

Curriculum Vitae



Dawson Moore

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Date of Birth: July 26, 1970

Personal Statement

Live performance remains a vital force in society through the existence of strong local arts communities. Wherever I live, I work to create a nurturing, creative environment that empowers artists. This is my past, my present, and my future.

Office and Management Skills

Touch Typing, approximately 75 WPM
Handling Confidential Material
Strong writing skills
Telephone Communication Skills
Organizational Skills
Staff Management

Basic Cash Handling and Budget Oversight
Website Management
Licensed Alaska Driver's License
Interpersonal Communication Skills
Grant Writing and Management
Robert's Rules of Order

Computer Experience

Extensive use of current Microsoft Office Suite, including extensive work with 2007 Word, Excel, and Outlook; some use of Power Point, and Publisher. Limited use of Access, Adobe Pagemaker, and InDesign.

Education

BA in Theatre from University of Alaska Anchorage, 1997.

Studies included:

- **PERFORMANCE: Acting I, II, & III; Voice for the Actor; Stage Dialects; Acting Shakespeare; Performance Practicum.** Included schools of acting theory studied with applied application included Stanislavski, Michael Chekhov, Meyerhold, Meisner, Linklater, and Suzuki. Served as teaching pedagog for Acting One.
- **DIRECTING: Directing I, II, and Independent Study Directing.** Directed multiple productions in college, including *Black Comedy*, *The Ruffian on the Stairs*, *The Loveliest Afternoon of the Year* (winner: Best Student Director), Seamus Heaney's *The Cure at Troy* (North American premiere),

and *Domestic Companion*. Also served as assistant director on mainstage productions of *Richard 3* and *The Death of Von Richthofen...*

- **PLAYWRITING: Playwriting Workshop; Dramaturgy; Dramatic Theory & Criticism.** Began writing plays in 1993. Complete list of readings, productions, publications, and awards provided.
- **ACADEMICS: Intro to Theatre; History of Theatre I & II; Representative Plays I & II; Contemporary Theatre; and Women Dramatists.** Received a well-rounded look at the past and of the theatre.
- **TECHNICAL CLASSES: Technical Theatre Production; Stagecraft I; Scene Design; Costume Design & Construction; Make -Up for the Theatre; Technical Practicum.**
- **ARTS ADMINISTRATION:** Semester-long class, including an internship with Out North where I coordinated a play reading series.
- **INSTRUCTORS** included Frank Bebey, Leroy Clark, David Edgecombe, Michael Hood, Frances Lautenberger, John Rindo, and Tom Skore.
- While attending UAA, there was also extensive involvement with theatres throughout Anchorage, including Cyrano's Theatre Company, The Magic If Ensemble, Pacific Northern Academy, Kokopelli, and TOAST Theatre Company. Artistic Director for We Call It A.R.T. during this period.

Eight year participant at the Last Frontier Theatre Conference, 1995-2002

While attending the Conference, five times I presented my plays to panels of professionals and received their feedback. Also participated as an actor in the Play Lab and in evening productions, including working twice opposite film actor John Heard. Studied theatre with many of leading theatre figures in America, including John Guare, Tony Kushner, Edward Albee, Arthur Miller, Arnold Wesker, Terrence McNally, Robert Anderson, Jack Gelber, Lawrence Sacharow, Michael Warren Powell (my mentor), and Lloyd Richards, among many others. Was one of five winners of the Yukon Pacific Play Lab competition in 1998, and the Patricia Neal Acting Award in 2002.

Diploma from East Anchorage High School, 1988.

*Moved to Anchorage in 1984. Became involved in theatre through the high school department and Alaska Theatre of Youth (John Goldring). In addition to acting and directing in school productions, also worked with Anchorage Community Theatre (Bob Pond), Anchorage Theatre Guild, and Chalifore... and Friend Productions. Also participated for three years in Drama/Debate/Forensics competitions. Won numerous awards three years running in Reader's Theatre.
EAST HIGH AWARDS: Best Supporting Actor, Best Actor, Best Thespian*

Personal Website

Since the late 1990s, I have maintained www.dawsonmoore.com as a means of promoting my work. Links there include:

- My plays, with synopses, production histories, audition monologues, and script samples.
- The production history of the Alaska Overnighters, which I have produced for the past seven years in Anchorage.
- The Last Frontier Theatre Conference, and my long association with it.
- Articles and essays.
- A biography, past press, and a photo gallery .

Current Employment

Coordinator of Theatre Programs

Prince William Sound Community College

March 2003 – Current.

<http://www.pwsc.edu/theatre.shtml>

I was hired at the college to coordinate the Last Frontier Theatre Conference, with other duties varying over my time there. Highlights included overseeing the transition that followed the departure of the Conference's founders and the creation of the only AFA program in the UA system (in Playwriting). Employee of the month four times (6/2005, 6/2006, 6/2008, 6/2009)

- **Last Frontier Theatre Conference.** Duties include scheduling and running a week-long theatre conference focusing on new work with 250-300 attendees per year. Yearly duties include :
 - Coordinating and writing grants, both to state arts organizations (Alaska State Council on the Arts, Alaska Humanities Forum) and businesses (BP, Alyeska, ConocoPhillips, Shell Oil, Wells Fargo, First National Bank Alaska, Era Aviation, local hotels and other businesses).
 - Overseeing the Conference budget, including reducing it from over \$400,000 when I took over to \$250,000 (including over \$50,000 in in-kind donations) by 2010.
 - Casting and producing readings of 50- 100 plays, with public and private feedback for the authors.
 - Designing the curriculum for 20+ classes and working with instructors on their class outlines.
 - Selecting and coordinating seven evening performances brought from outside both around Alaska and the rest of the United States.
 - Public speaking in panel discussions, public venues such as groups dinners, and nightly pre -show curtain speeches.
 - Arranging a catered dinner for 225+.
 - Creating annual 30-40 page assessment report based on participant feedback. Working with the college administration to create long-range goals and yearly improvements.
 - Arranging housing for over 100 people, and travel for the artistic staff of 20 to 30.
 - Giving public dramaturgical response to play readings with other panellists and overseeing audience feedback. In charge of leading the overall panelist team each year in terms of methodology and philosophy, and in 2007 instituted a highly successful program of giving playwrights individual response sessions for attending writers.
- **Theatre Program Coordinator.** Took over the existent AAS degree in Theatre at the college, and oversaw its transition to an AFA in Playwriting, guiding it through local committees and the UA Board of Regents. Activities included:
 - Producing and promoting three to five productions per year, including one children's production per year.
 - Bi-weekly participation in Instruction Department meetings and college wide assessment.
 - Department curriculum planning.
 - Organizing and chaperoning yearly Anchorage theatre field trip.
 - Facilitating TBA Theatre's yearly two-week children's theatre conservatory.
 - Teaching guest workshops at the high school once a year to promote theatre programs at the college.
 - Coordinating yearly meetings with an advisory board.

- **Adjunct Theatre Instructor.** Taught one to three classes per semester. All classes involved syllabus and curriculum generation, with 40 hours classroom time. Classes included Directing I; Acting I & II; Introduction to Theatre; Introduction to Playwriting; Contemporary Theatre; Short Playwriting; Full-Length Playwriting; Advanced Playwriting; Acting Practicum; Play Lab and Auditions Primer
- **Publicity Coordinator.** Ran publicity for the community college. Duties included overseeing publications; writing and distributing press releases; writing and recording weekly radio advertisements; maintaining relations with representatives from advertising venues.
- **Museum Coordinator.** In charge of maintaining, marketing, and running one of the world's largest private collections of NativeAlaska arts and artifacts.
- **Other duties** included serving on hiring committees and assisting with other college events.

Employer Contact

Douglas Desorcie, President

907-831-0683; ddesorcie@pwsc.edu

Other Relevant Arts Experience

Co-Producer

July 2002 – Present

Three Wise Moose Theatre Company

Alaska off-shoot of Three Wise Monkeys (below)

Non-incorporated partnership with Schatzie Schaefer and Aaron Wiseman whose primary function is to co-produce the Alaska Overnights and Don't Blink One-Page Play Festival with TBA Theatre.

Co-Artistic Director

June 2001 – December 2003

Three Wise Monkeys Theatre Company

www.threewisemonkeys.org

Co-founded this nomadic theatre company with a focus on new work by Bay Area playwrights with Richard Bernier and Aoise Stratford. The company's first project was the Bay One-Acts Festival, a three-week event with thirteen plays produced by ten different companies at the 200-seat Eureka Theatre, which recently completed its ninth installation. The company also produces one to three full-length plays a year at various venues around San Francisco, in addition to an annual fundraiser, Short Leaps, that presents readings of short plays over two nights.

Activities included literary management, talent recruitment, program creation and execution, editing and publication of play anthologies, running meetings, set construction and strike. Also shared in other activities such as publicity, technical design, and front desk management.

Literary Manager

July 2002 – July 2003

Unidentified Theatre Company

San Francisco theatre company, no longer active.

Briefly lived company of friends (Katy Brown, Christopher Jenkins, Donna Trousdale) that put on two shows before all four members of company moved to other cities. Assisted in all aspects of production while managing play submissions for a one-act festival and communicating with playwrights.

Bookseller

November 2001 to March 2003

Limelight Theatre & Film Bookstore

965 Mission Street, Suite 210

San Francisco CA 94103; 415-864-2265

Provided customer service and gained an extensive knowledge of modern dramatic literature. Clientele included people from numerous facets of the Bay Area theatre community.

Literary Manager

Eureka Theatre

February 2000 – June 2002

www.eurekatheatre.org

Took over a literary department that had over 700 scripts submissions awaiting response. Cleared those submissions, managed incoming new scripts, and ran a monthly Equity play reading series, in addition to assisting with other functions and events of the company.

Coordinator

Venue 9's From the Page to the Stage Play Reading Series

April 1999 – January 2000

www.ftloose.org

Produced a weekly play reading series to raise funds for the company and give writers a development opportunity, including casting, directing, contracting, publications, audience surveying, publicity, and reporting. Also worked temporarily in the office on mailings, grant writing, and other duties as assigned.

Story Analyst

Skylark Films (Brad Pollock, Producer)

October 1997 – June 1998

1123 Pacific Street, Suite G; Santa Monica CA 90405-1525

Unpaid intern for independent film company. Read 152 scripts and wrote 1 – 4 page coverage reports, in addition to providing oral synopses. Periodic meetings with screenwriters to discuss their work. Attended Pitch-Mart on behalf of the company, listening to 30+ pitches in a day and reporting back recommendations.

Play Reading Series Coordinator

Eccentric Theatre Company (now Cyrano's)

October 1996 – December 1997

www.cyanos.org

Short-lived reading series of readings of Alaska playwrights. Terminated for a lack of material. A program like this would have a greater opportunity to succeed with the current number of quality playwrights in the Anchorage and around Alaska.

Teaching Assistant

UAA Theatre, Directing I and Acting III

3 semesters from 1993 – 1995

<http://theatre.uaa.alaska.edu/>

Provided general assistance to Professor David Edgecombe and Tom Skore, including advising other students.

Artistic Director

We Call It A.R.T.

May 1993 – January 1995

No longer producing.

Took over a dinner theatre company based in The Garden of Eatin', along with Frank Delaney and Alex Van Amburg. You can ask me about it, or it's chronicled in Catherine Stadem's The History of Theatre in Anchorage, Alaska, 1915 – 2005.

Conferences, Festivals, and other part-time teaching engagements

William Inge Theatre Festival (www.ingefestival.org)

April 23 – 26, 2008

Featured Guest/Playwriting Teacher

Playwrights Showcase of the Western Region (www.rccc.edu/playwrightshowcase/)

June 15 – 21, 2007

Play Respondent and Teacher of 3-Day Playwriting Boot Camp.

Teacher, Discovering Shakespeare San Francisco Shakespeare

Summer, 2002

www.sfshakes.org

*Two-week program students aged 8 to 14, including classroom instruction on Shakespeare and directing a half-hour version of **Romeo and Juliet**.*

Teacher, The Sweet Workshop Playwrights Center of San Francisco (www.playwrightcentersf.org)

Weekly, September through December, 2001 & 2002.

Designed a semester-length curriculum based on Jeffrey Sweet's The Dramatist's Toolkit.

Boards

Advocates for the Victims of Violence (www.avvalaska.org)

May 2008 – present.

Valdez Arts Council

August 2005 – December 2007.

Playwrights Center of San Francisco

August 2000 – March 2003; Advisory Board, March 2003 – present.

Directing Experience

Prince William Sound Community College

Craig Pospisil's *Somewhere in Between* (2010)

Aoise Stratford's *Population Growth* (2010); *Love and a Wide Moon* (2007); *Talk* (2006)

E.B. White's *Charlotte's Web* (2009)

Tara Meddaugh's *Free Space* (2009)

P. Shane Mitchell's *The Strange Case of Dr. Jekyll & Mr. Hyde* (2008)

Jaston Williams, Joe Sears, and Ed Howard's *Greater Tuna* (2007) and *Christmas Tuna* (2008)

Jonathan Brady's *Heroes* (2007)

Mary Chase' *Harvey* (2006)

Jon Klein's *Dimly Perceived Threats to the System* (2006)

Production of own plays *The Fears of Harold Shivers* (2006); *Bile in the Afterlife* (2005); *Living with the Savage* (2005).

Arthur Miller's *The Crucible* (2005)

Thornton Wilder's *Our Town* (2004)

Rand Higbee's *Past Perfect* (2004) and *Zippo's Fun House* (2007)

Three Wise Monkeys Theatre Company

Steve Lyons' *Cockroach Infestation* (2001)

Donna Trousdale's *Findamate dot Com* (2001)

Readings of multiple short plays for the annual fundraiser, Short Leaps, 2003 & 2004

Theatre Artists Conspiracy (no longer producing)

Donna Trousdale's *The Garden of Eatin'* (2002)

Ed Brownson's *Caught Sleeping* (2002)

TANTA Productions (company that became Three Wise Monkeys Theatre Company)

Tom Vegh's *Cafe Depresso: Where Caffeine, Prozac, and Black Leather Converge* (2000)

Eureka Theatre

Staged readings of Brenda Krantz's *Lovely*; Paul Paditto's *Buk*; Christopher Pray's *The Last Temptation of Tony*; and Jeffrey Sweet's *Bluff*. (2000 – 2002)

Playwrights Center of San Francisco

Staged readings of Shawn Nacol's *Trophy Wife*; Jon Brooks' *Death of Napoleon*; Mark Swartz's *Red Light*; Jayson Matthews' *Stories Around One Another*; Steve Lyons' *Cockroach Infestation*; Katy Brown's *Plankwalking*; Edward Kunnes' *Sulpher and Smoke*; Leonard Gross' *Murder in Paris*; and Darryl Gilbert's *Life of a Playwright*. (2000 – 2002)

Venue 9

Staged readings of Vonn Scott Bair's *Yes-Maybe-No, It Was Just a Question, The Temping Life, Our Very First Major Domestic Quarrel, The Ten-Year Reunion Which Isn't, Between Two Lovers Who Never Were*, and *The L-Word*; Tom Vegh's *Cafe Depresso*; Robert Craig Hoover's *Bar None* and *La Maison Blanche*; Robert Vermeulen's *Upbeat Einsteins*; Edward Kunnes' *Black Bat & Gray Fox*; John Arnold's *Monsieur Felix Fox Fly, Waiting for El Jefe, The Cut*, and *Green*; Kristin Gosney's *Take It Like a Man*; and own plays *The Making of Eye Contact* and *Bile & Beyond*. (1999 – 2000)

First S(c)ene (San Francisco Company, no longer active)

Katherine Murphy's *Greater America* (2002)

Cyrano's Off-Center Playhouse (www.cyranos.org)

The Making of Eye Contact (1997)

Iron Hat Productions/Three Barons Renaissance Fair (www.3barons.org)

Medieval Language and Peasant Director (Summer, 1996 & 1997)

The Fall of the Roman Empire (adaption of Hrosvitha's *Sapientia*, 1997)

Kokopelli Productions (Producer, Kari Mote, kokopellitheatre@gmail.com)

Much Ado About Nothing (assistant, 1994)

Pacific Northern Academy

Teresa Pond's adaption of *The Hobbit* (1996)

The Magic If Ensemble

The Tempest (1995)

Two Gentlemen of Verona (co-director)

We Call It A.R.T. (Alaska Rough Theatre)

John Guare's *A Day For Surprises* (1994)

Peter Shaffer's *The Public Eye* (1994)

Murray Schisgal's *Luv* (1994)

Woody Allen's *Play It Again, Sam* (1995)

P. Shane Mitchell's *The End of the Road* (1995)

TOAST Theatre

Domestic Companion ("Crust" Festival)

UAA Theatre and Dance

Joe Orton's *The Ruffian on the Stairs* (1991)

John Guare's *The Loveliest Afternoon of the Year* (1992)

Peter Shaffer's *Black Comedy* (1993)

Seamus Heaney's *The Cure at Troy* (1994)

The Death of Von Richthofen as Witnessed From Earth (assistant to David Edgecombe, 1993)

Richard 3 (assistant to Michael Hood, 1994)

Domestic Companion (1995)

Video Direction

Director/producer, Do-Over Productions' *Myth Begotten Media* (1998, 40-minute sketch comedy, available on request)

Directing Awards Received

- *Richard 3*, UAA Best Assistant Director (1994).
- *The Loveliest Afternoon of the Year*, UAA Best Second Stage Director (1993).

Playwriting History

Bile in the Afterlife

June 2008	Performed at the Last Frontier Theatre Conference by TBA Theatre
March 2005	2-week run at Prince William Sound Community College
April 2004	1-week run at Bradley University (Peoria, Illinois)
June 2003	Part of NVTC One-Act Festival; prod. by Reston Community Players
May 2003	1-week run at Las Positas College
April 2003	3 1-week runs produced by Teatro del Naville's Festival in Italy
January 2002	1-week run in Three Wise Monkeys' Bay One-Acts Festival
September 2000	Staged reading by Theatre Artists' Conspiracy (San Francisco)
August 2000	3-week premiere run by Kokopelli Productions (Anchorage, AK)
August 1998	Staged reading at Last Frontier Theatre Conference Play Lab

Domestic Companion

April 2006	Part of the Bellingham Theatre Guild's One-Act Festival (Nearly Stellar Entertainment)
December 2003	Selected as part of Theatre -Studio, Inc's Festival (NYC)
July 2000	Festival performance by the Reston Community Players
December 1997	One-week run at University of Puget Sound
March 1997	Equity showcase performance by Love Creek Productions
April 1995	One-week run on University of Anchorage Alaska 2nd Stage

LibidOFF

April 2003	6-week run co-produced by 3WM & UTC (San Francisco)
May 2002	4-week Off-Broadway run at 78th St. Studios
March 2001	Staged Reading at Eureka Theatre (San Francisco)
November 2000	2-week Off-Broadway premiere at the Expanded Arts Theatre
June 2000	Staged reading at the Playwrights' Center of San Francisco
August 1999	Workshop production with Professional Actors' Council (Los Angeles)
June 1999	Staged reading at Last Frontier Theatre Conference Play Lab

Living with the Savage

May 2005	1-week run produced by Teatro del Naville's Festival in Italy
March 2005	2-week run at Prince William Sound Community College
July 2003	6-week run in Isis Arts Collective's Summer Shorts (SF)
March 2003	1-week run in 3WM's BOA Festival @ Eureka Theatre, (SF)

The Making of Eye Contact

April 1999	Staged reading at Venue 9
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December 1996	Two-week run at Cyrano's Off-Center Playhouse
April 1994	One show as part of the Toast "Crust" Festival
October 1993	One-week run on University of Anchorage Alaska Second Stage
The Tie	
January 2001	Read in Sheherazade 2001, Playwrights' Center of San Francisco
September 2000	Produced as part of the "Full Circle Celebration" by Circle East, NYC
September 1999	Workshop production at the John Drew Theatre, East Hampton, NYC
Skid Marks (co-written with Schatzie Schaefer)	
December 2008	Produced at Western Connecticut State University's WOW 10-Minute Play Festival
August 2006	Staged reading in 3WM's Short Leaps Marathon
September 2004	Two-week run at Eccentric Theatre Company as part of Fourplay
Sand & Granite On Liberty	
August 2000	Staged reading at the Stark Raving Theatre (Portland, OR)
October 1994	One-week run on University of Anchorage Alaska Second Stage
Happy Loving Couples are a Thing of the Past	
August 2007	Staged reading in 3WM's Short Leaps Marathon
April 2004	1-week run with Fairbanks Drama Association as part of 8x10 Festival
July 2001	Staged reading at the NYSSA program in New York
June 2001	Staged Reading at the Last Frontier Ten-Minute Play Lab
Burning	
December 2007	Presented in the Northwest Playwrights Alliance Salon.
June 2005	Presented as a part of Theatre Limina's Summer Shorts Festival (St. Paul MN)
April 2004	4-week run as part of Alleyway Theatre's Buffalo Quickies (Buffalo NY)
August 2003	6-week run as part of Impact Theatre's Impact Briefs V: Shock & Awe
July 2003	Staged reading in 3WM's Short Leaps Marathon
Secret Stuffing	
March 2002	4-week run in Unidentified Theatre Company One-Act Marathon
May 2000	Commissioned performance with Rough Theatre's Daytrippers (San Francisco)
In a Red Sea	
August 2006	Performed as a part of Barestage Theatre's Six @ Eight Festival (Red Bluff)
June 2006	Performed at the Last Frontier Theatre Conference by TBA Theatre Co.
April 2004	Finalist in the Turnip Theatre 15-Minute Play Festival (NYC)
June 2002	Staged Reading at Last Frontier Theatre Conference
September 2001	Commissioned for SF Fringe Festival for Rough Theatre's Daytrippers
Laundry Day	
September 2001	Commissioned for Best of Fringe Festival for Rough Theatre
Love's Lumberings Remembered	
January 2002	Read in Sheherazade 2002, Playwrights' Center of San Francisco
Oh, Nancy!	
March 2007	1-week run in Two Spoons Theatre Company's Teaspoon Festival 2007
Sept 2001	3-week run with Theatre Artists' Conspiracy's Café Project
Diarrhea	
April 2005	Readings in Rhode Island & Maryland with Java Theatre
March 2005	1-week run as a part of the 3rd Annual DNA Festival of Very Very Very Short Plays

and Film

The Fears of Harold Shivers

February 2007 One-weekend run in NYC in the Impact Theatre Winter One-Act Festival
 May 2005 One-weekend run at Prince William Sound Community College
 January 2005 Performed as a part of Alaska Overnights

The War of Virginia and Alabama

March 2005 Staged reading as part of Mid-America Theatre Conference Playwriting Symposium's Ten-Minute Play Showcase.
 August 2004 Staged reading in 3WM's Short Leaps Marathon
 December 2003 Performed as a part of Alaska Overnights

Alyson & the Great Bagel Mistake

February 2010 Developmental Reading with Circle East (NYC)
 August 2007 Performed as a part of Alaska Overnights

The You'll-Never-Have-a-Second-Wife Club

August 2008 Performed as a part of Alaska Overnights

Self-Inflicted

August 2005 Staged reading in 3WM's Short Leaps Marathon

are you bored?

September 2005 Performed as part of the Don't Blink One-Page Play Marathon

To Dine or Not To Dine

April 2006 1-week run with Fairbanks Drama Association as part of 8x10 Festival

This Really is the End

August 2006 Performed as a part of Alaska Overnights

The Note Left by the Man

December 2006 Performed as part of the Second Don't Blink One-Page Marathon

The Final Caveat of Phineas Bartholomew

January 2008 Performed as part of Alaska Overnights

The You'll-Never-Have-a-Second-Wife Club

August 2006 Performed as part of Alaska Overnights

Welcome to the Future

March 2005 Read as a part of Playwrights Center of San Francisco's Sheherazade

Welcome to the Future, Part II

March 2006 Read as a part of the Playwrights Center of San Francisco's Sheherazade

Cacophony Amore

February 2010 1-week run with PWSCC Drama Department
 February 2010 Developmental reading with Circle East (NYC)
 January 2009 Performed as a part of Alaska Overnights

Six Dead Bodies Duct-Taped to a Merry-Go-Round

March 2010 Developmental reading with Circle East (NYC)

Writing Awards Received

- *Burning* selected as the winner of Write Angle's Ten-Minute Play Award (www.writeangle.org, 2007).

- *The Fears of Harold Shivers* named Best New Play in Anchorage (2005) by critic Catherine Stadem on Stage Talk (2005)
- *In a Red Sea* Honorable Mention in Turnip 15-Minute Play Festival (production receives Best Director and Honorable Mention Best Actor, 2004).
- *The Peach* Semi-Finalist in Lamia Ink! One-Page Play Competition (2002).
- *The Bus* Finalist in the Lamia Ink! One-Page Play Competition (2002).
- *In a Red Sea* Audience Choice Award at Last Frontier Play Lab (2002).
- *Bile in the Afterlife* finalist in the 1999 Tennessee Williams/New Orleans Literary Festival One-Act Play Competition (1999).
- *Bile in the Afterlife* 5th place in the Last Frontier Theatre Conference Play Lab (1998).
- *Domestic Companion* finalist in the Love Creek Playwrights' Festival (1997).
- *Domestic Companion* 1st runner-up in the American College Theatre Festival Playwriting Competition, Pacific Northwest Region (1996).

Publication History

- *Burning* published in literary journal Crawdad (2007).
- Monologue from *Love's Lumberings Remembered* published by Smith & Kraus in 60 Seconds to Shine: 221 One-Minute Monologues for Men (2006).
- *Domestic Companion* published Pretty Things Press' House to Half (2005)
- *The Bus* published in the Lamia Ink! (2003).
- *LibidOFF* published by 3WM Press (2003).
- *Living with the Savage* published in Bay One-Acts Festival Anthology II (2003).
- *Bile in the Afterlife* published in Bay One-Acts Festival Anthology (2002).
- "Why New Plays" (essay) published in literary journal In-Tense (2001).

Acting History (highlights, full resume available on request)

Bay Area

<i>The Food Chain</i>	Otto	Unidentified Theatre Company (2001)
<i>Knock Yourself Out</i>	The Sailor	TANTA Productions (2002)
<i>Speak No Evil</i>	Mellie	Unidentified Theatre Company (2002)
<i>Demi Verita</i>	Dale/Trucker	Theatre Artists Conspiracy (2002)
<i>Lock, Stock, Daytrippers Will Rock</i>	Rupert	Rough Theatre Company (2001)
<i>The Lake</i>	Derrick/Dave	Rough Theatre Company (2001)
<i>Blackouts</i>	Various Roles	Rough Theatre Company (2001)
STAGED READINGS	Various Roles	Playwrights' Center of San Francisco
	Various Roles	Venue 9
	Various Roles	Eureka Theatre
	Various Roles	Oakland Public Theatre
	Various Roles	St Mary's College

Alaska Theatre

Much Ado About Nothing	Borachio	Kokopelli Theatre (1995)
Two Gentlemen of Verona	Proteus	Magic If Ensemble (1993)

Twelfth Night	Duke Orsino	Magic If Ensemble (1992)
Domestic Companion	Cato	Toast Theatre (1995)
The Public Eye	Julian	We Call It A.R.T. (1994)
3000 Red Ants	Fat	UAA Second Stage (1996)
The Adventures of Captain Neato-Man (title role)		UAA Second Stage (1993)
The Boys Next Door	Arnold Wiggins	UAA Mainstage (1989)
The Death of Von Richthofen...	Karl Bodenshatz	UAA Mainstage (1993)
The Crucible	John Proctor	PWSCC Drama Department (2005)
The Master Builder	Halvard Solness	PWSCC Drama Department (2007)

Acting Award Received

- UAA Best Featured Actor, *Inspecting Carol* (1991).
- UAA Best Supporting Actor, *The Death of Von Richthofen as Witnessed from Earth* (1994).
- Patricia Neal Acting Award, Last Frontier Theatre Conference (2002).
- Best Supporting Actor, East Anchorage High School (1986).

References

Doug Desorcie President, Prince William Sound Community College
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P. Shane Mitchell Artistic Director, T.B.A. Theatre
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Codie Costello Artistic Director, Alaska Dance Theatre
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Torrie Allen Artistic Director, Anchorage Opera
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