

# Jo Ann Mendelson

[www.JoAnnMendelson.com](http://www.JoAnnMendelson.com)

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## EDUCATION

### **California State University, Los Angeles**

Masters of Fine Arts in Performance for Television, Film and Theatre, *magna cum laude*

May 2018

### **Loyola Marymount University**

Bachelor of Arts in Theatre Performance, *magna cum laude*

May 2008

## TEACHING EXPERIENCE

### **Adjunct Faculty**

#### *Loyola Marymount University – THEA 318 Beginning Stage Combat*

January 2019 - present

- Instruction of college undergrads in beginning level Stage Combat
- Train students in the disciplines of Unarmed Combat, Quarterstaff and Broadsword.
- Lead students through the development of safe and consistent physical techniques to create the illusion of violence.
- Direct students in creating fully realized performances grounded in text analysis
- Submit students for recognition as Level One Actor Combatants by the Dueling Arts International governing body.
- Adapted course to both Hybrid & Distance Learning formats (synchronous & asynchronous) during COVID-19 pandemic

#### *Loyola Marymount University – THEA 418 Advanced Stage Combat*

Fall 2022 - present

- Instruction of college undergrads in beginning level Stage Combat
- Train students in the disciplines of Rapier & Dagger, Single Rapier, Small Sword each semester
- Lead students through the development of safe and consistent physical techniques to create the illusion of violence.
- Direct students in creating fully realized performances grounded in text analysis
- Submit students for recognition as Level One Actor Combatants by the Dueling Arts International governing body

#### *Loyola Marymount University – THEA 110 Beginning Acting*

Fall 2018 – Fall 2020

- Instruction of college undergrads in beginning level acting
- Introduce students to professional performance terminology and practices
- Lead students through explorations of the mechanics and techniques of performance
- Create a safe, collaborative environment for both individual and ensemble-based exercises
- Guide students through scene and monologue explorations based in the philosophies of Steven Wangh, Richard Boleslavsky, and Uta Hagen
- Encourage students to develop a process-centric approach as opposed to a results-centric approach
- Adapted course to both Hybrid & Distance Learning formats (synchronous & asynchronous) during COVID-19 pandemic

#### *Santa Monica College – ThArt 14 Stage Combat*

Spring 2021 - present

- Work directly with department chair and administration to create SMC's Stage Combat curriculum
- Instruction of college undergrads in beginning level Stage Combat
- Train students in Unarmed and Quarterstaff techniques
- Instruct students in the development of safe and consistent physical technique to create the illusion of violence
- Direct students in creating fully realized performances grounded in text analysis
- Submit students for recognition as Level One Actor Combatants by the Dueling Arts International governing body
- Adapted course to both Hybrid & Distance Learning formats (synchronous & asynchronous) during COVID-19 pandemic

## **TEACHING EXPERIENCE (continued)**

*Santa Monica College – ThArt 14 Stage Combat Dual Enrollment course with Culver City High School*

Spring 2022

- Instruction of high school theatre students in beginning level stage combat
- Train students in basic Unarmed and Quarterstaff techniques
- Instruct students in the development of safe and consistent physical technique to create the illusion of violence at an age- and ability-appropriate level

*Windward Community College (Kaneohe, HI) – THEA 133 & 233 Stage Combat Intensives*

June 2022

- Co-Instruction with Dueling Arts International Master & Senior Instructors
- Lead training in an intensive, two-week workshop format for Beginner Quarterstaff, Beginner Broadsword, and Intermediate Small Sword
- Instruct students in the development of safe and consistent physical technique to create the illusion of violence
- Direct students in creating fully realized performances grounded in text analysis
- Submit students for recognition as DAI Level One and Level Two Actor Combatants

### **DAI National Workshop Instructor**

July 2022

*Dueling Arts International - 2022 National Summer Workshop*

Summer 2022

- Co-Instruction with Dueling Arts International Master & Senior Instructors
- Lead training in an intensive, two-week workshop format for Intermediate Quarterstaff, Beginning Single Rapier, and Intermediate Unarmed Contemporary Violence
- Instruct students in the development of safe and consistent physical technique to create the illusion of violence
- Direct students in creating fully realized performances grounded in text analysis
- Submit students for recognition with DAI as Level One and Level Two Actor Combatants

*Weekly Warrior Workshop Series*

May 2018 – present

- Instruction of beginner Stage Combat techniques in 5-week, 7-week and 2-day workshop formats
- Training offered in Unarmed Violence, Broadsword, Quarterstaff, Single Rapier, and Rapier & Dagger.
- Lead students through the development of safe and consistent physical techniques to create the illusion of violence
- Direct students in creating fully realized performances grounded in text analysis and strong acting technique
- Working in a co-teaching environment with an Apprentice Instructor and multiple Teacher's Assistants
- Created two original curriculum during COVID-19 pandemic & taught virtually: *Foundations of Theatrical Swordplay* and *Performing Pain*

### **DAI Teacher Training Symposium Assistant**

July 2022

*Dueling Arts International – 2022 Teacher Training Symposium*

- Assist Master Teachers in providing feedback and guidance to Teacher Candidates
- Led master class on workshop development & syllabus construction
- Worked one-on-one with Teacher Candidates to drill their technique, develop classroom management skills, and create original stage combat skills test choreography

### **Guest Artist - Fight Choreographer, Combat Instructor & Acting Coach**

*Milken Community Schools*

Fall 2018 – present

- Previous productions include *Peter & the Starcatcher*, *Bloody, Bloody Andrew Jackson*, *Taming of the Shrew* and *Fiddler on the Roof*
- Introduction of basic stage combat techniques to students aged 13-18
- Collaboration with Drama Program Director to create movement exercises and age- and ability-appropriate fight choreography in armed and unarmed techniques

*Thousand Oaks High School*

Fall 2021

- Collaborated with Directing Instructor to create safe, age-appropriate, and dynamic stage combat choreography in armed and unarmed techniques for *Romeo & Juliet*
- Developed workshop format to introduce students aged 13-18 to unarmed and single rapier stage combat safety and techniques

## **TEACHING EXPERIENCE (continued)**

### *Flintridge Sacred Heart High School*

Spring 2022

- Introduction of basic stage combat techniques to students aged 13-18
- Collaborated with Directing Instructor to create safe, age-appropriate, and dynamic stage combat choreography in armed and unarmed techniques for a production of *Hamlet*

### *Besant Hill School, Ojai*

May 2019 & May 2020

- Work with faculty to create presentations and performances which put Shakespearean texts into action
- Guide high school students in analysis of Shakespeare's works and application of analysis to performance
- Develop basic Stage Combat workshops for grades 5-10
- Instruct students in age- and ability-appropriate stage combat techniques

### *The Stevenson School at Pebble Beach*

May 2015 & May 2016

- Work with faculty to create presentations and performances which put Shakespearean texts into action
- Guide high school students in analysis of Shakespeare's works and application of analysis to performance
- Develop basic Stage Combat workshops for grades 5-10
- Instruct students in age- and ability-appropriate stage combat techniques

### *California State Thespian Festival*

Spring 2013 & Spring 2014

- Invited to instruct stand-alone introductory workshops in stage combat for high school students selected from across the state of California as high-level achievers in the performing arts.

### *Crespi Carmelite Catholic High School*

Spring 2013 – Summer 2014

- Work with faculty to direct extracurricular drama performances. Productions include *A Few Good Men* and *Moon Over Buffalo*
- Guide students in exercises to explore techniques for performance in both dramatic and comedic performances
- Instruct students in age- and ability-appropriate techniques for acting and stage combat
- Teach specialty workshops focused on integration of stage combat with Shakespearean text analysis

### **Teaching Associate**

August 2017 – May 2018

#### *California State University, Los Angeles – Acting I: Beginning Acting & Acting II: Acting for Comedy*

- Instruction of college undergrads in beginning level acting classes in both Dramatic and Comedic performance, respectively
- Experience working with a highly diverse student community
- Create a safe, collaborative environment for both individual and ensemble-based exercises
- Guide students through scene and monologue explorations based in the philosophies of Steven Wangh, Richard Boleslavsky, and Uta Hagen
- Encourage students to develop a process-centric approach as opposed to a results-centric approach
- Work closely with supervising Professor to develop pedagogy and monitor the classroom environment

### **Graduate Assistant**

Fall 2017

#### *California State University, Los Angeles – Introduction to Drama*

- Assist lecturing professor with grading of written assignments, proctoring of exams and other in-class responsibilities for 90+ students
- Creating deadline calendars and submission parameters for students

### **Teaching Associate Trainee**

Spring 2016 – Spring 2017

#### *California State University, Los Angeles – Acting I, Acting II*

- Work closely with supervising Professor and adjunct instructors to become well-versed in class structure, classroom management, student support, and lesson planning
- Lead classroom exercises & provide grading and feedback on written and performed assignments
- Development of a student- and process-centric pedagogy

## **TEACHING EXPERIENCE (continued)**

### **Company Member**

Spring 2012 – Spring 2015

#### *Los Angeles Repertory Theatre New Works Project*

- Guide high school students in introductory vocal and physical exercises
- Assist students in developing their own distinct voices as writers
- Direct students in originally written scenes and monologues
- Collaborate with fellow company members to tailor teaching strategies to each student's needs

### **Teacher's Assistant**

Summer 2008 – Spring 2018

- Assistant to Loyola Marymount University's Theatre Department co-chair & Stage Combat instructor
- Assist instruction of standard semester-length and accelerated Summer courses with up to 22 students
- Experience in 3 class modules:
  - Stage Combat Technique: covers unarmed, rapier and dagger, broadsword and quarterstaff techniques combined with text analysis of and practical application to both classical and contemporary drama
  - Renaissance Drama in Action: combines theatre history, text analysis of classical drama and the practical application of stage combat techniques to performances of these works
  - Commedia D'ell Arte and Shakespeare in Action: combines theatre history, text analysis of Shakespearean scripts and the practical application of stage combat techniques to performances of these works as interpreted through Commedia D'ell Arte stock characters.

## **CERTIFICATIONS, UNION AFFILIATIONS, AND PROFESSIONAL ORGANIZATIONS**

**SAG-AFTRA - Union Performer - 2013**

### **Dueling Arts International –**

*Full Instructor – 2019*

*Associate Instructor – 2013*

*Intermediate Actor Combatant in all disciplines – 2013*

*Beginning Actor Combatant in all disciplines - 2008*

*Governing Body Member:*

*President – March 2021-December 2022*

*Vice President – January 2021-March 2021*

*Secretary – 2019-2020*

*Member Representative – 2017-2018*

## **OTHER TRAINING**

Introduction to Motion Capture Performance	Richard Dorton, The MoCap Vaults, 2021
Introduction to Voice Over	Susan Palyo, VoiceTrax West, 2021
Strategic Diversity Initiative Training	Dr. Anne Phibbs, 2020
We Are the Canon: An Anti-Racist Approach to Theatre Pedagogy	Dr. Daphnie Sicre & Prof. Karl Williams, 2020
Disruptive Equity Education Project – Professional Development	Dr. Darnisa Amante-Jackson, 2020
Theatrical Intimacy Education – Education for Directors & Instructors	Laura Rikard, 2019
Intimacy Directors International - Director's Workshop	Tonia Sina, 2018
Cal State LA Teachers Professional Development Workshop	Stephen Wangh, 2018
Equity, Diversity & Inclusion Actors Workshop	Leslie Ishii, 2018
Dueling Arts International Fight Director Workshop	Gregory Hoffman, 2016
Advanced Acting Studio for Theatre	Barry Gordon, 2016
Advanced Scene Study & Character Development	Steve Rodriguez, 2008-2015
Foundations of Commercial Acting	Killian Commercial Acting, 2015
Audition Technique for Television and Film	Meg Mormon & Sunny Boling, 2015
Improvisation 101, 201, & 301	The Upright Citizens Brigade, 2011-2012

## **AWARDS AND HONORS**

Best Featured Actress in a Comedy or Musical - Nominee	The Valley Theatre Awards	<i>Long Joan Silver</i> , 2017
Irene Ryan Nomination	The Kennedy Center American College Theatre Festival	<i>A Funny Thing Happened on the Way to the Forum</i> , 2016
Hollywood Foreign Press Scholarship	California State University, Los Angeles	January 2016

## **ACTING EXPERIENCE: Theatre**

<i>The Tragedie of Macbeth</i> By William Shakespeare	Lady Macbeth (lead)	The Cursed Players, 2021 Dir. Catherine Leong
<i>As You Like It</i> By William Shakespeare	Duke Forrester (ensemble)	Shakespeare on the Bluff, 2019 Dir. Jim Holmes
<i>The Lady Demands Satisfaction</i> By Arthur M. Jolly	Duchess Theodosia Pepperston (lead)	LOFT Ensemble, 2018 Dir. Danielle Ozymandias
<i>Othello</i> By William Shakespeare	Bianca (Supporting)	Shakespeare on the Bluff, 2018 Dir. Ronnie Clark
<i>The Dead Guy</i> By Eric Coble	Christy, Security Guard, Sheila, Woman #1 (supporting)	Cal State LA & Hollywood Fringe Festival, 2018 Dir. Leslie Ishii & Tanya Kane-Parry
<i>Holy, Seductive Dance</i> By Staci Mitchell	Newscaster (supporting)	Cal State LA, 2017 Dir. Stace Mitchell
<i>Long Joan Silver</i> By Arthur M. Jolly	Long Joan Silver (lead), Jennifer Gunn (supporting)	LOFT Ensemble, 2017 Dir, Danielle Ozymandias
<i>King Lear</i> By William Shakespeare	Reagan (supporting)	LOFT Ensemble, 2016 Dir. Bree Pavey
<i>A Funny Thing Happened on the Way to the Forum</i> By Shevelove, Gelbart & Sondheim	Marcus Lycus (supporting)	Cal State LA, 2016 Dir. Dr. James Hatfield
<i>A Midsummer Night's Dream</i> By William Shakespeare	Titania (lead)	LOFT Ensemble, 2015 Dir. Kevin Meoak
<i>Take My Life, Please</i> By Tom Meyers	Officer Banana (supporting)	The Tavern Rakes, 2014 Dir. Jesse Arrow
<i>Geeks VS Zombies</i> By James Kopp & David Rock	Alex (supporting)	Seat of Your Pants Productions, 2012 Dir. James Kopp
<i>Workout Warriors</i> By Steve DiUbaldo	Fasha (lead)	New Beginnings One Act Festival, 2010 Dir. Steve DiUbaldo
<i>All My Friends</i> By Steve DiUbaldo	Lauren (supporting)	The Underground Theatre, 2009 Dir. Steve DiUbaldo

<i>Angry Young Women In Low Rise Jeans with High Class Issues</i> By Matt Morillo	Sarah (supporting)	The Hollywood Fight Club, 2009
<i>A Christmas Carol</i> By Charles Dickens	Mrs. Fezziwig, Belle, Mrs. Cratchit (supporting)	Will and Company, 2008 Dir. Colin Cox
<i>The Caucus Race</i> By Ian MacDonald	The Existentialist (lead)	Veritas Theatre Ensemble, 2008 Dir. Rae Williams
<i>A Winter's Tale</i> By William Shakespeare	Perdita (understudy)	Loyola Marymount University, 2008 Dir. Colin Cox
<i>The Duchess of Malfi</i> By John Webster	Grisolan/Pescara (supporting)	Loyola Marymount University, 2008 Dir. Dr. Kevin J. Wetmore
<i>The Rocky Horror Show</i> By Richard O'Brien	Janet Weiss (lead)	Loyola Marymount University, 2007 Dir. Dr. Kevin J. Wetmore
<i>A Piece of My Heart</i> By Shirley Lauro	LeeAnn (lead)	The Del Rey Players, 2007 Dir. Katie Cadel
<i>Henry IV, part one</i> By William Shakespeare	Poins/The Douglas (supporting)	Loyola Marymount University, 2006 Dir. Dr. Kevin J. Wetmore
<i>House of Blue Leaves</i> By John Guare	Bananas (lead)	The Del Rey Players, 2006 Dir. Katie Cadel
<i>Dead Man Walking</i> By Sister Helen Prejean & Tim Robbins	Mrs. Delacroix (supporting)	LMU and The Actor's Gang, 2005 Dir. Tim Robbins
<i>Cry Havoc</i> By Stephan Wolfert	Sadie (supporting)	Loyola Marymount University, 2005 Dir. Diane Benedict

**ACTING EXPERIENCE: Film, Television & New Media**

<i>Club Vida</i>	Vida (lead)	Cal State LA student film, dir. Moses Isreal Guerrero, 2017
<i>Cigarette Girl</i>	Valerie (lead)	Cal State LA student film, dir. Janet Miller & Moses Isreal Guerrero, 2017
<i>Corner Store Blues</i>	Charlie (lead)	Cal State LA student film, dir. Moses Isreal Guerrero, 2016
<i>I Love You, But...</i>	Daniella (lead)	independent, dir. Orchid Cameron, 2014
<i>Wonderland</i>	White Rabbit (lead)	independent, dir. Samantha Sciotti, 2014
<i>Mason Jar</i>	Megan King (lead)	Chapman School of Film, 2013
<i>Tutor</i>	Beth(lead)	Chapman School of Film, 2013

<i>90's Sitcom Montage</i>	Sam (lead)	sketch comedy episodic, Mouth Mouth Productions, 2012
<i>Dating a Star Wars Nerd, Ep. 1</i>	Girlfriend (lead)	sketch comedy episodic, Mouth Mouth Productions, 2012
<i>Lady Wax</i>	Host (lead)	sketch comedy episodic, Mouth Mouth Productions, 2011
<i>LAPD: Pregnant Detectives</i>	Dead Girl (featured)	FunnyOrDie.com featured short, dir. Andrew DeYoung, 2009
<i>First Impressions</i>	Girl (lead)	Brooks Film Institute, 2008 Dir. Anthony Enriquez

### **STAGE COMBAT: Performance for Theatre, Film & New Media**

<i>The Lady Demands Satisfaction</i> By Arthur M. Jolly	Smallsword, unarmed, found object, comedic violence	LOFT Ensemble, 2018 Dir. Danielle Ozymandias
<i>Long Joan Silver</i> By Arthur M. Jolly	unarmed and cutlass	LOFT Ensemble, 2017 Dir. Danielle Ozymandias
<i>King Lear</i> By William Shakespeare	unarmed, dagger, and found object	LOFT Ensemble, 2016 Dir. Bree Pavey
<i>Mason Jar</i>	Unarmed Techniques	Chapman School of Film, 2013
<i>The Bronze Court</i>	Single Rapier	Independent new media episodic, 2013
<i>The Teen Titans Project</i>	Broadsword	Independent new media episodic, 2013
<i>Workout Warriors</i> By Steve DiUbaldo	unarmed	New Beginnings One Act Festival, 2010 Dir. Steve DiUbaldo
<i>The Duchess of Malfi</i> By John Webster	fight captain, unarmed, found object, dagger	Loyola Marymount University, 2008 Dir. Dr. Kevin J. Wetmore
<i>Henry IV, part one</i> By William Shakespeare	broadsword and battle axe	Loyola Marymount University, 2006 Dir. Dr Kevin J. Wetmore
<i>House of Blue Leaves</i> By John Guare	unarmed	The Del Rey Players, 2006 Dir. Katie Cadel

### **FIGHT DIRECTION & STUNT COORDINATION: Theatre, Film & New Media**

<i>RENT</i> By Jonathan David Larson	Unarmed techniques & falls	Coourage Theatre Ensemble, 2022 Dir. Reena Hutt
<i>Cabaret</i> By Joe Masteroff & John Kander	Unarmed techniques & falls	Loyola Marymount University, 2022 Dir. Dana Resnik
<i>Hamlet</i> By William Shakespeare	Unarmed, Rapier & Dagger, & falls	Flintridge Sacred Heart, 2022 Dir. Sarah Foster

<i>The Strange Case of Dr. Jekyll &amp; Mr. Hyde</i> Adapted by: Noah Smith	Unarmed techniques & falls	Santa Monica College, 2022 Dir. Dr. Adrienne Harrop
<i>Romeo &amp; Juliet</i> By William Shakespeare	Rapier, Unarmed, Dagger & falls	Milken Community School, 2021 Dir. Sarah Figoten
<i>Romeo &amp; Juliet</i> By William Shakespeare	Rapier, Unarmed, found object & falls	Thousand Oaks High School, 2021 Dir. Bre Mack
<i>The Tragedie of Macbeth</i> By William Shakespeare	Unarmed, Dagger, Quarterstaff, Broadsword, Axe	The Cursed Players, 2021 Dir. Catherine Leong
<i>Broken Mirror</i> By G. Bruce Smith	Unarmed techniques and falls	Santa Monica College, 2021 Dir. Perviz Sawoski
<i>Pieces of Me</i> By Julia Max	Unarmed & taser technique	Julia Max Productions, 2020 Dir. Julia Max
<i>Fiddler on the Roof</i> By Joseph Stein	Unarmed and found object techniques	Milken Community School, 2020 Dir. Sarah Figoten
<i>Cabaret of Spies</i> by Rolf Kent	Unarmed and found object techniques within an immersive theater environment	The Unmarked Door, 2019 Dir. Lola Kelly
<i>The Curious Incident of the Dog in the Night-time</i> by Simon Stephens	Unarmed techniques performed in the round, experience with neuro-divergent performers	Greenway Court Theatre, 2019 Dir. Kate Jopson
<i>Taming of the Shrew</i> By William Shakespeare	Unarmed, found object, commedia influenced comic violence	Milken Community School, 2019 Dir. Sarah Figoten
<i>Deadly – the musical</i> By Vanessa Stewart	Found object, knife, unarmed	Sacred Fools, 2019 Dir. Jamie Robledo
<i>As You Like It</i> By William Shakespeare	Unarmed techniques and lifts	Shakespeare on the Bluff, 2019 Dir. Jim Holmes
<i>Treasure Island</i> By Robert Louis Stevenson	Cutlass, unarmed, knife, found object, and high falls	Laguna Beach Playhouse, 2019 Dir. Donna Inglima
<i>Bloody, Bloody Andrew Jackson</i> By Friedman & Timbers	Unarmed, found object, and melee-style fights	Milken Community School, 2019 Dir. Sarah Figoten
<i>The Lady Demands Satisfaction</i> By Arthur M. Jolly	Smallsword, unarmed and found object fights; comedic violence	LOFT Ensemble, 2018 Dir. Danielle Ozymandias
<i>Peter and the Star Catcher</i> By Rick Elice	knife, cutlass, found object and unarmed techniques	Milken Community School, 2018 Dir. Sarah Figoten
<i>Wolf Cub</i> By Che Walker	stage falls	McCadden Place Theatre, 2018 Dir. Che Walker
<i>The Dead Guy</i> By Eric Coble	unarmed and found object techniques	Cal State LA, 2018 Dir. Leslie Ishii & Tanya Kane-Parry



<i>Romeo &amp; Juliet</i> By William Shakespeare	Knife vs. knife, unarmed techniques	LOFT Ensemble, 2018 Dir. Stephen Rockwell
<i>Vengeance</i> By Sherri Berg	unarmed techniques	LA 48-hour Film Festival, 2017
<i>The Bachelors</i> By Rachel Rios	unarmed and found object techniques	The Tavern Rakes, 2017 Dir. Jesse Arrow
<i>School for Wayward Girls</i> By Peter Schulyer	unarmed and found object techniques	LOFT Ensemble, 2017 Dir. April Morrow
<i>Latina</i> By Milcha Sanchez-Scott	various unarmed techniques	Cal State LA, 2016 Dir. Steve Rothman
<i>Hello, Game of Thrones</i> (new media parody content)	unarmed, broadsword and found object techniques	Perfectly Serious Productions, 2016
<i>Dracula: Blood Before Dawn</i> By Raymond Donaghey	unarmed, small sword, dagger, double falcatta, staff, axe, and found object techniques, one-on-one and melee style fights	LOFT Ensemble, 2016 Dir. Raymond Donaghey & Bree Pavey
<i>McCready</i> By Jon Bernstein & Jennifer Blake	unarmed and found object techniques	Hollywood Fringe Festival, 2016 Off-Broadway, 2017 Dir. Robert Glen Decker
<i>Star Wars: The Path of Freedom</i>	Lightsaber & unarmed techniques	Star Wars Fan Film Contest, 2016 Dir. Adam Ruben
<i>One Flew Over the Cuckoo's Nest</i> By Dale Wasserman	unarmed combat techniques	LOFT Ensemble, 2015 Dir. Adam Chambers
<i>Will You Save Them?</i> By Bree Pavey	armed and unarmed combat techniques and blood effects	LOFT Ensemble, 2014 Dir. Tor Brown
<i>Friend of the Devil</i> By Forrest Lee	Single rapier	The Tavern Rakes, 2014 Dir. Jesse Arrow
<i>Hamlet</i> By William Shakespeare	armed and unarmed combat techniques, rapier and dagger	LOFT Ensemble, 2014 Dir. Bree Pavey
<i>Cahoots Macbeth</i> By Tom Stoppard	Broadsword	Loyola Marymount University, 2014 Dir. Dana Friedman
<i>The Bronze Court</i>	single rapier vs. small sword, unarmed vs. knife	independent new media short, 2013
<i>The Teen Titans Project</i>	broadsword vs. double gladius	independent new media episodic, 2013
<i>Tea Time</i>	group melee, unarmed and found object combat and comedic stunts	Top 25 finalist Doritos's Crash the Super Bowl contest, 2012
<i>Moon Over Buffalo</i> By Ken Ludwig	single rapier and comedic stunts	Crespi Carmelite High School, 2012
<i>The Pillow Man</i> By Martin McDonagh	found object and unarmed combat, blood pack prosthetics	Back Gate Theatre Ensemble, 2010