

## Curriculum Vitae

John Patrick Bray

[jpbray@uga.edu](mailto:jpbray@uga.edu)

### ACADEMIC POSITION

2022-Present. Graduate Coordinator, Department of Theatre and Film Studies, University of Georgia.

2019-Present. Associate Professor of Theatre and Film Studies with Tenure, University of Georgia.

Area Head, Undergraduate Dramatic Writing (2019-Present)

2015-2019. Assistant Professor of Theatre, Department of Theatre and Film Studies

2011-2015. Lecturer of Theatre, University of Georgia, Department of Theatre and Film Studies

2010-2011. Adjunct of Theatre, SUNY College at New Paltz, Department of Theatre

2007-2010. Graduate Assistant of Theatre (Instructor of Record), Louisiana State University, Department of Theatre

2006-2007. Adjunct of Theatre, University of Louisiana at Lafayette, Department of Performing Arts,

2003-2006. Adjunct of Performing Arts, SUNY at Dutchess Community College, Department of Performing and Visual Arts,

### EDUCATION

PhD, Theatre Studies, Louisiana State University, Department of Theatre, 2011.

Dissertation: *Process as Product: The Culture of Development and the Twenty-First Century American Dramatist*. Committee: Leslie A. Wade (chair), Dr. Femi Euba, Kristin Sosnowsky

MFA, Playwriting, The Actors Studio Drama School at The New School, 2003.

Thesis: *Goodnight Lovin' Trail* (a one-act play fully produced at the Circle in the Square-Downtown)

Chair: Neal Bell; Playwrights/Directors Lab: Jack Gelber, Andreas Manolikakis

Other playwriting courses: Jeffrey Sweet, James Ryan

Master Classes: Gene Saks, Jerry Lewis, Lee Grant, Estelle Parsons, Laura Marie Censabella

*Inside the Actors Studio*, Audience/Student, 2000-2003

BS, Theatre, SUNY College at New Paltz, 2000

AS, Communication and Media Arts, SUNY at Dutchess Community College, 1998

### COURSES TAUGHT AT THE UNIVERSITY OF GEORGIA

Seminar in Dramatic Writing (Graduate Level Class)

Basic Dramatic Writing

Basic Dramatic Writing (Online Section, Undergraduate Class, Developed as an Online Learning Fellow)

Dramatic Writing 1 (Split Level)

Dramatic Writing 2 (Split Level)

Seminar in Pedagogical Approaches (GRSC7770)

Script Analysis (Split Level Class) Summer 2017; (Undergraduate Class), Spring 2015

Graduate Playwriting Workshop

Independent Studies: Topics in Dramatic Writing and Producing the New Script (various Graduate and Undergraduate students)

Appreciation of Dramatic Arts

Appreciation of Theatre (Undergraduate Honors)

Drama and Sports (Developed with then PhD student Geoffrey Douglas), Fall 2013

World Theatre History: Theatre and Ritual (Split Level Class)

### GRADUATE STUDENT SUPERVISION

#### Doctoral Dissertation Committees Chaired (in-progress)

Vale Gunson, PhD in Theatre and Performance Studies (anticipated defense: Spring 2025)

Gabrielle Sinclair Compton, PhD in Theatre and Performance Studies (anticipated defense: Spring 2023)

Scout Storey, PhD in Theatre and Performance Studies, Graduating Dec. 2021

### **Doctoral Dissertation Committees**

Jeremiah Albers, PhD in Theatre and Performance Studies (anticipated defense: Spring 2025)  
 Nicole Clay, PhD in Theatre and Performance Studies (anticipated defense: Spring 2024)  
 Jean Young, PhD in Theatre and Performance Studies (anticipated defense: Spring 2023)  
 Zackery Howington, PhD in Education, Completed Spring 2019  
 Geoffrey Douglas, PhD in Theatre and Performance Studies, Completed Spring 2017

### **MFA Committees**

Paul Markert, MFA in Dramatic Media, anticipated defense Spring 2023  
 Brooke McCarthy, MFA in Performance, Completed Spring 2021  
 Jake Hunsbusher, MFA in Dramatic Media, Completed 2019  
 Matt Suwalski, MFA in Dramatic Media, Completed 2019  
 John Terry, MFA in Acting, Completed Spring 2018  
 Daniel Stock Loudon, MFA in Acting, Completed Spring 2018  
 Wyatt Geist, MFA in Acting, Completed Spring 2015.  
 Caitlyn Johnson, MFA in Dramatic Media, Completed Spring 2015.  
 Jennie Czuba, MFA in Dramatic Media, Completed Spring 2014.

### **Undergraduate Committees**

Tyler Daughterty, *1905*, a performed interdisciplinary Honors Thesis, completed Spring 2017.  
 Abraham Johnson, *CURO*, New Play Development and New Play Readings, completed Spring 2017.  
 Noah Adler, *Hollow* (a full-length screenplay), Interdisciplinary Thesis, completed Spring 2013.

### **PUBLICATIONS**

#### **Book (authored)**

IN PROCESS: *Jack Gelber: Consider This*. Interest has been expressed by Michael Y. Bennett, editor of the forthcoming Edward Albee Studies series from Routledge.  
*Inciting Incidents: Creating Your Own Theatre from Page to Performance (Playwriting Textbook)*. Kendall Hunt Publishing, 2015. (Second Edition, 2018)

#### **Books (edited)**

*Stage It and Stream It: Plays for Virtual Theater*. Edited with an introduction by John Patrick Bray. New York: Applause Theatre and Cinema Books, 2023.  
*The Best American Short Plays 2018-2019*. Edited with an introduction by John Patrick Bray. New York: Applause Theatre and Cinema Books, 2021.  
*The Best American Short Plays 2015-2016*. Ed. William Demastes and John Bray. Introduction by John Patrick Bray. New York: Applause Theatre and Cinema Books, 2017.  
*The Best Plays from American Theatre Festivals*. Ed. with an introduction by John Patrick Bray. New York: Applause Theatre and Cinema Books, 2016.

#### **Peer-Reviewed Journal Articles**

“Dumpster Divers and Award-Winners: FRIGID on the Fringe of the Fringe.” *Performance Arts Resources/Theatre Libraries of America* (Forthcoming, 2023).  
 “Can You Picture That? Using Visual Media to Inspire Playwrights. *Theatre, Dance, and Performance Training*. (Vol. 7.1): 32-43, 2016.  
 “‘There’s Too Many of Them!’ Off-Off Broadway’s Performance of Geek Culture.” *Theatre Symposium*. (Vol. 22): 121-133, 2014.  
 “Playing Together! How The New York Writers’ Bloc Created Camaraderie, Community and Great Stories.” *Theatre Topics*. (24.1): 1-10, 2014.

- “Process as Product; The Early Years of the U.S. Playwriting Workshop.” *Texas Theatre Journal*. (Vol. 10): 71-85, 2014.
- “Playwright as Auteur, Playwright as Producer: The Economics and Aesthetics of the Twenty-First Century American Playwright.” *New England Theatre Journal*. (21.1): 57-78, 2012.
- “What’s Wrong With This Play?’: Workshops, Audiences, and Horizons of Expectations.” *Platform*. (6.1, Special issue on “Spectatorship and Participation”): 44-57, 2011.

### **Book Chapters**

- “Jack Gelber,” in *The Encyclopedia of Absurdist Playwrights*. Ed. Michael Y. Bennett. Routledge, 2024.
- “It’s all about Play!” in *Embodied Playwriting: Improv and Acting Exercises for Writing and Devising*, ed. Hillary Bucs and Charissa Menefee. Routledge, June 2023.
- “Picturing the Cradle: Blitzstein as Memory, Blitzstein as Comedy.” *The Composer on Screen*. Ed. Paul Fryer. McFarland Press, 2018.
- “Finding Clark Kent: Sites of Nostalgia and Affect” (Co Authors Gregory Bray and John Patrick Bray). *Critical Perspectives in Smallville*. McFarland Press, 2014.

### **Book Reviews**

- Reviewed *The Drama and Theatre of Sarah Ruhl* by Amy Muse, *Journal of American Drama and Theatre*, (32.2), 2020.
- Reviewed *How to Write About Theatre: A Manual for Critics, Students, and Bloggers* by Mark Fisher, *Journal of Dramatic Theory and Criticism*, (31.2): 157-158, 2017.
- Reviewed *Writing the Science Fiction Film* by Robert Grant, *Journal of Screenwriting* (5.2): 287-289, 2014.

### **Plays (Short plays in quotes; full-length plays are italicized)**

- “Bowler’s Leather Jacket,” in *Contemporary One-Minute Plays* (online and print-on demand), an imprint of Fresh Words International, January 2023.
- Unproduceable Plays* (short play collections). Denver, CO: Next Stage Press, February 2023.
- Seal Island*, a one-act play, was published in *Contemporary One-Act Plays* (online and print-on-demand), an imprint of Fresh Words International, summer 2022.
- Secrets Overheard*, a choreopoem, was published in *Beautiful Poetry Volume 5* by Silent Spark Press (selected). Online and Print, Dec. 2022.
- St. John of Suburbia*, a one-act play, was published in *For Page and Screen Magazine*, juried, fall 2022.
- “Green Sound,” a ten-minute play, was published in *Tilted House*, a literary journal (print and online), juried, summer 2022.
- Two monologues from my full-length play *Tracks* have been published, one in *The Best Stage Monologues for Men 2022* and one in *The Best Stage Monologues for Women 2022*, Smith and Kraus, October. 2022.
- “Elvis at Pemberley,” in *The Best Ten-Minute Plays 2022*, Smith and Kraus, October 2022.
- Seal Island*, a one-act play, was published in *Contemporary One-Act Plays* (online and print-on-demand), an imprint of Fresh Words International, summer 2022.
- God’s Madmen*, Johannesburg, South Africa (Online) June 2022.
- Foul Feast* by Gregory and John Patrick Bray. Denver, Co: Next Stage Press, Feb. 2022.
- “Seal Island.” *Fleas on the Dog* Vol. 10. Canada, 2021.
- Friendly’s Fire*. Denver, CO: Next Stage Press, May 2021.
- “Ashes of the Revolution,” *The Best Ten-Minute Plays of 2020*, Smith and Kraus, 2021.
- Dead Movement*. Denver, CO: Next Stage Press, September 2020.
- Capstone*. SmithScripts, UK, June 2020.
- Dead Movement* monologue, *The Best Women’s Monologues from New Plays, 2019*. Ed. Laurence Harbison. New York: Applause. December 2019.
- Dead Movement* monologue, *The Best Women’s Monologues from New Plays, 2019*. Ed. Laurence Harbison. New York: Applause. December 2019.
- “Troubles that Bind,” *Masque and Spectacle* (an online arts and literary journal), 2019.

- Todd's Monologue from *Friendly's Fire* in *The Best Men's Stage Monologues of 2018*. Ed. Laurence Harbison. New York: Smith and Kraus. December 2018.
- Five monologues in *Contemporary Monologues for a New Theater*, ed. Cate Cammarata. New York: Applause Books, 2018.
- "Alice's Monologue" from *Liner Notes* in *Contemporary Monologues for Twentysomethings*, ed. Jessica Bashline. New York: Applause Acting Series/Aplause Books, 2018.
- "Fix." *The Coachella Review*, Winter 2018 issue.
- Christmas in the Airwaves*. Denver: Next Stage Press, 2017.
- Cart Before the Horse: The Short Plays of John Patrick Bray*. St. Louis: Polychoron Press, 2016.
- "With a Bullet (or, Surprise Me)." *The Best American Short Plays 2014-2015*. Ed. William Demastes. New York: Applause Books, 2016.
- "Goodnight Lovin' Trail." *The Best American Short Plays 2013-2014*. Ed. Williams Demastes. New York: Applause Books, 2015.
- Erik: A Play about a Puppet*. Denver, CO: Next Stage Press, 2015.
- Erik: A Play about a Puppet*. NYC: Indie Theatre Now (website), 2015
- "Goodnight Lovin' Trail." Los Angeles, CA: Original Works Publishing, Inc., 2015.
- "Eloise's Monologue." *The Best Women's Stage Monologues and Scenes 2014*. Ed. Lawrence Harbison. New York: Smith and Kraus, Inc., 2014.
- Donkey*. Denver: Next Stage Press, 2014.
- Donkey*. NYC: Indie Theatre Now (website), 2014.
- "Blue, Blue Moon." *The Best American Short Plays 2012-2013*. Ed. Williams Demastes. New York: Applause Books, 2014.
- "Queen." As part of *64 Squares*. Ed. Gene Kato. Denver: Next Stage Press, 2014
- Taylor's Monologue from "Green Sound." *The Best Men's Stage Monologues*. Ed Lawrence Harbison. New York: Smith and Kraus, Inc. 2014.
- "Green Sound." *The Best Ten-Minute Plays of 2013*. Ed. Lawrence Harbison. New York: Smith and Kraus, Inc. 2014.
- "Sorry! (Or, R.E.M. Wrote a Song Called 'Losing my Religion')." As part of *Game Night*. Ed. Gene Kato. Denver: Next Stage Press, 2013.
- Liner Notes*. Denver: Next Stage Press, 2013.
- "Eleanor's Passing." *The Best Ten-Minute Plays of 2012*. Ed. Lawrence Harbison. New York: Smith and Kraus, Inc., 2013.
- As We Speak*. Heartland Plays, Inc., 2013.
- "Eleanor's Passing." *The Best American Short Plays 2010-2011*. Ed. William Demastes. New York: Applause Books, 2012.
- "Alice's Monologue" from *Liner Notes. 2011 Best Women's Stage Monologues and Scenes*. Ed. Lawrence Harbison. New York: Smith and Kraus, Inc., 2012.
- "Goodnight Lovin' Trail" and "On Top." Indie Theatre Now (web). Ed. Martin Dentin, 2012.
- Liner Notes*. Indie Theatre Now (web). Ed. Martin Denton, 2011.
- "Resonator Blues." JACPublishing, Inc., 2011.
- "Lincoln and Lee." Heartland Plays, Inc., 2011.
- Trickster at the Gate*. Denver: Next Stage Press, 2011.
- Hound*. Denver: Next Stage Press, 2010.
- "On Top." *The Best Plays from the Strawberry One-Act Festival*. Comp. Van Dirk Fisher. Vol. 2. New York: iUniverse, Inc., 2005.
- "Goodnight Lovin' Trail." *The Best Plays from the Strawberry One-Act Festival*. Comp. Van Dirk Fisher. Vol. 1. New York: iUniverse, Inc., 2004.

#### **ACADEMIC AND PROFESSIONAL FELLOWSHIPS, RESEARCH GRANTS, AND AWARDS**

Online Learning Fellow, UGA

Finalist, *Tracks*, for the Studio Tenn. New Play Reading Series (SPT-contract), Tennessee (October 2022).

Finalist, *St. John of Suburbia* for the UTC61 David Einhorn Award for Outstanding Absurdist Drama. Fall 2022.

Semifinalist, *St. John of Suburbia*, for the 5th Annual Central PA Dance Fest Playwriting Competition.

Finalist, *Fix*, for the Cut to the Chase play festival at The Artistic Home Studio in Chicago.

UGA Career Center Award (2022, 2020, 2019, 2016).

Official Selection, *BARFLIES* (SAG-AFTRA Microfilm), Horror Realm Con Film Festival, 2021.

Semifinalist, B Street Theatre's New Comedy Festival, 2020, for *Dead Movement*.

Official Selection, *Tracks*, aboutFACE Ireland's NEWvember Encore Festival May 2021.

Official Selection, *Rolling My Own*, as part of Heartland Theatre's 2020 Ten-minute play competition (production delayed due to COVID).

Semifinalist, New Voices Theatre Festival, Landing Theatre Co (for *Tracks*), 2020.

Semifinalist, O'Neill National Playwrights' Center (for *Tracks*), 2019

Semifinalist, Ingram New Works Lab at Nashville Repertory Theatre, 2019.

*Friendly's Fire*, Official Selection LABA, produced at 14<sup>th</sup> St. Y with Rising Sun Performance Co., May 2019

Finalist, Franklin College at UGA's Excellence in Undergraduate Teaching Award, 2018

Semi-Finalist, Princess Grace Playwriting Foundation Award, 2017 (Full-length play *Friendly's Fire*)

Finalist, Kernodle Playwriting Award, 2016 (Full-length play *Friendly's Fire*)

Official Selection, Woodstock Film Festival, 2016 (Feature film *Liner Notes* by JP Bray and Gregory Bray)

Official Selection, Audience Choice Finalist, Hoboken International Film Festival (Feature film *Liner Notes* by JP Bray and Gregory Bray)

Finalist, Best Screenplay, Chandler Film Festival – July 2016, (Feature film *Liner Notes* by JP Bray and Gregory Bray)

Winner, Broadcast Education Association's Super-Conference's First Place Award for Narrative Film made by Faculty Members, 2016 (Feature film *Liner Notes*, written by JP Bray and Gregory Bray, directed by Gregory Bray of SUNY New Paltz)

Winner, Appalachian Festival of Playwrights and Plays, 2015 (for Full-length play, *Friendly's Fire*)

Winner, Sold-Out Award for Rising Sun Performance Co.'s production of *Erik* at FRIGID New York. (Lead to extension, co-produced with Obie-Award Winning Horse TRADE Theatre Group.) March 2015.

Nominated for 12 Planet Connections Awards for Rising Sun Performance Co's production of *Donkey* at the Planet Connections Theatre Festivity, including Outstanding Overall Production of a New Play and Outstanding Playwriting for a New Script; winner for Best Set Design (Jak Prince), Best Costumes (Ashleigh Herndon and Sammy DeSimone), and Best Supporting Actress (Sammy DeSimone). June 2014.

Class of 2013 Faculty and Staff Recognition, Center for Teaching and Learning, UGA

Semi-Finalist, nuVoices, Charlotte Theatre, North Carolina, for my play *Friendly's Fire (or, Guy Friendly Meets the Saint of Thieves)* Spring 2014.

Semi-Finalist, Minnesota Shorts for my play "Green Sound," Spring 2014.

Semi-Finalist, Generations Competition, Boulder Ensemble Theatre, CO., for my play *Friendly's Fire (or Guy Friendly Meets the Saint of Thieves)*, Aug. 2013.

Finalist, Ingram Playwriting Residency, Tennessee Repertory Theatre, Jul. 2013.

Recognized for Outstanding Service by The Interfraternity Council of UGA, Jan. 2013.

Teaching Academy Fellowship Program, UGA, 2012-2013 Academic Year.

Winner: First Place for Rough Magic Shakespeare Company's "Bag of Tricks" series for One-Act Play, "Blue, Blue Moon."

One of eight winners for the Heartland Theatre Company's "Back Porch" Series; my play "Eleanor's Passing" was produced with the company in June 2011.

Full-length play *Liner Notes* included as part of the Play Labs with the Last Frontier Theatre Conference in Valdez, Alaska, June 2011.

Nominated for Best Original Script for the Planet Connections Theatre Festivity Awards. Received a total of four nominations including Best Actor Featured in a Play, Best Sound Design, and Best Poster Design for *Liner Notes*. Aug. 2010.

Finalist for the 2010 Playwriting Residency at Hangar Theatre. Jun. 2010.  
 Outstanding Costume Design (Rachel Klein and Anita Rundles) and Outstanding Supporting Actor in a Play (Ryan Knowles) at Planet Connections Theatre Festivity Awards. Received a total of Seven Nominations including Outstanding Overall Production of a Revival/ Adaptation for *Hound*. Aug. 2009.  
 Audience Favorite, Best Actor, Best Production Design for "Goodnight Lovin' Trail," Hub City Theatre Festival, Cité des Arts, Lafayette, LA, July 2007.  
 Semi-Finalist, Mildred and Albert Panowski Playwriting Award at Northern Michigan University for *Hound*. Spring 2006.  
 Semi-Finalist, Strawberry One-Act Festival for "A Play about a Guitar." Summer 2005.  
 SUNY at Dutchess Community College Student Activities Award, Faculty Advisor for the Masquers' Guild, May 2005.  
 Semi-Finalist, Strawberry One-Act Festival for "On Top." Summer 2004.  
 Semi-Finalist, Christopher Brian Wolk Playwriting Award at the Abingdon Theatre for *Liner Notes*, 2004.  
 Finalist, Strawberry One-Act Festival for "Goodnight Lovin' Trail." Winter 2004.

### **INVITED PRESENTATIONS:**

Guest Playwright and Panelist/Presenter with Netaji Subhas University of Technology and Wordsmith's The English Literary Society, as part of The Department of Humanities and Social Sciences World Theatre Day with Contemporary International Playwrights, March 27, 2023.  
 I was invited to teach playwriting master classes for MFA and PhD students (3 hours each) on Sunday April 10 and Sunday April 17, 2022, at Chulalongkorn University, the top tier University in Thailand.  
 Midwest Dramatists Conference (Juried) presentation/staged-reading of my short play "Ashes of the Revolution," respondent Gwydion Suilebhan.  
 Live Oaks Reading Series (lecture on writing, with passages from *Liner Notes* performed by students). Texas Christian University, April 9, 2018.

### **JURIED CONFERENCE PAPERS**

"Building Community with Embodied Playwriting," presented as part of the Embodied Playwriting Roundtable (which I co-moderated) at the Association for Theatre in Higher Education, August 2023.  
 "No, There Really Are Too Many of Them: Geek Theatre and Mainstream Growing Pains." By John Patrick Bray. Presented at Theatre Symposium at Agnes Scott College, April 2, 2022.  
 "Fluxing: Geek Theatre's Movement to Embrace New Fandoms." By John Patrick Bray. Panel: The Wonder and the Horror: Bodies on Stage and in the Audiences of Speculative Theatre as part of the International Conference on the Fantastic in the Arts. March 2017.  
 "Dumpster Divers and Award-Winners: FRIGID on the Fringe of the Fringe." By John Patrick Bray. Panel: Fringe Effects. Theatre Library Association (TLA) Symposium – "Fringe Festivals: Live theatre on the edge" at the Judson Memorial Church, NYC. October 2016.  
 "It's a Bird! It's a Plane!": Regality and the Use of Triads in Shaping Superman's Identity." "World's Finest Scholarship," Comics and Popular Arts Conference at Dragon\*Con. September 2016.  
 "Once More with Feeling: Language-Based Playwrights and Affect." By John Patrick Bray. Panel: Association of Adaptation Studies, Adaptation Theory. South Atlantic Modern Language Association. Durham, NC, Nov. 2015.  
 "Knowing How It Ends: The Affective Gesture of Playing with the Past." By John Patrick Bray, Session Coordinator, "Playing with Cultural Capital." Association for Theatre in Higher Education (ATHE). Orlando, Fl. Aug. 2013.  
 "'There's Too Many of Them!' Off-Off Broadway's Subversive Performance of Geek Culture." By John Patrick Bray. Theatre Symposium. Decatur, GA. Apr. 2013.  
 "Starving Together! How the New York Writers' Bloc Created Camaraderie, Community, and Great Stories." By John Patrick Bray. "Starving Artists?: Exploring (and Advancing) Radical Economies of Theatre." American Society for Theatre Research (ASTR). Montreal, Canada. Nov. 2011.

- “Playwriting Workshops.” University of Georgia Department of Theatre and Film Studies Colloquium. Sep. 2011.
- “Marked by Adaptation: A Playwright’s Survival Guide.” By John Patrick Bray. “The Future Re-presents Yesterday: The Role of Adaptation in Archiving Theatre and Performance.” Association for Theatre in Higher Education (ATHE). Chicago, IL. Aug. 2011.
- “Back in Good Company: The Playwright Function and the 21st Century American Theatre.” By John Patrick Bray. Theatre History Symposium. Mid-America Theatre Conference (MATC); Minneapolis, MN. Mar. 2011.
- “‘Gods Always Behave Like the People Who Make Them’: Adapting Zora Neale Hurston.” By John Patrick Bray. “Embodying Genre: Adaptation and Transformational Power” Roundtable. American Society for Theatre Research (ASTR). Seattle, WA. Nov. 2010.
- “Surviving with the Theatre: Exploring the Vocabulary for Non-Violent Theatrical Encounters.” By John Patrick Bray. Theory and Criticism Roundtable Series Panel: “RETURN OF THE CHILDREN OF THE DAMNED: Pedagogies of Survival II.” Association for Theatre in Higher Education (ATHE). Los Angeles, CA. Aug. 2010.
- “Go Back to the Beginning’: Legacy, Desire, and Ghosting in the Playwriting Workshop.” By John Patrick Bray. The 20th Annual Mardi-Gras Conference at LSU, Baton Rouge, LA Feb. 2010
- “Saturated in Hormonal Angst, and West with Pomade’: Reclaiming Grease from Hypernostalgia.” By John Patrick Bray. Musical Theatre Panel. PCA/ACA. New Orleans, LA. Apr. 2009.
- “Theatrical Ventriloquism: The Problem of Speaking for the Other Onstage.” By Dr. Keith Dorwick and John Patrick Bray. Drama and its Discontents. The Louisiana Conference on Literature, Language, and Culture. Lafayette, LA. Mar. 2009.
- “Towards a Poor Playwright: The Memetic Emptying of the Dramatists’ Toolkit.” By John Patrick Bray. Theatre History Symposium. Mid-America Theatre Conference (MATC). Chicago, IL. Mar. 2009.
- “With all the Alterations, Amendments, and New Songs’: A Defense of Davenant’s Operatic Macbeth.” By John Patrick Bray. SCMLA. San Antonio, TX. Nov. 2008.
- “The Two Play Problem: Exploring Williams’ Original Conception of The Glass Menagerie.” By Dr. Keith Dorwick and John Patrick Bray. National Association of Humanities Educators. San Francisco, CA. Mar. 2007.

## CREATIVE ACTIVITIES

### FILMS:

- Short: *ESCAPISM*, written by JP Bray (adapted from his stage play *Friendly’s Fire*), Dir. Gregory Bray (in post-production). SAG/AFTRA Microbudget.
- Official Selection: MMM (Music, Movie, Mic Drop) Festival, NYC, September 2023.
- Official Selection: Talking It Out Film Festival in Support of Mental Health Awareness (NYC/Virtual), May 5, 2023.
- Festival Awards - Nominated: Best Picture, Best Screenplay; **Winner** Best Actor (Joseph Davis), Best Sound Design (Brett Barry and Joseph Vlacos)
- Official Selection Milan Shorts Film Festival (Milan, Italy) July 28, 2023.
- Official Selection: Lift-Off Filmmaker Sessions - hosted by Lift-Off Global Network (London, England), June 2023.
- Official Selection: NYC Independent Film Festival, July 2023.
- Official Selection: Wicked Realm Film Festival Horseheads, NY, October 2023.
- Screened: Café Apollinaire Athens, at Cine Athens (Event Room), April 13, 2023.
- Short: *TRAPPED*, written by John Neiderer and JP Bray, Dir. John Neiderer. World Premiere: Horror Real Con, March 2023.

Short: *BARFLIES*, written by JP Bray, Dir. John Neiderer (also Executive Producers). World Premiere: Horror Realm Con, November 2021. SAG/AFTRA Microbudget.

Microfilm: *History of S*, written by JP Bray, Dir. Jake Hunsbusher as part of the SF Olympians, 2020.

Independent Full-Length Feature: *Liner Notes*, written by JP Bray and Gregory Bray (from the stage plays *Liner Notes* and *Watery Grave* by JP Bray). Official Selection: 2016 Woodstock Film Festival, 2016 Hoboken International Film Festival (Finalist, Audience Choice); Winner: BEA-Super Regional Conference, with a screening in South Carolina (2016). Finalist: Best Screenplay – Chandler Film Festival, July 2016. Available to stream (rent or purchase) on Amazon.com.

Short: *Orpheus X*, written and directed by Gregory Bray; collaborative director and co-producer: John Patrick Bray; starring Michael Gladis, Arden Leigh, and Joseph Paparone. Official Selection: Rochester International Film Festival (NY), 2007.

***PLAYS (Highlights; arranged by length/reversed chronologically):***

***Tracks*** (unproduced full-length magical realism)

Residency, The Wallace Theatre, Development and Staged-Reading, Lubbock, Texas, April 2023.

Development and Workshop Reading as part of The Salon Series, The Skeleton Rep. Brooklyn, May 2022.

Reading, Literary and Discourse Society, Zoom (based in Devonshire, England), April 2022

2<sup>nd</sup> Sundays at Circle Ensemble Theatre, Staged-Reading, January 2019

Athens Playwrights Workshop at Classic City Fringe Festival, UGA, Staged-Reading, October 2018

Finalist, Playwriting Award (Production Consideration), Bottle Theatre Company, Houston, TX

Semifinalist, 2022 Ashland New Play Festival

Semifinalist, 2020 New Voices Festival, Landing Theatre Company, 2020

Semifinalist, O’Neill National Playwrights Conference 2019

***Donkey*** (90-minute drama)

College of the Mainland (COM) Theatre (dir. Rocky Banks), three-week run, Texas City, TX, April 2023.

Rising Sun Performance Company, as part of Planet Connections Theatre Festivity, Off-Off Broadway, The

Paradise Factory (Upstairs Theatre), AEA Showcase, May-June 2014

Rose of Athens’s *No Shame* Productions, Seney-Stovall Chapel, Athens, GA, April 2014

Dramatists Guild, Friday Night Footlights- Atlanta Style, Staged-Reading, May 2013

The Platform Group’s Ladder Series, NYC, Staged-Reading, September 2012

***Friendly’s Fire*** (90-minute drama)

Reading, New Play Series, Wallace Theatre, Texas, Dec. 2022.

Production, LABA and Rising Sun Performance Co., 14<sup>th</sup> St. Y NYC, May 2019

“It’s a fabulous, open-hearted ride that fans of Terry Gilliam will surely enjoy.” – *Theatre is Easy*

\*Barter Theatre II (LORT Production), Oct-Nov 2017

“Expect some theatrical work the like of which you have probably never seen.” – *Bristol Courier Herald*.

Classic City Fringe Festival (Workshop Production), October 2016

Winner: 2015 Winner Appalachian Festival of Plays and Playwrights at Barter Theatre

***Everybody’s Moving*** (Full-Length Drama), co-written by Jake Hunsbusher and JP Bray

Commissioned by the Theatre Arts Department at Gardner-Webb University

Produced at Gardner-Webb University, Dover Theatre, October 2019

***Christmas in the Airwaves*** (Full-length comedic drama/jukebox show)  
Commissioned by Lyric Arts Main Street Theatre, Anoka, MN, Nov. 2015-2016

***Liner Notes*** (90-minute drama)

Onion Man Productions, Chamblee GA, September 2018

Last Frontier Theatre Conference, Play Labs, Staged Reading, June 2011

The Axial Theatre Company, St. John Episcopal Church, Workshop, January 2011

(re):Directions Theatre Company, The Robert Moss Theatre, Off-Off Broadway Equity Showcase June 2010

3 States Theatre Company, The Producer's Club (NYC), Staged Reading, October 2008

New School for Drama Alumni Play Project, New School for Drama Theatre, Staged Reading, June 2006

***Dead Movement*** (90-minute absurdist realism)

Onion Man Productions, Chamblee GA, September 2018

***Erik*** (90-minute dark comedy/adaptation of *Phantom of the Opera*)

FRIGID NYC, Rising Sun Performance Company with Horse Trade Theatre Group, The Kraine Theatre,  
February-March 2015

***Hound*** (90-minute absurdist drama/adaptation of *The Hound of the Baskervilles*)

The Road Theatre, The Word at The Road (AEA Reading), Hollywood, CA, June 30, 2014.

Acadiana Arts Academy, Cite des Arts, October 2011

HQ Rep. and RKP, The Robert Moss Theatre, Off-Off Broadway, AEA Showcase, June 2009

Natural Selection, galapagos art space (Brooklyn), Staged Reading, February 2009

***NightFears*** (90-minute multi-media piece, co-authored with Keith Dorwick)

Commissioned under a grant from the Acadiana Center for the Arts, Presented by Acadiana Rep. Theatre at  
Acadiana Outreach, September 2010

***Trickster at the Gate*** (90-minute drama)

Commissioned by the Performing Arts Society of Acadiana under The Big Read Grant from the National  
Endowment for the Arts (I was made a grant partner on the project)

The New Orleans Big Read, Staged Reading, November 2009

At Hand Theatre Company, Ted Bardy Studios, Off-Off Broadway Equity Showcase, March 2009

Performing Arts Society of Acadiana at Cite des Arts, April 2008

***Down Low*** (two-act drama, co-authored with Keith Dorwick)

Commissioned under grants from Acadiana Center for the Arts and Acadiana C.A.R.E.S. by The Dancing  
Project, University of Louisiana at Lafayette, Staged-Reading, September 2007.

***Capstone*** (Full one-act)

Staged reading, Olympian Festival at EXIT Theatre/EXIT Stage Left, San Francisco, Oct. 2018

***Seal Island*** (One-act play)

Audio drama, produced by Ensemble Theatre of Chattanooga's *LIGHTS UP!* Podcast, November 2022.

Planet Connections Festivity, Zoom, AEA Production, March 2021

(closed out a year-long festival that included plays by John Patrick Shanley and Crystal Skillman)

Tiger Heart Players, Zoom, Staged-Reading, June 2021.

***Buckle*** (One-Act Play)

Gardiner-Webb University, as part of An Evening of Suspense, April 2023.

Produced as an audio drama with SHouting In The Evening (SHITE), South Korea, June 2022.

Produced as part of TAPAS IV short play fest. at Academy Theatre, Hapesville, GA, July 2018.

***Goodnight Lovin' Trail*** (One-act play)

In repertory with Rising Sun Performance Company, 2004-2014 at various locations in NYC, including The Red Room, The Kraine Theatre, 78<sup>th</sup> Street Theatre Lab, The Producers' Club 2; RSPC toured the play to Fringe Wilmington in 2009.

Other productions:

Innisfail Town Theatre/Provincial Festival, Alberta Canada, May 2017

Actors Studio Drama School Rep Season, Circle in the Square (Downtown), Equity Production, April 2003

Shandaken Playfair, Shandaken Playhouse, July 2001

***On Top*** (One-act play)

Rising Sun Performance Company, Kraine Theatre, Off-Off Broadway, February 2014

UGA Theatre as part of Bray's Plays, Seney-Stovall Chapel, Athens, GA, February 2014

Rising Sun Performance Company, The Red Room, Off-Off Broadway, March 2013

(As part of the Blaze of Glory Festival)

Rising Sun Performance Company, The Red Room, Off-Off Broadway, July 2011

Best of the Strawberry One-Act Festival, Producers Club 2, Off-Off Broadway, July 2005

Strawberry One-Act Festival, Producers' Club 2, Off-Off Broadway, Equity Showcase, August 2004

The Rising Sun Performance Company, 78<sup>th</sup> St. Theatre Lab, Off-Off Broadway, June 2004

***Southern Werewolf*** (One-act play)

UGA Theatre as part of Bray's Plays, Seney-Stovall Chapel, Athens, GA, February 2014

Full Circle Theatre Company, Triple Crown (Basement), Off-Off Broadway, October 2011

Louisiana State University Dept. of Theatre Lab Season ("It's Scary, Y'all!"), October 2009

The Rising Sun Performance Company, UNDER St. Marks Theatre, Off-Off Broadway, July 2006

***Entropy*** (One-act play)

Commissioned by Dr. Christopher Nelson, Gardiner-Webb University, November 2014

***Lincoln and Lee*** (One-act play)

Commissioned by David Madden of the Louisiana Abraham Lincoln Bicentennial Commission,

performed at the Old State Capital in Baton Rouge featuring the then Louisiana Secretary of State Jay

Dardenne as Abraham Lincoln, Staged Reading, April 2009

***AmeriKan Mine*** (One-act play)

Samuel French Off-Off Broadway Festival, American Theatre of Actors, July 2005

***Astronaut*** (One-act play)

Commissioned by Brooke Point Players, Brooke Point, VA, May 2004

***The Demon Lady*** (10-Minute Play)

Gardiner-Webb University, as part of An Evening of Suspense, April 2023

***Elvis at Pemberley*** (10-Minute Play)

Two-Handed Slam, Zoom, AEA Production, October 2021.

Caravan Productions, Zoom, UK, Amateur theatrical staged-reading, September 2021.

***Fix*** (10-Minute Play)

The Greenhouse Ensemble, Zoom, as part of The Quarantine Soiree, November 2020

The Greenhouse Ensemble, The Ten-Minute Soiree, Bernie Wohl Center, NYC, Jan. 2019

Schreiber Shorts, T. Schreiber Studios at The Robert Moss Theatre, NYC, March 2018  
Axial Theatre (as part of *Twisted Valentines*), Pleasantville, NY, Feb. 2018

***Blue Lantern*** (10-Minute Play)

Produced as part of Flush Ink's Urban Shorts XIX, Canada, September 22- October 1, 2022.  
Produced as part of Summer Harvest, Onion Man, Summer 2017.

***Rolling My Own*** (10-minute play)

One of eight winners as part of the Heartland Theatre's Short Play Festival, three-week run in June 2022  
(directed by Rich Tenaglia).

Reading as part of Cactus Blossoms at Axial Theatre (Equity House, Westchester, NY). April 24, 2022. Curated  
by Artistic Director Cady McClain, Daytime Emmy-Award Winning Actor for All My Children, featuring  
Dajuan Johnson of Amazon's Bosch and double Ovation Award-Winner Dominic Hoffman.

***Green Sound*** (10-Minute Play)

Zoom Production, *Back Porch Theatre*, March 2022.

Produced as part of the Ensemble Theatre of Chattanooga's *Lights Up!* Podcast; served to promote an Autism  
Conference in NYC, as well as the Autism Center in Chattanooga, TN. September 2020.

Included as part of the Scene Study Emergency Pack, Spring 2020 (alongside works by Arlene Hutton, John  
Patrick Shanley, Israel Horovitz, and others). Translated into Italian and produced at theatre schools in  
Milan throughout the spring.

The Greenhouse Ensemble Zoom Soiree, NYC, November 2020

The Greenhouse Ensemble, Ten Minute Play Soiree, NYC, June 2016

Niagara University Theatre, Short Play Festival, Niagara University, NY, January 2016

Eager Risk Theatre, Shoebox Festival of Magical Realism, John DeSotelle Studios, NYC, September 2015

Axial Theatre, as part of *Life on Earth*, Pleasantville, NY, May 2014

Cold Basement Dramatics, Secret Stash III, The Frontier Theatre, Chicago, IL, May 2014

UGA Theatre as part of Bray's Plays, Seney-Stovall Chapel, Athens, GA, February 2014

Merrythoughts Masquerade, Wishbone Theatre Collective, Chicago IL, July 2013

SUNY New Paltz Play Festival, March 2013

Fourth Annual Short Attention Span Festival, Ensemble Theatre of Chattanooga, TN, Aug.-Sep. 2012

Autism Initiative, Adaptive Arts Theatre Company, 5c Café and Cultural Center (NYC), January 2012

***Smoking Bones*** (10-Minute Play)

Produced as part of The Langhorne Players 24-Hour Play Festival, October 2020

***Ashes of the Revolution*** (10-Minute Play)

Produced as part of Return to Love, Jersey City Theatre Center, Zoom Production, May 2020

Developmental reading, Midwest Dramatists Conference, September 2019

Animated Staged-reading, Queens Theatre's Theatre for All II (Vincent D'Onofrio, respondent), May 2019

***New York Death*** (10-Minute Play)

Academy Theatre, Hapeville, GA, July 2017

***Statue of Liberty*** (10-Minute Play)

Produced as part of Starcropolis, Roanoke, VA, September 2016

***Eleanor's Passing*** (10-Minute Play)

UGA Theatre as part of Bray's Plays, Seney-Stovall Chapel, Athens, GA, February 2014

Heartland Theatre Co's Ten-Minute Play Festival ("Back Porch Plays"), Normal, IL, June 2011

**Blue, Blue Moon** (10-Minute Play)

GOOD Works Theatre, Festival at GOOD Acting Studio, Marietta, GA, July 2013

Scenes from **Hambone** (10-Minute Selection)

Commissioned by Rachel Klein Productions, Sticky with Blue Box Productions (in association with Rachel Klein) at the Bowery Poetry Club, NYC, May 2011

**Vos Oreilles** (with Anton Dudley and Matthew Gryzbowski) (Cut-Up)

Exquisite Corpse Festival (Dir. Jason Tyne-Zimmerman), The Richmond Shepard Theatre, Off-Off Broadway, October 2011

**Secrets Overheard/Untitled For...**(a choreopoem)

Presented as part of word/move, The Sandbox Theatre, Minneapolis/St. Paul, September 2012

**Other Writing**

New York Innovative Theatre Awards Show, written by John Patrick Bray, September 2015

“Balanced Playing Field?”, *Learning in Progress*, written by John Patrick Bray; SUNY Dutchess and Channel 34 (PBS) in Manhattan, 1995.

**Dramaturgy**

Brooke McCarthy's *How to Be an Ethical Slut* was accepted into and produced at the SETC Fringe Festival, Orlando Fringe, St. Louis Fringe, Philadelphia Fringe, the 2023 FRIGID NY, among others. I continue to serve as a Dramaturg for the play, with check-ins every two weeks as the play has toured the US. (I am also credited in the program.)

Independent reader/respondent for several new works, including plays by Broadway and Regional playwrights. (Due to NDA agreements, I cannot list them here.)

Literary Team, Rising Sun Performance Company, 2010-2017.

Coordinator, Moderator, Talk-Back-Session leader, Rose of Athens No Shame Play Reading Series, May, 2012-2015.

*King Lear*. SUNY at Dutchess Community College. Dir. Steve Press. Spring 2011.

“The Mommy and Me Fishing Trip” by Terry M. Sandler, JAC Publishing, 2010. Developed the play with the author. Spring, 2010.

*Antigone*. Louisiana State University Mainstage. Dir. Dr. Michael Tick. Shaver Theatre, LSU, Fall 2009; remounted as part of The Young Festival in Seoul, South Korea, Jun. 2010.

**Directing (highlights)**

*New Play Festival*, by UGA students and alumni. Served as Executive Director of the Festival and directed two student-written plays as part of the UGA Theatre Studio Series. Athens, GA. Mar-Apr. 2015

*The Last Night of Ballyhoo* by Alfred Uhry (Staged-Reading). UGA Spotlights on the Art/Georgia Writers' Conference at Richard B. Russell Special Collections Library at UGA as part of the Georgia Writers' Hall of Fame Induction Ceremony; Uhry was in attendance for the event. November 2014.

*Rent*. By Jonathan Larson, concept and additional lyrics by Billy Aronson. Town and Gown Players, Athens, GA, Oct. 2014.

“Friends.” By Christine Baniewicz as part of “It’s Scary, Y’all!: Horror Fest 2009.” LSU Lab Season. Studio Theatre, LSU, Baton Rouge, LA . Oct. 2009.

*Grease!* By Jim Jacobs and Warren Casey. Ducrest-Gilfry Auditorium at Angelle Hall, University of Louisiana at Lafayette, Lafayette, LA. Jul. 2007.

*Sherlock Holmes*. By William Gillette and Sir Arthur Conan Doyle. Burke Hall Theatre, University of Louisiana at Lafayette, Lafayette, LA. Oct. 2006.

*A Christmas Carol*. By Christopher Schario. Perf. SUNY at Dutchess Community College Masquers' Guild. Dutchess Hall Theatre, SUNY at Dutchess Community College, Poughkeepsie, NY. Dec. 2004.

*Twelfth Night*. By William Shakespeare. Dutchess Hall Theatre, SUNY at Dutchess Community College, Poughkeepsie, NY. Apr. 2004.

### **Acting (Highlights)**

*Lone Star*. (Roy). By James McClure. Dir. Leigh Clemons. Louisiana State University Theatre Studio Season. Hatcher Hall, Louisiana State University, Baton Rouge, LA. Apr. 2008.

*Speak Truth to Power* (Man). By Ariel Dorfman. Dir. Michael Tick. Swine Palace. Reilly Theatre, Louisiana State University, Baton Rouge, LA. Feb 2008.

*Grease!* (Vince Fontaine). By Jim Jacobs and Warren Casey. Dir. John Patrick Bray. UL Lafayette Summer Rep. Angelle Hall, Lafayette, LA. Jul. 2007.

*Hellcab*. (Ensemble). By Will Kern. Dir. Akia. Perf. Rising Sun Performance Company. UNDER ST. Marks Theatre, Manhattan, NY. Dec. 2005 – Jan. 2006.

*Mrs. Farnsworth*. (Gordon Bell). By A.R. Gurney. Dir. Robert Miller. Perf. by Mohonk Mountain Stage Company. Unison Arts Center, New Paltz, NY. May 2005.

*Sid and Marshal*. (Guy). By Kevin Podgorski. Dir. A.J. Cerak. *Actors Studio Playwrights/Directors Workshop Festival*. The Actors Studio, Manhattan, NY. May 2005.

*Old Time Radio*. (Shadow in ‘The Shadow: Blind Beggar’s Death’; Announcer in ‘Flash Gordon: Episode 2’). Dir. Robert Miller. Performed by the Reader’s Theatre of Mohonk Mountain Stage Company. Unison Arts Center, New Paltz, NY. Feb. 2004.

*The Baskerville Bash: Victorian Music Hall Review*. (“The Ghost of Sherlock Holmes”; ensemble). Dir. Maribeau Briggs. Manhattan Club, Manhattan, NY. Jan. 2004.

*The Prince of Fort Bliss*. (Rinaldi, MP). By James Ryan. Dir. James Ryan. HB Playwrights Foundation, HB Studios, Manhattan, NY. Jul. 2003.

*The Good Doctor*. (Chekov, audition scene). By Neil Simon. Dir Steve Wilson. *The Best of the Actors Studio Drama School Rep. Season*. The Actors Studio, Manhattan, NY. May 2003.

*The Good Doctor*. (Chekov, audition scene). By Neil Simon. Dir. Steve Wilson. *Actors Studio Drama School Rep. Season*. Circle in the Square (Downtown), Manhattan, NY. Apr. 2003.

*Sweeney Todd*. (Mr. Fogg; Ensemble; Understudy Beadle). By Stephen Sondheim and Hugh Wheeler. Dir. Frank Kraat with Nigel Hess. McKenna Theatre, SUNY College at New Paltz, New Paltz, NY. Nov. 1998.

“Only the Color Has Been Changed to Protect the Innocent.” (Mr. White). By Steve Press. Dir. Clifford Olsen. Perf. SUNY at Dutchess Community College Masquers’ Guild. *Samuel French Off-Off Broadway Festival*. Clurman Theatre, Manhattan, NY. Apr. 1998.

## **SERVICE**

### **University Service**

Mentor, UGA Mentorship Program, 2021-Present  
 Member, University Council, University of Georgia, Fall 2016-2019  
 Peabody Awards Committee, 2012-2013.

### **Department Service**

UGA Theatre and Film Studies Undergraduate Committee, 2018-Present  
 UGA Theatre and Film Studies Graduate Committee, 2013-Present  
 Advisor, Thalian Blackfriars (Undergraduate Theatre Club), 2017-2019  
 Chair, New Georgia Group Grant Committee, 2013-2019  
 Department Head Advisory Committee, 2011-2014  
 UGA Theatre Season Selection Committee, 2013-2014.

### **Professional Service (selected)**

Moderator/Founder, Athens Playwrights’ Workshop, Fall 2011-Present  
 KCACTF Region VI New Play Respondent (virtual and live visits), 2019-Present

KCACTF Play Respondent (Reader), 2017-Present  
 Chair, Professional Division, Georgia Theatre Conference, 2017-2019  
 The Kilroys List Nominator/Voter, 2016-2019  
 Suzi Bass Awards Judging Committee (World Premiere category), 2019  
 Resident Writer, Rising Sun Performance Co. (NYC), Fall 2006-2019  
 Advisory Board, Indie Theatre Now, 2015-2017  
 Performed Peer Reviews for *PARtake: The Journal of Performance as Research*, Fall-Winter 2016/2017  
 Vice Chair, Professional Division, Georgia Theatre Conference, 2015-Present  
 Editorial Board member, *Technoculture* (an online, peer-reviewed journal published with the University of Louisiana at Lafayette. Editor: Dr. Keith Dorwick), 2012-2017  
 Literary Manager, Rising Sun Performance Company. NYC, 2010-2011  
 General Education Forum, SUNY New Paltz: developed a set of rubrics for the class Period Styles, which satisfied the General Education requirements, "History of the West" and "Effective Expression Written – GE III," 2010-2011.  
 New Play Series committee, SUNY New Paltz, 2010-2011.  
 Reviewer (credited) for the published Robert Cohen book, *Theatre*, 9th. Edition.  
 Advisor, Drama Coach for *Grab a Life Line!*, an improvised production based on the themes of General Honore's Survival featuring High School Students in False River, Louisiana.. Jul. 2010.  
 Participated as a PhD in Theatre Student Representative at the Dean's Retreat. May 2009.  
 Reviewed Proposed Intro to Theatre Books with Pearson Education (Most recent: November 2009).  
 Participated in focus groups and with book reviews with McGraw-Hill publications  
 Served as House Manager, House Manager Coordinator, and Usher Coordinator at Swine Palace, LSU Theatre, LSU Studio Season. Fall 2007- Spring 2010.  
 Louisiana State Drama Rally Coordinator and Judge. Spring 2009.  
 Playwright Member, New School for Drama Alumni Play Project (NYC). Oct. 2006- Jul. 2007.  
 Three Academic Department Search Committees for positions: Chair of Performing Arts Program; Assistant Professor of Dance; Assistant Professor of Theatre; University of Louisiana at Lafayette, Lafayette, LA. Spring 2007.  
 New York Innovative Theatre Awards (Off-Off Broadway). At Large Judge. Jan. 2004 – Jun. 2006.  
 Epic Rep. Theatre at the Players Club (Gramercy Park, New York). Guest Playwright. Jan. 2005.  
 Actors Studio (NYC) Playwrights/Directors Workshop Member. Jan. 2004 – Mar. 2005.  
 Actors Studio (NYC) Playwrights/Directors Unit. Observing Member. Jan. 2004 – Mar. 2005.  
 O'Neill Studios at Provincetown Playhouse (NYC). Visiting Artist. Winter 2004.  
 "Inside the Actors Studio" Master Classes/Audience Participant (Channel Bravo). Sep. 2000 - May 2003.  
 Artistic New Directions Summer Improvisation Workshop. Master Classes with Jeffrey Sweet, Gary Austin, Michael Gellman, Kenny Raskin, Noel Katz, Carol Fox Prescott, and Wendy McKenzie. Aug. 2001 and Aug. 2002.  
 "Viewpoints" Master Class with Anne Bogart. SUNY New Paltz. Sep. 1999.  
 Pantomime Master Class with Nigel Hess of the Royal Shakespeare Company. SUNY New Paltz. Oct. 1998

## **MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS**

Dramatists' Guild of America, Inc. (Atlanta Region Ambassador, 2019)