, podcast: April is the Cruellest Month, Oliver (lead)
Spring 2021

A Christmas Carol en La Frontera, KTEP Radio Broadcast, J. Marley
Fall 2020

'Academic Minute' Voiceover for professor Stephen Coulthart
Fall 2019

Jay Stratton, Curriculum Vitae, Continued

Voice content for 2017 Philadelphia Fringe Festival production of
Statements After an Arrest Under the Immorality Act
(South African dialect)

Extensive web content voiceover work with CMA Enterprises Inc.

Professional Memberships

Association for Theatre in Higher Education (ATHE)

Voice and Speech Trainers Association (VASTA)

National Society of Arts and Letters (NSAL) Consultant

Board Member of El Paso Opera

Founding Board Member and Secretary of non-profit:

'Write Across Borders'

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 (Commercial, Industrial, and Print Agency)