

# Adriano A. Cabral

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University of Nevada, Reno  
Department of Theatre and Dance  
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## Education

Actor's Equity Membership Candidate  
Certified Teacher of Fitzmaurice Voicework®  
Certified Teacher of Knight-Thompson Speechwork  
Certified Reiki Master and Teacher

**M.F.A. Arizona State University.** Theatre Performance. May 2014.

Committee: Jeff McMahon (Chair), Johnny Saldaña, Guillermo Reyes

Applied Project: *To The Grind*, a solo-performance investigation of the intersections between sexuality and voice.

**B.A. Rhode Island College.** Theatre, concentration in Musical Theatre. May 2010.

## Professional Appointments

*2016-Present* **University of Nevada-Reno, Department of Theatre and Dance**

Assistant Professor of Theatre – Voice & Movement

THTR 100: Introduction to Theatre  
THTR 105: Introduction to Acting I  
THTR 208A/408A: Acting Practicum/Advanced Acting Practicum  
THTR 251: Laboratory Acting: Acting II  
THTR 335: Speech for the Actor: Acting III  
THTR 345: Movement and the Body: Acting IV (3 sections)  
THTR 408E: Special Topics Practicum: Directing and Dramaturgy  
THTR 467: Acting – Auditions  
THTR 468: Shakespeare and Heightened Reality: Acting V (2 sections)  
THTR 471: Acting Studies – Musical Theatre  
THTR 495: Independent Study: The Business of Acting  
THTR 497: Senior Project (2 sections)

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- 2014-2016*     **University of West Georgia, Department of Theatre**  
Assistant Professor of Theatre – Voice and Movement  
THEA 1100: Theatre Appreciation (5 sections)  
THEA 1100 E03: Theatre Appreciation, Online  
THEA 1291: Voice and Movement I (3 sections)  
THEA 2291: Acting I  
THEA 3291: Voice and Movement II  
THEA 3392: Acting II  
THEA 4111: Performance and Production: Capstone (3 sections)
- 2013-2014*     **Arizona State University, School of Film, Dance, and Theatre**  
Teaching Assistant  
THP 277: Acting: Introduction to Voice  
THF 101: Acting Introduction
- 2013*             **New School for the Arts and Academics**  
High School Musical Theatre Teacher  
Musical Theatre I-III
- 2011-2013*     **Arizona State University, School of Theatre and Film**  
Teaching Assistant  
THF 101: Acting Introduction (4 Sections)

## **Research/Teaching Interests**

- Vocal anatomy and anthropological study of vocal traits for dialect development.
- Actor and new works development using an amalgamation of performance pedagogies.
- Ensemble and Solo Devised performance for socially engaged theatrical practice.
- Application of human energy field (auras, chakras, etc.) to performance and presence.
- Development of the voice through the lenses of sexual identity and societal influence.
- Representation of diversity and multiculturalism in Theatre.
- Implementation of performance techniques to enrich transgender vocal transition.

## **Teaching Experience**

**University of Nevada, Reno—Department of Theatre and Dance**

2016-  
Present

~*THTR 100-Introduction to The Theatre (CO7)*: Survey of the art and craft of the theatre including representative plays.

~*THTR 105-Introduction to Acting I (CO7)*: Lecture, discussion, and performance encompassing the philosophy and techniques of interpretation, acting, and directing. Focuses on real life application of acting concepts for effective communication.

~*THTR 208A-Acting Practicum*: Introductory practicum in which students perform in a departmental theatre production. Students must audition and be cast before enrolling for credits.

~*THTR 251-Laboratory Theatre, Acting II*: Lectures and discussion providing fundamentals for laboratory workshops. This course combines class exercises and scene study to deepen the understanding and playing of acting in the realistic mode.

~*THTR 274-Musical Theatre Scene Study*: Studio/Classroom practice in the techniques of performance of material from musical theatre. Guest Lecturer.

~*THTR 335-Speech for the Actor, Acting III*: Practice in using the actor's voice.

~*THTR 345-Movement and the Body, Acting IV*: Practice in using the body and movement for actors. Incorporates concepts of Fitzmaurice Voicework®, Suzuki Method, Viewpoints, and Laban for physical character development and storytelling.

~*THTR 408A-Advanced Acting Practicum*: Advanced practicum in which students perform in a departmental theatre production. Students must audition and be cast before enrolling for credit.

~*THTR 408E-Advanced Special Topics Practicum*: Advanced practicum student serves in a special capacity for a departmental theatre production, e.g., dramaturgy, directing, marketing, vocal coaching, house management.

~*THTR 467-Acting, Auditions*: Practical aspects of developing audition techniques. Emphasis on techniques for interviews, cold readings, callbacks and other aspects of preparing for the profession.

~*THTR 468-Shakespeare & Heightened Reality, Acting V*: Classical text with emphasis on Shakespeare. Actors explore scansion, phrasing, and vocal expansiveness through scene and monologue work.

~*THTR 471-Acting Studies, Musical Theatre*: Background and development of the musical theatre form. Practical experience in the basic vocal and movement skills, the audition process and performance techniques.

~*THTR 495-Independent Study*: The Business of Acting. Based on student's area of professional interest, preparation for careers in the performing arts: resumes, portfolios, interviews/auditions, unions, agents, headshots, online presence, fundraising.

(CABRAL 4)

~*THTR 497-Senior Project*: Optional major project proposed by the student and approved by the department to demonstrate proficiency in directing, acting, designing, management or playwriting.

~*SOTA 101-Introduction to the Arts (CO7)*: Introduction to the nature and role of the arts in individual and community life, including exposure to performing and visual arts. Guest Lecturer.

**University of West Georgia—Department of Theatre**

2014 -  
2016

~*THEA 1100-Theatre Appreciation*: This course provides students with a background in basic script analysis, current theatre trends both nationally and internationally, as well as an understanding of the process of taking a script from page to stage.

~*THEA 1291-Voice and Movement I*: An experiential study of fundamental voice and movement techniques for the actor. This somatic course requires intense focus on sensory awareness and physical perception of space.

~*THEA 2291-Acting I*: Explores and applies basic principles of acting. Topics include terminology, scene and character analysis, exercises and improvisation, and audition preparation.

~*THEA 3291-Voice and Movement II*: A continuation of principles learned in 1291. This course emphasizes intermediate level experimental study of advanced voice and movement techniques, including dialects and combat.

~*THEA 3392-Acting II*: This course continues the scene and/or monologue study explored in introduction to acting. In addition, this course focuses on classic styles of acting by exploring Shakespeare, Suzuki/Noh, and Molière.

~*THEA 4111-Performance and Production: Capstone*: This course is designed as a Senior Project. The student will be working on a major role in a play and honing her/his unique acting process within the rehearsals. The majority of the classroom time will be taken up with nightly rehearsals, performances, and discussing elements of the project. The student will analyze the project and develop goals for graduating. Topics have included Acting, Solo-Performance Development, and Voice Acting.

**Arizona State University—School of Film, Dance, and Theatre**

2011 -  
2014

~*THF 101-Acting Introduction*: Course introduces basic principles of acting. Topics include terminology, scene and character analysis, exercises and improvisation, audition preparation. (4 Sections) Instructor of record.

~*THP 102-Acting I: Fundamentals*: Explores and applies basic principles of acting. Topics include terminology, scene and character analysis, exercises and improvisation, audition preparation. Guest Lecturer.

~*THP 277-Acting: Introduction to Voice*: Exercises and techniques to free the voice and improve quality and projection. Application to performance. (3 Sections) Assistant to

Micha Espinosa for two sections, including adapting Fitzmaurice Voicework for a student with cerebral palsy, and instructor of record for the third.

~*THP 377-Acting: Voice and Speech*: Introduces phonetic alphabet, exercises, and techniques for voice and speech improvement. Application to performance. Assistant to Micha Espinosa.

~*THP 385-Acting: Classical and Poetic Drama*: Rehearsal and performance of Shakespeare and other classical playwrights. Emphasizes understanding poetic language, vocal and physical skills. Assistant to Oscar Giner.

~*THE 494/598-Topic: Ethnotheatre*: Readings, viewings, and studio exercises in ethnographic performance; fieldwork and adaptation of qualitative texts into play script formats. Primary Course Objectives are to survey the dramatic literature and media in ethnodrama and ethnotheatre, to acquire basic skills in fieldwork and playwriting for ethnodramatic work, and to develop original ethnodramatic work for ethnotheatrical performance. Meets concurrently with THE 598 Ethnotheatre. Guest Lecturer.

~*MUP 370-Topic: Movement*: Combining and mastering professional performance techniques required for the musical theatre. Advanced exercises in stage movement, spatial awareness and use of all dimensions on stage. Guest Lecturer.

#### **New School for Arts and Academics - Department of Performing Arts**

2013

~*Musical Theatre I-III*: This performing arts course explores the history of the American Musical Theater as well as developing basic skills necessary for performing in Musical Theater.

## **Research and Creative Activity**

### **Publications/Presentations**

*Reflections on the 2019 VASTA Conference: Connectors,*

October 2019

*Communicators, and Culture by Jeremy Sortore, Adriano Cabral, Elisa Gonzales, Rachel Hirshorn-Johnston, and Jennifer Scapetis-Tycer*

This article, published in the *Voice and Speech Review*, reflects on the key presentations from the 2019 Voice and Speech Trainers Association conference. My portion of this forum focuses on the workshop “Diversity or Decolonization, Inclusion or Insurgency: Contemporary Voice Practice that Honors the Entirety of Today’s Student” presented by Amy Mihyang Ginther, Daron Oram, and Joy Lanceta Coronel.

<https://doi.org/10.1080/23268263.2020.1684017>

*Here’s How to Teach Voice and Communication Skills to Transgender Women by Abbie Olszewski, Selah Sullivan, and Adriano Cabral*

November 2018

This book is a detailed guide to help graduate and early-career speech-language pathologists (SLPs) provide intervention for Male-to-Female (MtF) transgender clients during the transition process.

Publisher: Plural Publishing

- Implementing Theatrical Voice in MtF Transgender Voice Modification*** August 2018  
In collaboration with the Transgender Clinic at the UNR Department of Speech, Language, and Audiology, we have studied the benefits of implementing theatrical voice training on the transitioning process. These findings were presented at the Voice and Speech Trainers Association annual conference in Seattle, WA.
- “LGBTQ+ Identity in the Arts: Why Playing Straight Sucks”*** March 2018  
As part of a guest artist residency at Millikin University in Decatur, IL, this lecture presented the students in the School of Theatre and Dance an opportunity to discuss heteronormative practices in actor training and learn how to combat LGBTQ+ erasure in their training  
<https://millikin.edu/theatre-dance/artsmillikin-news/school-theatre-and-dance-presents-guest-artist-adriano-cabral>
- “LGBTQ+ Inclusivity in the Classroom”*** March 2018  
As part of a guest artist residency at Millikin University in Decatur, IL, this lecture presented the faculty in the School of Theatre and Dance an opportunity to discuss methods for increasing LGBTQ+ inclusivity in the classroom and avoiding heteronormative biases in theatrical training programs. <https://millikin.edu/theatre-dance/artsmillikin-news/school-theatre-and-dance-presents-guest-artist-adriano-cabral>
- “Exceptional Voice App (Eva) Review”*** July 2016  
This article, published in *VASTA Voice* Volume 11, Issue 3, details the capabilities and function of the EVA App for transgender voice training.
- “Why Should Professionals Do Community Theatre?”*** July 2016  
This article, published in *Southern Theatre Magazine* Volume LVII Number 3, expresses the benefits of community theatre engagement.
- “Campion’s Will”*** March 2016  
This world premiere staged reading was presented at the annual meeting of the Shakespeare Association of America in New Orleans, LA.
- Doric Wilson Memorial Session Panel*** July 2014  
(Panel presented at conference for Association of Theatre in Higher Education)  
In honor of LGBTQ Theatre pioneer Doric Wilson, this panel discussed the challenges and achievements of artists creating LGBTQ theatre in Arizona today.
- “Cabaret Vocal”*** July 2014  
Performance of “To The Grind” for the Fitzmaurice Voicework Freedom and Focus Conference in Bogotá, Colombia.
- “Vocal Blackface: Stereotyping Voices in the Theatre”*** July 2013  
(Paper Presented at Voice and Speech Trainers Association [VASTA] conference)

Reflections from dialect coaching the Arizona State University production of Lisa Loomer's *¡Bocón!* and the complexities of cultural appropriation.

***“Queer and Christian: Voices of Invisible Diversity”***

August 2012

(Paper Presented at VASTA, Coauthored with Meg Sullivan)

Two MFA candidates awaken their artistic voices while navigating the complexities of “Invisible Diversity.”

## **Embodied Research Presentations/Workshops**

***Making Contact: Considerations for Touch in Voice Training***

August 2019

Presented at the annual VASTA Conference, this embodied research presentation introduces practical techniques for intentional use of physical touch, including establishing consent and boundaries that respect personal space.

***Emotional, Spiritual, and Intellectual Approaches to the Fitzmaurice Focus Line***

August 2019

Presented at the annual VASTA Conference, this embodied research presentation attempts to demystify the focus line of communication by providing three different approaches with practical applications.

***The Infinite Voice: Clarifying the Focus Line***

June 2017

Presented at the Third International Fitzmaurice Voicework Teachers Symposium, this workshop specifically investigates the Restructuring and Focus Line concepts of Fitzmaurice Voicework in order to deepen understanding of the process and open the channel for intersection with other modalities.

***Introduction to British and Irish***

March 2016

This workshop, presented at Red Mountain Theatre Company, teaches the cast of *Secret Garden* the basics for acquiring new dialects kinesthetically and introduced the basic details for Received Pronunciation and Irish dialects.

***Acting for Entrepreneurs***

March 2016

This workshop, offered at the University of West Georgia for students enrolled in Entrepreneurship and Small Business Management, explored applied rudimentary acting techniques to effective communication for business.

***Vocal Transformation***

February 2016

This workshop, presented at KCACTF Region 4, explored techniques in vocalizing characters through physical and environmental effect on the voice.

***Acting the Song***

November 2015

This 3-hour masterclass, offered at the University of West Georgia, discussed and applied techniques of acting for musical theatre.

***Fighting Safely***

March 2015

This master class, presented with Red Mountain Theatre Company, teaches



the cast of *Band Geeks* how to utilize basic Stage Combat concepts safely and accurately. Choreography includes falls, punches, and slaps.

***Embodying Shakespeare's Verse***

February 2015

This workshop, presented at the 47<sup>th</sup> Region 4 Kennedy Center American College Theatre Festival, utilizes Fitzmaurice Voicework deconstructing, dynamic movement through Laban Efforts, and inspired speech using Lessac's Consonant Orchestra to explore how the physical and vocal inform the meaning of Shakespeare's text.

***Mask and the Actor***

October 2014

This workshop, presented at the Georgia Theatre Conference, combines techniques from Michael Chekhov's imaginary body with traditional Balinese mask performance to discover a free and engaged acting improvisation.

***Acting Choral Songs and Singing Texts w/ Robin Carr***

January 2013

Workshop exploration of Lessac Voice and Body work in Musical Theatre Ensembles presented at The Lessac Institute Annual Conference

***Acting Songs and Singing Texts w/ Robin Carr and Matt Nesmith***

August 2012

Workshop exploration of Lessac Voice and Body work in Musical Theatre Solos presented at VASTA

## **Creative Activity**

### ***Devised and New Works***

2017

***We***, written by Adriano Cabral, this short solo performance explores the vibrational energy that connects us to our ancestral past and unites us in a drive forward to a world without borders. Performed at the Third International Fitzmaurice Voicework Teachers Symposium in New York, NY on June 17, 2017.

2016

***Giving Thanks***, written by Adriano Cabral (in development), this full-length family dramedy set around Thanksgiving explores the themes of fidelity, family, and success.

2014

***To the Grind***, Written/Developed/Performed by Adriano Cabral from spoken word improvisation and Fitzmaurice Voicework tremor positions. "This solo-performance and coinciding research paper is an autoethnodramatic exploration of sexual identity and the development of an "ideal voice" through sexuality while dealing with the effects of technology on the ability to communicate in the gay community." Arizona State University. Tempe, AZ. Remounted for "Come As You Are" banquet in collaboration with ASU Dance. Remounted for "Freedom and Focus" Fitzmaurice Voicework annual



conference in Bogotá, Colombia. Remounted as part of a Guest Artist Residency at Millikin University in Decatur, IL on March 24, 2018.

2013

***Conversations with God***, devised by Adriano Cabral, Tyler Eglén, and Meg Sullivan from anonymous writings submitted by members of Arizona State University. Role: Devising Artist. “An ethnodramatic theatrical creation composed of written submissions provided by the ASU public regarding their thoughts about the presence of a higher power.” Binary Theatre Company. Tempe, AZ.

***The Fall of the House of Escher***, Devised by Punctum. Directed by Megan Weaver and Brian Foley. Role: Madibot and Assistant Costume/Makeup Designer. “A choose-your-own-adventure style reimaging of Edgar Allan Poe’s ‘The Fall of the House of Usher’ told through the lens of Quantum Physics with an M.C. Escher aesthetic.” Arizona State University. Tempe, AZ.

***Echo and Narcissus***, Devised by Tyler Eglén, Brunella Providente, Adam Vachon, and Megan Weaver. Role: Sigmund Freud (German Dialect Used). “A devised new work combining the Echo and Narcissus myths with the writings of Proust and Sigmund Freud.” Arizona State University. Tempe, AZ.

***The Pornographer***, Written and Directed by Kirt Shineman. Role: Egon Schiele (Austrian Dialect Used). Binary Theatre Company. Tempe, AZ.

2012

***The Wall***, Written by Boni B. Alvarez. Directed by Ricky Araiza. Role: Rafael (Monterrey, Mexico Dialect Used). Teatro Bravo. Phoenix, AZ.

***Drones***, Written by Matt Witten. Directed by William Partlan. Role: Colonel Wallace and Voice Coach. Arizona State University. Tempe, AZ.

***POVV (Prisoner of View/Point of War)***, Devised by Punctum. Directed by Brian Foley and Megan Weaver. Role: Ross/Ensemble. 2012-2013 AriZoni Award Winner for New Original Script. Arizona State University. Tempe, AZ.

***Change of Hats***, Written by Daniel Pennyway. Directed by Bradford Forehand. Role: Harold the Troll. The Pennyway Project. Tempe, AZ.

***Los Santos***, Written by Ryan Noble. Directed by Megan Weaver. Role: Elder Fernandez. Arizona State University. Tempe, AZ.

## ***Actor/Performer for Stage***

2019

***Urinetown***, directed by Gavin Mayer, Choreographed by Nate Hodges. Role: Cladwell. University of Nevada-Reno. Reno, NV.

2018

***Macbeth***, Directed by Charles Fee. Role: Understudy. Lake Tahoe Shakespeare Festival. Incline Village, NV. Union Performance.

***Macbeth***, Directed by Joe Atack. Role: King Duncan, Porter, Ensemble. D.G. Menchetti Young Shakespeare Program. Incline Village, NV.

***The (curious case of the) Watson Intelligence***, Directed by Libby Bakke. Role: Watson. Reno Little Theater. Reno, NV.

2017

***Body Maps***, Directed by Tim Miller. Role: Ensemble. Dixon Place. New York, NY.

***Love's Labour's Lost***, Directed by Joe Atack. Role: Ferdinand. D.G. Menchetti Young Shakespeare Program. Incline Village, NV.

***Love's Labour's Lost***, Directed by Charles Fee. Role: Understudy/Ensemble. Lake Tahoe Shakespeare Festival. Incline Village, NV. Union Performance.

***Calendar Girls***, Directed by Melissa Taylor. Role: Lawrence. Reno Little Theater. Reno, NV.

2016

***Too Much Light Makes the Baby Go Blind***, Directed by Corey Stisser. Role: Ensemble. Reno Little Theater. Reno, NV.

***Campion's Will***, Directed by Artemis Preeshl. Role: William Shakespeare. Shakespeare Association of America. New Orleans, LA.

***Noir Suspicions***, Directed by John Reynolds. Role: Anthony Cairo. CAST Players. Villa Rica, GA.

2012

***House of the Spirits***, Directed by Rachel Bowditch. Role: Esteban Garcia and Voice Captain. 2011-2012 AriZoni Theatre Award Winner for Scenic Design. Arizona State University. Tempe, AZ.

*The Last Days of Judas Iscariot*, Directed by Ron May. Role: El-Fayoumy (Arabic Dialect Used). Stray Cat Theatre. Tempe, AZ.

2011

*Raised in Captivity*, Directed by Charles Lafond. Role: Sebastian. Imagine Productions. New Bedford, MA.

*Corpus Christi*, Directed by Kevin Broccoli. Role: Joshua. Epic Productions. Cranston, RI.

2010

*25th Annual Putnam County Spelling Bee*, Directed by Gerry Moshell. Role: Vice Principal Panch. Cornerstone Playhouse. Warwick, RI.

*Pippin*, Directed by William Wilson. Choreographed by Angelica Vessella. Music Direction by Anthony Torelli. Role: Lewis/Ensemble. Rhode Island College. Providence, RI.

*One for the Road*, Directed by Deirdre McCarthy. Role: Victor. Perishable Theatre. Providence, RI.

2009

*Mambo Italiano*, Directed by Dr. James Taylor. Role: Angelo. Rhode Island College Summer Series. Providence, RI.

*Angels in America*, Directed by Nehassaiu DeGannes. Role: Belize/Mr. Lies. Rhode Island College. Providence, RI.

*Hair*, Directed by William Wilson. Choreographed by Angelica Vessella. Music Direction by Anthony Torelli. Role: Tribe. Rhode Island College. Providence, RI.

2008

*Anna in the Tropics*, Directed by Nehassaiu DeGannes. Role: Juan Julian. Rhode Island College. Providence, RI.

*No, No Nanette*, Directed by William Wilson. Choreographed by Angelica Vessella. Role: Ensemble. Rhode Island College. Providence, RI.

*True West*, Directed by Christopher Ferreira. Role: Saul Kimmer. Rhode Island College. Providence, RI.

2007

*Never the Sinner*, Directed by Laura Barlow. Role: Richard Loeb. Rhode Island College. Providence, RI.

(CABRAL 12)

*A Chorus Line*, Directed by Michael Farrelly. Choreographed by Adam Crowe. Role: Butch, Paul u/s. Academy Players. Warwick, RI.

## ***Actor/Performer for Film***

2019

*Employers Insurance Commercial*, Directed by Brian Mann. Role: Bowling Alley Attendant. StanCan Design. Reno, NV.

*Talia*, Directed by Taylor Savant, Tristan Heath, and Marion Josen. Role: Father. Reno, NV.

*Entre Nos*, Directed by Cooper Venzon. Role: Paco. 9 Speed Productions. Reno, NV.

Episode 1: <https://www.youtube.com/watch?v=OFDuaZTBmN4>

Episode 2: <https://www.youtube.com/watch?v=aIDaMlnSw3Q>

Episode 3: <https://www.youtube.com/watch?v=wN0aRS4gaqU>

Episode 4: <https://www.youtube.com/watch?v=SBfhjIEoVVc>

Episode 5: <https://www.youtube.com/watch?v=aiNVxSjydP8>

2018

*Nevada Department of Agriculture Food Safety Training Videos*, Directed by Al Polito. Role: Professor. Three Sticks Productions. Reno, NV.

*Schrödinger's Nostalgia*, Directed by Eddie Vigil V. Role: Ryan. Reno Film Collective. Reno, NV.

<https://youtu.be/eZph2IZHwKA>

*Greater Nevada Credit Union Commercial*, Directed by Al Polito. Role: Bank Teller. Three Sticks Productions. Reno, NV.

[https://youtu.be/\\_M8Lj4mAm7Q](https://youtu.be/_M8Lj4mAm7Q)

2017

*In the Wild – Charter College Commercials*, Directed by Paige Galeoto. Role: The Naturalist. Estipona Media Group. Reno, NV.

<https://youtu.be/Pa9sKXIC3Wg>

<https://youtu.be/8wp97ER3iiE>

[https://youtu.be/ClvAUJZtf\\_M](https://youtu.be/ClvAUJZtf_M)

2015

*Satisfaction*, Created by Sean Jablonski. Role: Festival Goer. Universal Cable Productions. Conyers, GA.

2013

*Joki*, Directed by Ryan Kirkpatrick. Role: Z. Rubbish Youth Productions. Tempe, AZ.

*The Bridge*, Developed by Meredith Stiehm and Elwood Reid. Role: Juarez EMT. FX Productions. Los Angeles, CA.

2012

*The Worth of Water*, Written, produced, directed, and edited by Kirk Davis. Role: Various Voices. Research Matters, Arizona State University. Tempe, AZ.

*CareerWise*, Written and Directed by Alex Oliszewski. Role: Boyfriend. Arizona State University. Tempe, AZ.

## ***Direction***

2020

*Spring Awakening*, Music by Duncan Sheik, Book and Lyrics by Steven Sater. Role: Director. Music Direction by CJ Greer. Choreography by Nate Hodges. Set Design by Michael Fernbach. Lighting Design by Ann Archbold. Costume Design by Kendra Bell. University of Nevada-Reno. Reno, NV.

2018

*A Free Man*, Written by Sandra Neace. Role: Director. Staged Reading. University of Nevada-Reno. Reno, NV.

*Twelfth Night*, Written by William Shakespeare. Role: Director. Set Design by Jonathon Taylor. Lighting Design by Michael Fernbach. University of Nevada-Reno. Reno, NV.

2017

*Cuerdas*, Written by Bárbara Colio. Role: Director. Staged Reading collaboration with the Department of World Languages and Literatures at the University of Nevada-Reno. Reno, NV.

*Eurydice*, Written by Sarah Ruhl. Role: Director. Set Design by Jonathon Taylor. Lighting Design by Michael Fernbach. University of Nevada-Reno. Reno, NV.

2015

*Side Show*, Book and Lyrics by Bill Russell. Music by Henry Krieger. Role: Director. Choreography by Ricardo Aponte. Set Design by Brad Darvas. Lighting Design by Joseph Monaghan. Costume Design by Erik Teague. University of West Georgia. Carrollton, GA.

*Anon(ymous)*, Written by Naomi Iizuka. Role: Director. Set Design by Alan Yeong. Lighting Design by Joseph Monaghan. Mask Design by Brad Darvas. University of West Georgia. Carrollton, GA.

(CABRAL 14)

2014

*H2O*, Written by Jane Martin. Directed by Jack Reuler. Role: Assistant Director, Stage Manager, Sound Designer, Board Programmer, and Run Crew. Arizona State University. Tempe, AZ.

2010

*Miss Julie*, Directed by Kristina Drager. Role: Assistant Director and Stage Manager. Burbage Theatre Company. Cranston, RI.

## ***Voice Direction***

2020

*Mojada: A Medea in Los Angeles*, Directed by Rebecca Martinez. East LA Chicane Dialects, Nahuatl Pronunciation. The Repertory Theatre of St. Louis. St. Louis, MO. LORT B Production.

[www.tinyurl.com/MojadaRepSTL](http://www.tinyurl.com/MojadaRepSTL)

2019

*A Christmas Carol: The Musical*, Directed by Gavin Mayer. Received Pronunciation and Estuary Dialects. Arvada Center for the Arts. Arvada, CO.

LORT B Production.

[www.tinyurl.com/ArvadaRP](http://www.tinyurl.com/ArvadaRP)

[www.tinyurl.com/ArvadaEstuary](http://www.tinyurl.com/ArvadaEstuary)

*The Cake*, Directed by Rob Gander. North Carolina and Received Pronunciation Dialects. Nevada Repertory Theatre. Reno, NV.

[www.tinyurl.com/UNRCake](http://www.tinyurl.com/UNRCake)

*Sense & Sensibility*, Directed by James Mardock. Received Pronunciation, West Country, and Estuary Dialects. Reno Little Theater. Reno, NV.

*The Foreigner*, Directed by Rod Hearn. Georgia Southern Dialects. Reno Little Theater. Reno, NV.

*Violet Sharp*, Directed by James Bernardi. Yorkshire and Scottish Dialects. Reno Little Theater. Reno, NV.

*Barefoot in the Park*, Directed by Scott Hernandez and Alexandra Frankel. Vocal Coach. Reno Little Theater. Reno, NV.

2018

*Every Christmas Story Ever Told*, Directed by Libby Bakke. Vocal Coach, Australian accent, foreign language pronunciation (Rapanui, Icelandic, Swedish, Chinese, Hawaiian, Dutch, German). Reno Little Theater. Reno, NV.

*Oleanna*, Directed by Sandra Neace. Vocal Coach. Reno Little Theater. Reno, NV.

*Death By Design*, Directed by Ryan Costello. Transatlantic, Cockney, and Irish Accents. Reno Little Theater. Reno, NV.

*Steel Magnolias*, Directed by Rachel Lopez. Northern Louisiana Accents. Reno Little Theater. Reno, NV.

2017

*Equivocation*, Directed by Chase McKenna. Scottish Accents. Reno Little Theater. Reno, NV.

*Calendar Girls*, Directed by Melissa Taylor. Yorkshire Accents. Reno Little Theater. Reno, NV.

2016

*Secret Garden*, Directed by Keith Cromwell. British, Irish, and Yorkshire Accents. Red Mountain Theatre Company. Birmingham, AL.

*Whispers and Lies*, Written and Directed by Amy Cuomo. Irish Accent. University of West Georgia. Carrollton, GA

2015

*V-J Day in Times Square*, Directed by Pauline Gagnon. Transatlantic Accent. University of West Georgia. Carrollton, GA.

*Anon(ymous)*, Directed by Adriano Cabral. Indian and Nigerian English Accents. University of West Georgia. Carrollton, GA.

2014

*Fairytale Lives of Russian Girls*, Directed by Amy Cuomo. Role: Voice and Movement Coach. Russian Accent and Pronunciation. University of West Georgia. Carrollton, GA.

*Cabaret*, Directed by Rochelle Elman. Role: Dialect Coach. German Accent. University of West Georgia. Carrollton, GA.

*Nation*, Directed by Megan Weaver. Role: Voice Coach/Dialect Creator, Locaha (VO Character). Received Pronunciation and General American Accents. Arizona State University. Tempe, AZ.

*The Face of Emmett Till*, Directed by Asantewa Sunni-Ali. Role: Voice/Dialect Coach. Mississippi Accent. ASU Black Theatre Festival. Tempe, AZ.

*For Colored Girls*, Directed by Alexis Green. Role: Vocal Coach. ASU Black Theatre Festival. Tempe, AZ.



*Fatboy*, Directed by Brian Foley. Role: Vocal Coach. Arizona State University. Tempe, AZ.

*¡Bocón!*, Directed by Megan Weaver. Role: Dialect Designer and Voice Coach. Brazilian/Monterrey Mexico Hybrid Accent. Arizona State University. Tempe, AZ.

*Debris*, Directed by Jake Hylton. Role: Dialect Director. Cockney and Received Pronunciation Grade 1 Accents. Binary Theatre Company. Tempe, AZ.

### ***Other Theatrical Experience***

*Urinetown*, directed by Gavin Mayer, Choreographed by Nate Hodges. Role: Character Movement Coach. University of Nevada-Reno. Reno, NV.

*Going Up?*, Written by Syl Jones. Directed by Jack Reuler. Role: Sound Operator, Fight Choreographer. YWCA Atlanta Fundraiser. Atlanta, GA.

*American Agency*, Directed by Megan Weaver. Role: Choreographer. Arizona State University. Tempe, AZ.

## **Professional Affiliations**

ATHE Member

Lessac Institute Member

VASTA Member/Officer

Fitzmaurice Institute Member

KCACTF Respondent

SAA Member

Southwest Voice Institute

AEA Membership Candidate

## **Service**

### **Professional Service**

- VASTA Award Selector for KCACTF Region 4 2015
- ATHE LGBT Focus Group Panel Organizer 2014
- Director of Technology – VASTA 2013-2019
- Associate Director of Technology – VASTA 2012-2013
- Webmaster – Punctum 2011-Present

**Public Service**

- Board Member – VASTA 2019-Present
- Board Member – Reno Little Theater 2018-Present
  - Chair: Play Selection Committee
  - Human Resources Committee
- Volunteer – Reno Little Theater 2016-Present

**University Service – University of Nevada, Reno**

2016-Present

- Service to the Department of Theatre and Dance
- Nevada Undergraduate Research Award Review Panelist (Spring '17)
- School of the Arts Research Group Member
- Mentorship of students in BA Theatre (Acting Specialization)
- Jazz Lecturer Search Committee Member (Fall '17)
- Advisement of actors presenting embodied research at Kennedy Center American College Theatre Festival Region 7
- School of the Arts Director Search Committee Member (Spring '18)
- Costume Design Specialist Search Committee Member (Summer '18)
- Theatre Historian Search Committee Member (Fall '18)
- THTR 345: Movement and the Body Honors Student Advisor (Fall '17)
- Department Scholarship Committee Chair (Spring '18)
- CLA Dean's Diversity Advisory Committee Member (Spring '19)
- Theatre Historian Search Committee Member (Spring '19)
- Department Recruitment Officer (Fall '18)
- LGBTQ+ Task Force Member (Fall '18)
- Musical Theatre Curriculum Advisor (2018)
- Department of Theatre & Dance Curriculum Committee Chair (Spring '19 to Present)
- Musical Theatre Professor Search Committee Member (Fall '19)
- Honors Undergraduate Research Mentor (Sam Crabtree 2020)

**University Service – University of West Georgia**

2014-2016

- School of the Arts Visiting Artists Committee
- KCACTF Irene Ryan Area Advisor
- Quality Enhancement Plan Implementation Committee
- Undergraduate Research Steering Committee
- Alpha Psi Omega Faculty Advisor
- ImprovWest Faculty Advisor
- Department of Theatre Marketing Advisor

**University Service – Arizona State University**

2013

- Capstone Advisor, Evan Escoto
- Capstone Advisor, Katherine Bingham

## **Awards/Grants**

University of Nevada-Reno College of Liberal Arts Hilliard Grant For Guest Artist – Tim Miller	\$3000	2019
University of Nevada-Reno School of The Arts Visiting Artist Grant For Guest Artist – Tim Miller	\$2687	2018
Reno News and Review “Best of Reno” Best College Instructor – Nominee		2018
Featured Writer, National New Play Exchange		2017
The Paul and Judy Bible University Teaching Excellence Award, University of Nevada, Reno - Nominee		2017
School of the Arts Student Research Representative Myles Wright - Winner		2016
KCACTF Region 4 Award for Faculty Directing Excellence <i>Anon(ymous)</i>		2016
VASTA Dorothy Mennen Research Grant	\$1000	2015
University of West Georgia Stone Visiting Artist Grant For Guest Costume Designer – Erik Teague	\$1000	2015
University of West Georgia Professional Development Grant Travel and Materials		2015
ariZoni Theatre Award of Excellence Best Overall Production—Non-Contracted Play <i>The Fall of the House of Escher</i> by Punctum		2014
ariZoni Theatre Award of Excellence Best Original Script—Play or Musical <i>POVV</i> by Punctum		2013
Arizona State University Graduate College Travel Grants		2012-2013
Arizona State University School of Film, Dance, and Theatre Student Enrichment Grants	\$1600	2012-2013
Arizona State University School of Theatre and Film Special Talent Awards	\$4,000	2011-2013
Arizona State University Diversity Graduate Grant	\$10,000	2011-2012
Rhode Island College School of Music, Theatre, and Dance Special Talent Awards	\$5,000	2006-2010
Irene Ryan Acting Scholarship Nomination for KCACTF Region I		2007, 2009

## **Professional Development/Internships**

<b>Lessac Institute Summer Intensive</b> Greencastle, IN “Four-week intensive studying the Lessac system with	July-August 2012
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Teachers Deborah Kinghorn, Barry Kurr, Mary Sala, and Robin Aronson-Carr.”

**Bali Taksu Transformative Performance Intensive** June 2013

Bali, Indonesia

“Two-week intensive studying Fitzmaurice Voicework®, Mask, Clown, Chekhov, Kecak Voice, Balinese Dance, and Gamelan with teachers Micha Espinosa, Aole Miller, Ida Bagus Alit, and Ida Bagus Anom.”

**Experiencing Speech** September 2014

Los Angeles, CA

Six-day intensive study of Knight-Thompson Speechwork focusing on the mechanics of articulation.

**Experiencing Accents** December 2014

New York City, NY

Six-day intensive study of Knight-Thompson Speechwork focusing on accents/dialects.

**Fitzmaurice Voicework® Teacher Certification Program XIV** 2015-2016

Los Angeles, CA

Two five-week sessions focusing on a conceptual and experiential study of Fitzmaurice Voicework®.

**Phonetics Intensive Six** October 2016

University of California, Irvine (Distance Study)

Three-day intensive study of Knight-Thompson Speechwork focusing on Phonetics.

**KTS Teacher Certification** July 2019

University of California, Irvine

Three-week intensive study of Knight-Thompson Speechwork focusing on pedagogy and practice of speech and accent coaching.

## **Faculty Development Workshops**

**Creating Accessible Office Documents** September 14, 2018

University of Nevada, Reno

Reno, NV

**PDF Remediation for Accessibility** September 12, 2018

University of Nevada, Reno

Reno, NV

**Tenure in the Bag** March 16, 2018

Early Career Academic Faculty Committee

University of Nevada, Reno

Reno, NV

<b>Basic Web Accessibility Training</b> University of Nevada, Reno Reno, NV	March 26, 2018
<b>Search Committee Diversity Training</b> College of Liberal Arts University of Nevada, Reno Reno, NV	September 22, 2017
<b>Workday Training</b> University of Nevada, Reno Reno, NV	September 14, 2017
<b>Implicit Bias/Search Chair and Committee Training</b> University of Nevada, Reno Reno, NV	August 22, 2017
<b>Implicit Bias Advanced Workshop</b> University of Nevada, Reno Reno, NV	February 17, 2017
<b>Arts and Humanities Grant Writing Workshop</b> Office of the Vice President of Research and Innovation University of Nevada, Reno Reno, NV	September 16, 2016

## **Workshops/Master-classes Attended (selected)**

**Scott Kaiser-** As part of a mentor/artist visit, Kaiser met with the ASU MFA Performance Candidate actors (a group of 8) to develop our vocal exploration of operative words in Shakespeare, integrating full body movement with voice.

**Dan Fishback-** As a guest artist touring his solo-performance “THIRTYNOTHING,” Fishback offered a Master Class to 8 performers on using Queer Theory and free impulse in order to devise a solo-performance.

**Nancy Krebs-** Master Teacher of the Lessac Voice Technique, Krebs offered a workshop on Lessac’s Structural NRG to develop vocal quality, richness, and tone.

**Michael Rohd-** Founder of Sojourn Theatre in Portland, OR, Rohd offered an experiential master class regarding Voices in Collaboration: Devising Civic Theatre. It was an investigation of collaborative creation tactics and an exploration of the value in shifting project-based partnerships to relationship-based partnerships, as individuals and as members of organizations and schools.

**Andrea Haring-** As a guest artist and key presenter at the annual VASTA Conference, Designated Linklater Teacher offered a master class on Intuitive Influences: Awakening the Whole Self through Imagery. We explored how a “conversation” between the imagery of Chekhov and the Linklater work can encourage an organic, emotionally alive, and tactile exploration of text.

**Andrew Wade-** Assistant to Cicely Berry and former Head of Voice at the Royal Shakespeare Company, Wade offered a master class on the relationship of the voice to space and how we might transform the space using the voice and Shakespeare’s text.

**Sam Carner and Derek Gregor-** Composers and lyricists, Carner and Gregor offered a master class in musical theatre singing at Arizona State University.

**Natalie Weiss-** Singer and Youtube sensation, Weiss offered a master class in song selection and musical theatre performance at Arizona State University.

**Eden Espinosa-** Actress and Singer, Espinosa offered a master class in acting the song at Red Mountain Theatre Company

**Tim Miller-** Queer performance artist and performance studies communication specialist offered a one week solo-performance development intensive at Dixon Place in New York, NY called *Body Maps*.

## List of References

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<p><b>Michael Barnes</b> Associate Professor of Theatre Wayne State University (313)577-0926 <a href="mailto:MJBarnes@wayne.edu">MJBarnes@wayne.edu</a></p>	<p><b>Andrea Caban</b> Assistant Professor and Head of Voice and Speech / Associate Director of KTS California State University, Long Beach / Knight-Thompson Speechwork (917)923-3439 <a href="mailto:Andrea.Caban@csulb.edu">Andrea.Caban@csulb.edu</a></p>
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