

CURRICULUM VITAE

CV SECTION 1: Employment History/Awards

NAME

Noah Racey

ADDRESS

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Fort Collins, CO 80524

PHONE

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Campus:

1778 Campus Delivery
School of Music, Theater and Dance
Fort Collins, CO 80523

EDUCATION

1993 Bachelor of Fine Arts in Musical Theatre, Boston Conservatory at Berklee

ACADEMIC POSITIONS

(2018–Current) Assistant Professor of Musical Theatre, School of Music, Theatre, and Dance, Colorado State University

OTHER POSITIONS

Artistic Leadership and Administration:

(2022–Present) Associate Artistic Director, OpenStage Theatre & Company, Fort Collins, CO

- Connect students with opportunities to use their skills in a professional “real world” setting.
- Season selection
- Casting - rooted deeply in the principles of DEISJ.
- Shaping the next era of Fort Collins’ oldest established theatre company.

"Regardless in what capacity he is acting, be it Director, Choreographer or Production Manager overseeing productions, [Noah's] insistence on and dedication to following DEISJ principles is perfectly in line with all the standards and practices OST&C has developed. Noah works hard to create an inclusive creative environment where everyone involved has a voice and feels valued." – Sydney Parks Smith, [Professional Review Letter](#)

(2007-2010) Founding Producing Artistic Director, [The New York Song and Dance Company \(NYSDCo\)](#), New York, NY

Part of Barack Obama’s global initiative to inspire artistic collaborations and connections with predominantly Muslim countries. As producer, I oversaw content selection, casting, and coordinating compensation for all performances. I was the hub of communication for marketing, stage management, and technical support.

(2017) Artistic Director, Kicking & Screaming – Original Song & Dance, New York, NY

- Facilitated Collaborations between choreographers and composers
- Curating pieces to fit a full evening performance
- Coordinated filming for archival purposes.

CURRENT JOB DESCRIPTION

From the original posting: “The Assistant Professor of Musical Theatre’s responsibilities will include teaching theatre and/or musical theatre courses, movement, voice, acting and technique courses, as well as courses that can support the entire theatre program, depending on the candidate’s teaching qualifications and abilities. Direct and/or choreograph one production per year. Provide production supervision of theatre/music theatre students for productions. Candidates will be expected to speak and understand common vocabulary among theatre artisans (lighting terminology and theatrical practices). Candidates will be expected to participate in the shared governance of the division, support curriculum development, recruit and mentor theatre students, contribute towards the operation and development of an active production season, and advance the reputation and visibility of the University nationally and internationally. Advancement at Colorado State University requires ongoing professional activity, engaged scholarship and creative artistry, effective teaching and advising, and departmental and university service.”

50% Teaching

35% Research/Creative Activity

15% Service/Outreach

HONORS AND AWARDS

2022, Opus Award for Outstanding Director of *Sense and Sensibility*, OpenStage Theatre & Company, Fort Collins, CO

2021, College of Liberal Arts (CLA) Outstanding Outreach Award for Community Engagement, Colorado State University, Fort Collins, CO

2012, Connecticut Critics Circle Award for Best Choreography of *Showboat*, Goodspeed Opera House, East Haddam, CT

2010, Connecticut Critics Circle Award for Best Choreography of *Annie Get Your Gun*, Goodspeed Opera House, East Haddam, CT

2003, Leading Man Award for starring role on Broadway in *Never Gonna Dance* (Broadhurst Theatre), Theatre Mania, New York, NY

2001, B. Iden Paine Award for Best Performance in a Musical in *Oklahoma!*, Austin Musical Theatre, Austin, TX

2002, TONY AWARD for Best Choreography, Rob Ashford - Choreographer, Noah Racey - Associate Choreographer, Marriott Marquis Theatre, New York, NY (BROADWAY)

CV SECTION 2: Publications/Scholarly Record**EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND/OR SOCIAL JUSTICE (DEISJ) IN SCHOLARSHIP, RESEARCH, AND CREATIVE ARTISTRY**

I have made a very successful living in the performing arts for 30+ years, reaching the apex of achievement in Musical Theatre artistry both as a performer, starring on Broadway in new musicals created for and around my talent; and as a creator, choreographing and collaborating on world premier productions with some of the best in the industry.

DEISJ principles have been threaded through every aspect of my scholarship, research and creative work. Under represented and marginalized communities have been intrinsic to my work; from the African American influence and curating of tap dancing as an artform, to the LGBTQIA artists who have shaped the music, choreography and staging of the major works in the cannon of musical theatre. I've traveled the world performing and offering creative collaboration and opportunities to develop the artistic voice of communities that would otherwise have none. I have volunteered my teaching services to underrepresented LGBTQ students of every age. I have cast trans actors in my shows locally, as well as offering mentoring and guidance to many prospective students (and their parents) who are interested in making a career in the arts. I reference this work in the Teaching, Engaged Scholarship, and Service portions of this C.V. as well.

1. ONGOING – Course Curriculum and Season selection, as professor, season director and member of the Season Selection committee, I have actively injected BIPOC composers and script writers, voices and perspectives in choices for musical, song, and play selection in the classroom and in our production season. All courses have DEISJ practices in them, usually having to do with highlighting previously underrepresented composing, writing and directing/choreographic voices in theatre.

PUBLISHED WORKS**Songs:**

1. 2000, Bad Case of Rhythm, Lyricist, *Swing!*, Concord Publishing

Recordings:

1. 2008, *Annie II* 30th Anniversary Recording, Time Life Records
2. 2007, *Curtains* Original Broadway Cast Recording, Manhattan Records
3. 2006, *Busker Alley* York Theatre Recording (Starring Glen Close), Jay Records
4. 2003, *Sherry!* Studio Cast Recording (Starring Nathan Lane and Carol Burnett), Angel Records
5. 2001, *Thoroughly Modern Millie* Original Broadway Cast Recording, RCA Victor
6. 2000, *Look Ma' I'm Dancing*, Revival Musicals Tonight Recording, Original Cast Records
7. 1999, *Babes in Arms* City Center Encores! Cast Recording, DRG Records
8. 1999, *Do Re Mi* City Center Encores! Cast Recording, DRG Records

PERFORMANCES, EXHIBITS, PRODUCTIONS (Visual/Performing Arts):

[View full appendix of Creative Record](#)

DIRECTOR/CHOREOGRAPHER – INTERNATIONAL

- 2010, Middle Eastern Tour, New York Song & Dance Company, Amman, Jerusalem, West Bank
 2007, *Zakareph in Motion*, New York Song & Dance Company, Amman, Jordan
 2005, *Never Gonna Dance*, Fuji Theatre, Tokyo, Japan

DIRECTOR/CHOREOGRAPHER – NATIONAL

- 2024, *The Merrily Chapters*, Developmental reading, Marlene Meyerseon JCC, New York, NY
2023, *The Merrily Chapters*, Developmental reading, Sunlight Studios, New York, NY
2022, *David Loud: Facing the Music*, 92nd YMHA, New York, NY
2020, Curtains! “Show People” (A quarantined performance to honor and uplift our fellow show people)
2018, *Irving Berlin: American*, 92nd YMHA, New York, NY
2017, *Kicking and Screaming*, Symphony Space, New York, NY
2017, *The Fix*, Symphony Space, New York, NY
2017, *The Terms of My Surrender*, Broadhurst Theatre, New York, NY (BROADWAY)
2017, *All Singin’ All Dancin’*, Town Hall, New York, NY
2017, *Deception*, NBC/Universal
2016, Broadway by the Year (1974), Townhall, New York, NY
2015, *A Good Thing Going: The Stephen Sondheim & Harold Prince Collaboration*, 92nd YMHA, New York, NY
2013, *Taking a Chance on Love: The Music of Vernon Duke*, 92nd YMHA, New York, NY
2012, *La Strega* (staged reading), Part of: Planet Connections Theatre Festivity 2012, Bleecker Street Theater, New York, NY
2012, *The City Club*, Minetta Lane Theatre, New York, NY
2011, *It Shoulda Been You* (World Premiere), George Street Playhouse, New Brunswick, NJ
2010, Broadway by the Year (1927), Townhall, New York, NY
2010 NYSDCo Appearance, Jazz at Lincoln Center, New York, NY
2010 NYSDCo Appearance, Rose Hall, New York, NY
2010 NYSDCo Appearance, Town Hall, New York, NY
2009, NYSDCo Appearance, Zankel Hall, Carnegie Hall New York, NY
2008, *High School Musical 2* (World premiere-national tour), Theater of the Stars, The Fox Theatre, Atlanta, GA
2007-2008, Irving Berlin’s White Christmas, National Tour
2005, Broadway by the Year (1945), Townhall, New York, NY
2004, Broadway by the Year (1936), Townhall, New York, NY
2001, Broadway by the Year (1957), Townhall, New York, NY

DIRECTOR/CHOREOGRAPHER – REGIONAL

- 2023, *The Merrily Chapters – An Industry Reading*, Director, Sunlight Studios, New York, NY
2022, *David Loud: Facing the Music*, Director, Lyrics & Lyricists, 92nd YMHA, New York, NY
2018, *Irving Berlin: American*, Co-Writer/Director/Choreographer, Lyrics & Lyricists, 92nd YMHA, New York, NY
2017, *Kicking & Screaming – An evening of brand new musical compositions with choreographies*, Artistic Director/Co-Director with Laurin Latarro, Symphony Space, New York, NY
2017, *The Fix – Original 10-Minute Piece*, Lyrics & Lyricists, 92nd YMHA, New York, NY
2015, *A Good Thing Going: The Stephen Sondheim and Harold Prince Collaboration*, Lyrics & Lyricists, 92nd YMHA, New York, New York
2013, *Taking a Chance on Love: The Music of Vernon Duke*, Lyrics & Lyricists, 92nd YMHA, New York, NY
2013, *Grey Gardens*, ACT, Seattle, WA
2012, *Showboat*, Goodspeed Opera House, East Haddam, CT
2011, *Guys and Dolls*, 5th Avenue Theatre, Seattle, WA
2011, *Cinderella*, 5th Avenue Theatre, Seattle, WA
2010, *Annie Get Your Gun*, Goodspeed Opera House, East Haddam, CT
2008, *Turn of the Century*, Goodman Theatre, Chicago, IL

DIRECTOR/CHOREOGRAPHER – LOCAL

- (2024) *Big Fish: Small Cast Edition*, OpenStage Theatre & Company, Fort Collins, CO
 (2023) *The 25th Annual Putnam County Spelling Bee*, Colorado State University (CSU) Campus, Fort Collins, CO. ([Peer Reviewed](#))
 (2022) *Spring Awakening*, Colorado State University, Fort Collins, CO ([Peer Reviewed](#))
 (2022) *A Walk in the Woods*, Bas Bleu Theatre Company, Fort Collins, CO
 (2022) *The Rocky Horror Show*, CSU Campus, Fort Collins, CO ([Peer Reviewed](#))
 (2021) *Sense and Sensibility*, OpenStage Theatre & Company, Fort Collins, CO
 (2021) *The H.O.P.E. Project*, CSU Campus, Fort Collins, CO ([Peer Reviewed](#))
 (2019) *A Man of No Importance*, CSU Campus, Fort Collins, CO ([Peer Reviewed](#))

ACTOR – INTERNATIONAL

- 1997-1998, *Hot Shoe Shuffle*, Spring (Starring Role), US Premier/International Tour (*Canada*)
 1993-1994, *On The Town*, Ozzie (Leading Role), European Tour

ACTOR – NATIONAL

- 2018, *Thoroughly Modern Millie* (The Actors Fund Concert Staging), Ensemble, Minskoff Theatre, New York, NY
 2009-2010, *Ernest in Love*, Earnest Worthing (Starring Role), Irish Repertory Theatre, New York, NY
 2009, *Standard Time with Michael Feinstein*, Zankel Hall (at Carnegie Hall), New York, NY
 2007-2008, *Curtains*, Bobby Pepper (Lead Role), Al Hirschfield Theatre, New York, NY (BROADWAY)
 2006, *Standard Time with Michael Feinstein*, Zankel Hall (at Carnegie Hall), New York, NY
 2004, *New Faces of '04*, Skitch Henderson and the New York Pops Orchestra, Carnegie Hall, New York, NY
 2003-2004, *Never Gonna Dance*, Lucky Garnett (Starring Role), TONY AWARD: Best Choreography (Jerry Mitchell-Choreographer - Nomination), Broadhurst Theatre, New York, NY (BROADWAY)
 2002-2003, *Thoroughly Modern Millie*, Featured Performer, TONY AWARD: Best Musical/Best Choreography (Winner), DRAMA DESK AWARD Outstanding Musical (Winner); Outstanding Choreography (Nomination) Marquis Theatre, New York, NY (BROADWAY)
 2001, *Follies*, Featured Performer, Belasco Theatre, New York, NY (BROADWAY, 1st REVIVAL)
 1999, *Do Re Mi*, Ensemble, City Center Encores!, New York, NY
 1999, *Babes in Arms*, Ensemble, City Center Encores!, New York, NY
 1995-1996, *Crazy for You*, Bobby Child (Starring Role), North American Tour
 1994, *A Chorus Line*, Mike (Lead Role), National Tour

ACTOR – REGIONAL

- 2023, *Mountain Grove*, Self (Starring Role), Orcas Center for the Arts, Eastsound, WA
 Written, choreographed and performed by Noah Racey
 2021, *Mountain Grove*, Self (Starring Role), Theatre Aspen, Aspen, CO
 2018, *The Music Man*, Harold Hill (Starring Role), Asolo Repertory Theatre, Sarasota, FL
 2018, *Singin' in the Rain*, Don Lockwood (Starring Role), Broadway at Music Circus, Sacramento, CA
 2017, *Holmes and Watson*, Holmes #2 (Starring Role) Arizona Theatre Company, Tucson, AZ
 2016, *I'll Be Home for Christmas* (World Premiere), Dana Bright (Lead Role), Arvada Center for the Arts and Humanities, Arvada, CO
 2016, *Road Show*, Wilson Mizner (Starring Role), Signature Theatre, Wilmington, VA
 2015, *Irving Berlin's Holiday Inn*, Ted Hanover (Starring Role), The MUNY Theatre, St. Louis, MO
 2014, *Irving Berlin's Holiday Inn*, Ted Hanover (Starring Role), Goodspeed OperaHouse, East Haddam, CT
 2014, *The Odd Couple*, Felix Unger (Starring Role), Geva Theatre Center, Rochester, NY
 2014, *The Odd Couple*, Felix Unger (Starring Role), Cape Playhouse, Dennis, MA
 2013, *Noah Racey's: PULSE*, (Self, Starring Role), Asolo Repertory Theatre, Sarasota, FL
 Written, choreographed and performed by Noah Racey
 2013, *The Music Man*, Harold Hill (Starring Role), 5th Avenue Theatre, Seattle, WA

2012, *A Chorus Line*, Zach (Starring Role), Berkshire Theatre Fest, Pittsfield, MA
 2012, *Crazy For You*, Bobby Child (Starring Role), Sacramento Music Circus, Sacramento, CA
 2010, *Broadway by the Year: The Songs of 1930 & 1964*, Broadway by the Bay, Featured Artist, San Mateo Performing Arts Center, San Mateo, CA
 2010, *Rounding Third*, Don (Starring Role), Riverside Theatre, Vero Beach, FL
 2006, *Curtains*, Bobby Pepper (Lead Role), Center Theater Group/Mark Taper Forum, Ahmanson Theatre, Los Angeles, CA
 2006, *Shenandoah*, Sam (Lead Role), Ford's Theatre Society, Ford's Theatre, Washington, DC
 2005, *Palm Beach* (World Premiere), Jimmy (Lead Role), La Jolla Playhouse, Mandell Weiss Theatre, La Jolla, CA
 2005, *West Side Story*, Riff (Lead Role), The MUNY Theatre, St. Louis, MO
 2004, *Final Appeal* (staged reading, co-starring Chaz Palmentari and Stephen Baldwin), Mike, Harry Hillman, Revelation Theater, New York, NY
 2004, *Where's Charley?*, Charley Wykeham (Starring Role), Goodspeed Opera House, East Haddam, CT
 2003, *Crazy for You*, Bobby Child (Starring Role), The MUNY, St. Louis, MO
 2001, *Oklahoma!*, Will Parker (Lead Role), Austin Musical Theatre, The Paramount Theatre, Austin, TX
 2000 *Thoroughly Modern Millie* (World Premiere), Ensemble, La Jolla Playhouse, Mandell Weiss Theatre, La Jolla, CA
 2000, *West Side Story*, Riff (Lead Role), The MUNY Theatre, St. Louis, MO
 1997, *Oliver!*, Noah Claypole, Theatre Under the Stars, Houston Music Hall, Houston, TX
 1995, *West Side Story*, The MUNY Theatre, St. Louis, MO
 1995, *A Chorus Line*, Palace Theatre, Manchester, NH
 1994, *Good News*, Ensemble, North Shore Music Theatre, Beverly, MA
 1993, *L'Orfeo*, Featured Dancer, Boston Early Music Festival, Cambridge, MA

ACTOR – LOCAL

2021, *Dancing Through The Decades*, Madison Theatre, Molloy College, Rockville Centre, NY
 2020, *Egmont (Narrator)*, University Center for the Arts, Fort Collins, CO
 2000, *Look Ma, I'm Dancin'*, Eddie Winkler (LeMusicals Tonight, New York, NY

ACTOR – FILM/TV

2018, *Black List*, NBC
 2014, *Person of Interest*, CBS
 2013, *Are We There Yet?*, TBS
 2012, *Boardwalk Empire*, HBO
 2010, *Boardwalk Empire*, HBO
 2010, *A Tribute to Frank Loesser: Up Close and Personal*, Recorded in 2010 at the John F. Kennedy Center for the Performing Arts in Washington, DC
 2007, *61st Annual TONY Awards*, CBS
 2005, *The Swing of Things: Swing Time Step by Step*, Documentary
 2005, *Reunited at MGM: Astaire and Rogers Together Again*, Documentary
 2005, *On Top: Inside the Success of 'Top Hat'*, Documentary
 2003, *Macy's Day Parade*, NBC

PLAYWRIGHT/LYRICIST

(2023) *Samantha Single-Handed*, unpublished manuscript
 (2023) *Mountain Grove*, Orcas Center for the Arts, Eastsound, WA
 (2021) *Mountain Grove*, Theatre Aspen, Aspen, CO
 (2021) *Dancing Through the Decades*, Madison Theatre, Molloy College, Rockville Centre, NY
 (2019) *Heaven's Drum*, Cap 21 Studios, New York, NY
 (2018) *Mountain Grove*, Symphony Space, New York, NY

(2013) *Noah Racey's: Pulse*, Asolo Repertory Theatre, Sarasota, FL

Clinics/Adjudications/Workshops:

- (2020) Collectus – Creative Lab, On-line lecture/workshop: Memoir Writing for the Stage
(2013-Present) Guest Teacher, The Broadway Artists Intensive: Musical Theatre Intensive, West Palm Beach, FL
(2017) Guest Teacher, Yale University Master Class: Musical Theatre Performance, New Haven, CT
(2016, 2017) Guest Teacher, Cornish College of The Arts: Song Interpretation/Audition Workshop, Seattle, WA
(2015) Guest Teacher, Cap 21 – Tisch School of the Arts, NYU: Song Interpretation/Audition Workshop, New York, NY
(2015) Guest Teacher, The Studios – Professional Studios Workshops: Master Class/Song Interpretation/Audition Workshop, Seattle, WA
(2014) Guest Teacher, Elon University – Acting Intensive, New York, NY
(2013) Guest Teacher, Punahou Theatre – Acting Intensive, Song Interpretation Workshop, New York, NY
(2013) Guest Choreographer, Jacques d'Amboise's National Institute of Dance – Original 7-minute Ballet for young performers, New York, NY
(2013) Guest Artist, Goodspeed Musicals Summer Intensive – Musical Theatre Choreography, East Haddam, CT
(2011, 2012, 2013) Guest Artist, Boston Conservatory – Musical Theatre Choreography, Boston, MA
(2012) Guest Artist, 5th Avenue Theatre – Song Interpretation/Audition Workshop, Seattle, WA
(2012) Guest Artist, Broadway Dance Center – Master Class/Performance Intensive, New York, NY
(2011) Guest Teacher, University of Michigan – Tap Master Class/Audition Workshop/Lectures, Ann Arbor, MI
(2009, 2010, 2011) Choreographer/Director, Josh Bergasse's Musical Theatre Performance Project – Original Musical Theatre Pieces, New York, NY
(2010) Guest Artist, Hartford Dance Fest – Theatre Dance Master Class, Hartford, CT
(2010) Guest Artist, New York Institute of Dance and Education – Song & Dance Workshop, Auburn, NY
(2009) Instructor, Broadway Donation Classes – Tap, New York, NY
(2008) Guest Artist, Be Discovered – Master Class/Song Interpretation, New York, NY

CONTRACTS & GRANTS

Externally Funded Projects as PI

- (2023) **\$10,000.00** underwriting from Richard Weinberg for the developmental production of *Mountain Grove* at The Orcas Center for the Performing Arts.
(2022) **\$1,000,000.00 Endowment**. Through my local community engagement in Fort Collins I attracted and facilitated a one million dollar endowment, exclusively for use by the theatre division.
(2022) **\$4,000.00** gift of support from Sarah and Mark Higgins for CSU Musical Theatre.

PAPERS PRESENTED/ SYMPOSIA/ INVITED LECTURES/ PROFESSIONAL MEETINGS/ WORKSHOPS

- August 3-6, 2023, Association of Theatre Higher Education (ATHE) Conference; Austin, TX.
Building from the Rubble, Centering Care, Roundtable Discussion Panelist
September 28-29, 2023, Invited to give workshops on In-Tense Writing and Powerhouse Song Interpretation at Texas Educational Theatre Association (TXETA), in Galveston, Texas.

**CV SECTION 3:
EVIDENCE OF TEACHING AND ADVISING EFFECTIVENESS**

**EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND/OR SOCIAL JUSTICE (DEISJ)
IN TEACHING AND ADVISING EFFECTIVENESS**

DEISJ principles have been a part of every aspect of my teaching. From taking Safe Space workshops that gave me specific tools for finding a more non-gendered approach to my in-class discussions and curriculum, and shaping my syllabi and rubrics to reflect those same inclusive practices; to developing curriculum for CSU's new concentration in musical theatre specifically geared toward teaching a new musical theatre for a new Millennium. I reference this work in the Teaching and Service portions of this C.V. as well, but I have included instances here to illustrate my efforts in this area.

TEACHING:

Year	Semester	Course No./Title	Cr. Hrs.	Enrollment	SCH
2023	Fall	TH 373 – MTH Scene-to Song	3	14	42
		TH 400 – Production Workshop	3	18	54
2023	Spring	D160 – Musical Tap Forms	2	10	20
		TH 372 – Musical Theatre History & Repertory II	3	14	42
		TH 450 – Professional Actor Preparation	3	9	27
2022	Fall	TH192 – Freshman/First Year Seminar	3	15	45
		TH371 – Musical Theatre History & Repertory I	3	15	45
		TH400 – Theatre Production Workshop	3	20	60
		<i>SPRING AWAKENING</i>			
2022	Spring	D160 – Tap I	2	10	20
		TH192 – Freshman Seminar	3	14	42
		TH400 – Theatre Production Workshop	3	20	60
		<i>ROCKY HORROR SHOW</i>			
2021	Fall	TH392 – Theatre Seminar	3	12	36
		TH450 – Professional Actor Preparation	3	8	24
2021	Spring	TH151 – Acting I (Team taught with Garret Ayers for my parental leave).	3	12	36
		TH151 – Acting I (Team taught with Garret Ayers for my parental leave)	3	12	36
2020	Fall	TH150 – Intro to Performance, 001 (Team taught with Walt Jones to meet Covid Protocols)	3	12	36
		TH192 – Freshman Seminar, 001 (Team taught with Walt Jones to meet Covid Protocols)	3	12	36
		TH150 – Intro to Performance, 002 (Team taught with Walt Jones to meet Covid Protocols)	3	16	48
		TH192 – Freshman Seminar, 003	3	16	48
2020	Spring	TH151 – Acting I	3	14	42
		TH150 – Introduction to Performance	3	13	39
2019	Fall	TH370B – Theatre Assistant: Directing	3	1	

	TH400 – Theatre Production Workshop <i>CABARET</i>	3	23	69
	TH492 – Theatre Seminar	3	16	48
2019 Spring	TH151 – Acting I	3	17	51
	TH400 – Theatre Production Workshop <i>A MAN OF NO IMPORTANCE</i>	3	12	36
	TH250 – Voice and Movement for the Stage	3	14	42
2018 Fall	TH150 – Introduction to Performance <i>(Team taught with Garrett Ayers).</i>	3	15	45
	TH150 – Introduction to Performance <i>(Team taught with Debbie Swann).</i>	3	14	42
	TH150 – Introduction to Performance	3	15	45
	TH150 – Introduction to Performance	3	14	42
	TH153 – Singing for Actors I <i>(Team taught with Patty Goble).</i>	2	13	26
	TH492 – Theatre Seminar – Scene into Song <i>(Team taught with Patty Goble).</i>	3	9	27

Categories of Teaching Activity:

Impactful Classroom, Clinical, or Other Direct Teaching Improvement(s):

When I came to CSU I had no experience in university teaching, I was hired because of my professional resume and the skills I exhibited working with performers at their craft and achieving immediate results of improvement. The processes of grading, constructing and following a syllabus, mapping out a 16-week progression, lecturing about a subject (other than myself and my experience) for an hour and a half, all of this was foreign territory for me. Using the recently created Teaching Effectiveness Framework (TEF), I set about transforming my approach to teaching, to grading, in essence rearranging my entire relationship to instructing students. I have aligned my work with the principles of Diversity, Equity, Inclusion, Justice, and Representation, utilizing Equitable Assessment practices in order to best serve my students, teaching them how to learn how to get better at this art form to which I have dedicated my entire career.

I treat this Learning Arc fully in my [Teaching Appendix](#).

5 year teaching arc: A transformative shift - identifying and following three of the 7 TEF domains of effective teaching practices.

- Feedback and Assessment
- Inclusive Pedagogy
- Classroom Climate

Educational Professional Development

[TILT Professional Development Appendix](#).

CLASSES/WORKSHOPS

12/12/23	COLLECTING AND REFLECTING ON EVIDENCE OF TEACHING EFFECTIVENESS FOR ANNUAL REVIEW
09/22/23	BREATHING 101: STRESS MANAGEMENT TECHNIQUES
10/06/23	TRAUMA-INFORMED TEACHING
07/08/23	RUBRIC CONSTRUCTION

06/08/23	SUMMER WORKSHOP – INCLUSIVE TEACHING AND LEARNING
03/06/23	A VISION, A GOAL, A PLAN: IMPROVE TEACHING EFFECTIVENESS
03/02/23	WRITING A DIVERSITY STATEMENT
01/10/23	PROFESSIONAL DEVELOPMENT INSTITUTE - Slate CRM
02/22/21	ONE LOVE – A RACIAL JUSTICE THEATRE WORKSHOP
2022	WORKSHOP – BUILDING RECIPROCAL AND CULTURALLY SUSTAINING RELATIONSHIPS WITH COMMUNITIES

Mentoring/Advising

1. Current Undergraduate Mentee
 - a. Ruby Duka, Musical Theatre Student (FA2022 – SP2024)
2. Previous Undergraduate Advisees - FA2023
 - a. Matt Bush, Assistant Director, *The 25th Annual Putnam County Spelling Bee*
 - b. Ruby Duka, Honors Projects
 - i. TH373 – Feminism in Musical Theatre Performance
 - ii. TH 400 – Stock Asian characters and the challenges they present
3. Previous Undergraduate Advisees - SP2022
 - a. Arina Bratkovska, Assistant Choreographer/Dance Captain, *Rocky Horror Show*
 - b. Kaleb Hacker, Assistant Director, *Rocky Horror Show*
 - c. Quin Smith, Advised Honors Paper, *More Than an Act: The Social, Emotional, and Cognitive Benefits of Theatre and How it Applies to the Public at Large*, Submitted to the Molecular, Cellular and Integrated Neuroscience Program, Colorado State University, in partial fulfillment of the requirements for a B.S. Degree (NB 499)
4. Previous Undergraduate Advisees - FA2021
 - a. Advised Independent Study: *The Arthur A. Rutterton Commission for the Re-Industrialization of the Tuskahogie Desert*, a play By Scotty Powell
 - b. Kyla Randal, Advised Honors presentation: *The Man from Austin*, A One-Man, Autobiographical Play (inspired by watching my own Memoire piece *Mountain Grove*).
5. 2 Previous Undergraduate Advisees - SP2020
 - a. Maggie Albanese, Assistant Director/Dramaturg, *CABARET*
 - b. Samantha Lewis, Dance Captain, *CABARET*

Learner Assessment

Student-generated Rubrics

TH373 Clear and effective Rubrics: Created at the beginning of each semester by an exploration between the students and I - listing the ingredients of a superlative performance.

Curriculum/Program Development

MUSICAL THEATRE CONCENTRATION – [Curricular Overview/Requirements/Major Completion Map](#)

I was brought to CSU to create a Musical Theatre program for the school's Theatre division. I worked with my colleagues and successfully proposed, developed, and implemented a new concentration in musical theatre (*launched Fall of 2022*), running concurrently with our Concentration in Performance within our Bachelor of Arts in Theatre degree. [We shaped our curriculum](#) and resources to fit the budget and personnel of Colorado State University's theatre faculty. This is a closed concentration, meaning audition only, and the results have been more than gratifying. The interest level of students hoping to submit for our program has skyrocketed, as has the talent level of those auditions.

ADVISING:

Evaluations from Faculty and Professional Peers
COLORADO STATE UNIVERSITY

Professor of Theatre, Debbie Swann, observed my work as a director while serving as an actor in the CSU production, *Spring Awakening* in 2023. [See Appendices for the full evaluation.](#)

“One of my favorite things about Noah’s directing style with students was how he celebrates their accomplishments, no matter how small. There was a cast member who was the only first-year CSU student in the ensemble. Throughout rehearsals, this person struggled with confidence, frequently mumbling or swallowing lines rather than delivering them with the energy and volume required for the character. Noah was so patient and continued encouraging him. I heard him say things like, “Believe that you deserve the audience’s focus and attention, because you do! Speak up! Go for it!” I would bet it was frustrating watching this student struggle and continuously not take the direction. Then, weeks later during a dress rehearsal, that same student delivered his line, loudly and with confidence. Cheers and applause erupted from the audience. It was Noah, cheering his student on, acknowledging his accomplishment, and celebrating the victory over self-doubt. I watched that student come offstage beaming. It was a beautiful moment and only one example of many.

Professor Emerita, Laura Jones, remarked on my work as a director and choreographer in 2022. [See Appendices for the full evaluation.](#)

“Noah Racey is an invaluable resource to the School of Music, Theatre and Dance. He possesses a uniquely experiential understanding of the multi-disciplinary layering of the mediums of expression that define live performance as an art form. As a result, Noah instinctively knows how to nurture the kind of collaboration that allows a range of contributions and expertise to meld into one harmonious and rhythmic whole.”

Professor of Theatre, Dr. Megan Lewis, observed my Fall 2021 Class, TH 392 11/2021. [See Appendices for the full evaluation.](#)

“Prof. Racey is so passionate about this topic, which he lives and breathes as an artist! He not only shares his expertise with students, who take up the knowledge with gusto, but he also brings in stellar guest artists (and artists of color!) to share their wisdom with our majors. He has excellent rapport with the students, gives them ample time to discuss, ask questions, and reflect. He is doing vital Justice/Equity/Diversity/Inclusion work in his classroom, using his own privilege to expand the canon and ask important questions about our art form. This makes him a valuable asset to CSU’s future, as we engage in JEDI work as a campus. Our majors are so lucky to have such a passionate, experienced, well-connected, smart, and empathetic teacher as Prof. Racey.”

Professor of Theatre, Dr. Megan Lewis, observed my Fall 2021 Class, TH 450 on 10/2021. [See Appendices for the full evaluation.](#)

“Prof. Racey clearly has great rapport with the students. He not only knows them by name, but by their talents and skills and since they have been freshman. He acknowledges how they have grown over time and gives very specific, actionable feedback and direction. He brings a wealth of professional experience to the classroom and shares anecdotes to teach lessons. Thought he did not design this class, he has made it his own and the students seem to appreciate his energy, feedback, and rapport with them very much.”

Professor of Theatre, Dr. Megan Lewis, observed my teaching in the Spring 2021 class, TH 151 on 04/2021. [See Appendices for the full evaluation.](#)

“Overall, Prof. Racey has a great rapport with his students. His feedback is positive, even when he is suggesting improvement for students. He has a clear protocol in place for scene work and feedback, empowering peers to offer review of the scene performers in addition to his comments as their teacher.”

Professor Emerita, Laura Jones, observed my teaching in the March 2020 class, TH 150 on 03/2020. [See Appendices for the full evaluation.](#)

“And as a teacher Noah does care. The students trust him; and they actively listen. Because they can see, hear, and yes, feel the results of the answers he provides via the questions he asks: What did you come here to do? Who are you talking to? Why are you telling her this? Etc.

Last, but not least, the class had a shape to it. From the stillness of the meditation and breathing that began the period to the use of that simplicity of focus to bring the audience into the character’s conflicting emotions in a single monologue from the first word of text... I appreciated watching a master teacher in action and with feeling.”

Professor of Theatre, Walton Jones, observed my teaching Acting I (TH151) and Voice & Movement for the Stage (TH150) on 04/2019. [See Appendices for the full evaluation.](#)

“Noah’s classes were very calming, focusing on meditation and movement warmups. He has a gentle approach to acting and Intro to Performance. The actors are very responsive and I can see how much they respect, trust and admire Noah. He is gentle but firm. His directing has the same qualities and the same results. He is super inclusive and perceptive and actually teaches confidence. I would love to have had Noah as a teacher in my college program. I spoke with him about the only issue: time. He should assign someone in the class to keep track of how long he spends with actors so he doesn’t run out of time. I also explained shadowing technique that would keep other students engaged as opposed to witnessing.

Noah is a gold mine. We are lucky to have him.”

OTHER UNIVERSITIES

Executive Artistic Director of Madison Theatre at Molloy College, Angelo Fraboni, remarked on my work as a performer and playwright (2019). [See Appendices for the full evaluation.](#)

“Professor Racey is a consummate professional and dynamic educator. His students have a strong advocate, as he helps guide their education and development as well-rounded performers and human beings. Colorado State University is fortunate to have Professor Noah Racey as a faculty member, and I strongly support his application for tenure.”

Executive Director of Career Readiness and Community Impact at Manhattan School of Music, Chris Vaughn, remarked on my work as a professional artist (2021). [See Appendices for the full evaluation.](#)

“Too many good storytellers are inevitably stymied by their reluctance to change, well, anything. They see their work as gospel and aren’t able to allow anyone in to offer a differing opinion. Noah, however, approaches his work with wide-open arms. He is protective of his work, and confident in his value, as well he should be. Yet, his eyes ignite when presented with an interpretation he hadn’t considered. His grin widens when a student delivers a

line differently than initially intended, or wonders aloud if instead a different word or phrase could be used, and this is exactly why I think this piece will be allowed room to find itself.”

PROFESSIONAL EVALUATIONS

Professor of Theatre at University of Michigan, Linda Goodrich, remarked on my work as a professional artist (2021). [See Appendices for the full evaluation.](#)

“Noah has a strong national reputation and is widely respected by his peers and is lauded by the Broadway community. When Noah decided to leave NYC in the prime of his career, and commit his energies primarily to teaching, I was surprised, but also excited for the young lives that he would surely influence. The wealth of information and artistry that Noah has to impart to his students is great. His classes are both inspiring and brilliantly constructed. Noah’s intellect and innovation are indeed an asset to the institution in which he is engaged. As a creative stage director and versatile choreographer, no one is more skilled than Noah, and his lengthy professional resume gives testament to this.”

STUDENT COURSE SURVEYS

[View Survey Appendix.](#) A sample of comments from the course surveys are below:

TH 150 – Spring 2020, Fall 2020

“He is a warm and calm presence to be around, and makes the time to get to know his students. I’m becoming a better performer and student because of him.” – Fall 2020

TH 151 – Spring 2020, Spring 2021

“Noah was a fantastic instructor. Feedback was clear and immediate, so there were many opportunities to improve. He was also responsive to students’ feedback and willing to hear us out.” – Spring 2021

TH 392 – Fall 2021

“I feel that everyone in the class felt comfortable speaking up about the topics we were learning about, even when the topics were difficult. Overall, I thought it was a very inclusive environment.” – Fall 2021

TH 400 – Spring 2022, Fall 2022

“Noah Racey is a great director. It was a pleasure getting to work with him and put this show together.” – Fall 2022

TH 450 – Fall 2021, Spring 2023

“Noah has a specific relationship with each person in the class, and we all had different goals for acting and our careers that he helped us pinpoint and discuss. I thought the expectations were high in a good way.” – Spring 2023

“I loved hearing Noah’s feedback and how thoroughly he analyzed our work to help us improve. I always felt like I was getting the direct attention I needed to grow as a performer.” – Spring 2023

TH 492 – Fall 2019

“I improved a lot more in dance and learned how to move my body in a healthy and focused way. My strength in my physicality and my memory has improved from taking this class from the combinations. I also know what to look for in the future when it comes to dance and movement.” – Fall 2019

Descriptions of Mentoring Activities

- (2024) Ruby Duka – Actor Internship – *Big Fish*, OpenStage Theatre & Company
- (2024) Ruby Duka – Assistant Choreographer Internship - *Big Fish*, OpenStage Theatre & Company
- (2024) Anna Cordova – Assistant Stage Manager Internship – *Big Fish*, OpenStage Theatre & Company
- (2021) Whitney Roy – Stage Management Internship – *Sense & Sensibility*, OpenStage Theatre & Company
- (2021) Katie Kinslow – Assistant Stage Manager Internship – *Sense & Sensibility*, OpenStage Theatre & Company
- (2021) Lauren Boesch – Assistant Stage Manager Internship – *Sense & Sensibility*, OpenStage Theatre & Company
- (2021) Mason Dill – Sound Designer Internship – *Sense & Sensibility*, OpenStage Theatre & Company
- (2021) David Walters – Sound Board Operator – *Sense & Sensibility*, OpenStage Theatre & Company
- (2021) Kelby Jakober – Actor Internship – *Sense & Sensibility*, OpenStage Theatre & Company

Other Evidence

Student Success:

- Arina Bratkovska – 2023 Graduate – Multiple contracts at Candlelight Playhouse
- James Fagan – 2022 Graduate - Multiple contracts at Breckenridge Backstage Theatre
- Kaleb Hacker – 2021 Graduate – Multiple contracts at Bas Bleu Theatre, teaching artist at Debut Theatre Company and Fort Collins Children’s Theatre
- Kelby Jakober – 2021 Graduate – Graduate school in the UK, Front of house staff in the West End
- Jessica Kroupa – 2020 Graduate – Completed MFA in Theatre Management, Managing Director at OpenStage Theatre & Company
- Tara Tolar-Payne – 2020 Graduate – Multiple touring Stage Management contracts, current PSM for the national tour of *Jesus Christ Superstar*
- Ryan Wilke-Braun – 2020 Graduate – Multiple contract with OpenStage Theatre & Company
- Jacob Cuddemi – 2019 Graduate – Working actor in Los Angeles, CA

OTHER ACTIVITIES/ACCOMPLISHMENTS – TEACHING/ADVISING

- (2023) Kennedy Center American College Theatre Festival, Region 7, (KCACTF) Meritorious Achievement Award, Cast and Crew Ensemble, *Spring Awakening*
- (2023) KCACTF Region 7, Meritorious Achievement Award, Noah Racey (Director), *Spring Awakening*
- (2022) KCACTF Region 7, Irene Ryan Award Nomination, James Fagan (Dr. Scott), *Rocky Horror Show*
- (2022) KCACTF Region 7 Meritorious Achievement Award, James Fagan (Dr. Scott), *Rocky Horror Show*
- (2022) Meritorious Achievement Award, Kaleb Hacker (Assistant Director), *Rocky Horror Show*
- (2020) Irene Ryan Award Nomination, Meghan Boe (*Anyway*), *The H.O.P.E. Project*
- (2020) Showcase Production: *CABARET* – KCACTF, Region 7

CV SECTION 4: Evidence of Outreach/Service/Engagement

EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND/OR SOCIAL JUSTICE (DEISJ) IN OUTREACH/SERVICE/ENGAGEMENT

In today's performing arts, understanding theatre requires embracing the national (international) discourse on Diversity, Equity, Inclusion, and Social Justice (DEISJ). Service connects my work's DEISJ conceptualization with the community. My workshops, condensed from class rubrics, emphasize collaboration between performers and audiences, highlighting awareness of diverse identities and experiences.

As stated in previous sections, DEISJ principles are integral to every aspect of my creative, service and teaching work. I've traveled the world performing and offering creative collaboration as well as opportunities for growth in developing the creative voice to communities that would otherwise have none. I have volunteered my teaching services to underrepresented LGBTQ students of every age. I regularly cast members of the trans community in my productions both locally and at CSU, as well as offering mentoring and guidance to many prospective students (and their parents) who are interested in making a career in the arts. I reference this work in the Teaching, Engaged Scholarship, and Service portions of this C.V. as well.

COMMITTEES

University Committees:

Professional Development Institute – Provost Panel on Engaged Scholarship, Panel Member, 2022

Division Committees:

Search Committee Member, Professor of Directing/Playwriting, 2022-2023

Committee Member, KCACTF Festival attendance planning, 2019-2020

Recruitment & Retention Co-chair, 2019-Present

Recruitment & Retention Committee Member, 2018-Present

Faculty Advisor, Theatre Diversity & Inclusion Committee, 2019-2021

Season Selection Committee Member, 2018-Present

Discipline-Related Committees:

Kennedy Center American College Theatre Festival, Musical Theatre Initiative Coordinator – Curricular Shaping, 2023-Present

ATHE, Panelist for SP2023 Meeting, 2023

KCACTF Hosting Committee Member, 2019-2020

Anne Reinking Scholarship Award Adjudication Panel, 2021

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

Actors Equity Association (AEA) 1997–Present

Society of Directors and Choreographers 2008–Present

The Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) 2006–Present

SERVICE WITH EXTERNAL PARTNERS AND COMMUNITIES**RECRUITMENT**

1. 2019—Present – Recruitment and Retention Committee – As Co-chair I am actively engaged in lifting the presence and visibility of the CSU Theatre program in general, and the blossoming Musical Theatre program specifically. I have done this by attending festivals, teaching workshops and offering face-to-face sessions with schools and organizations in the region. I have overseen a 39% increase in recruitment. Due to increased demand, we have had to cap both concentrations of Performance and Musical Theatre .

- (1) 2023 Colorado Thespians - Denver, CO
Workshop - *Intense Writing!*
- (2) 2023 Colorado Thespians - Denver, CO
Workshop - *Powerhouse Song Interpretation*
- (3) 2023 Poudre High School
Workshop – *Song Interpretation*
- (4) 2022 CSU - Theatre Virtual Visit Day
Workshop – *The New York Audition*
- (5) 2022 CSU - Theatre Virtual Visit Day
Workshop – *The New York Audition*
- (6) 2022 CSU - High School Visit Day
Workshop – *Where does my power come from?*
- (7) 2022 Texas Thespians, Grapevine (Dallas/Ft Worth) TX
Workshop – *Where does my Power come from?*
- (8) 2022 Booker T Washington High School for the Performing Arts, Dallas, TX
Workshop – *Where does my Power come from?*
- (9) 2021 Windsor High School
Workshop – *Song Interpretation*
- (10) 2021 Colorado Thespians
Workshops – *Theatre Dance – Thoroughly Modern Millie – Original B'wyChoreography*
- (11) 2021 Colorado Thespians
Workshops – *The New York Life*
- (12) 2021 CSU Theatre Virtual Visit Day
Workshop – *Song Interpretation*
- (13) 2020 Colorado Thespians – VIRTUAL RECRUITING
- (14) 2020 Texas Thespians – VIRTUAL RECRUITING
- (15) 2020 Booker T Washington – VIRTUAL RECRUITING
- (16) 2019 Windsor High School
Workshop – *Song Interpretation*
- (17) 2019 Colorado Thescon
Workshops – *Theatre Dance*
- (18) 2019 Colorado Thescon
Workshop – *Song Interpretation*
- (19) 2019 Washington/Oregon Thespians in Seattle and Portland.
- (20) 2019 International Thespians Festival

2. 2023 – SPUR Campus - Summer Musical Theatre Workshop

I received funding for a 5-day Summer Musical Theatre workshop for Outreach/Engagement and recruitment. Monday-Friday (with a performance on Saturday) in July, 2024, for 20 young artists ages 12-19 (7th to 12th grade).

[From the original proposal] *“This program provides unique opportunities to employ CSU students in the arts (music, theatre and dance), also expose young students to the thrilling collaborative energy of high-caliber musical theatre, both of which aligns with SMTD recruitment/retention and outreach goals. The program’s targeted impact is in line with the Gold purposes of Scholarly and Artistic Creation, Individual and Community Strength, and Equity and Social Justice as well as the Green purpose of Lifelong Learning. It aligns directly with our land-grant mission to connect with and benefit communities in our state, as well as all DESJI initiatives aimed at attracting, encouraging, and supporting a more diverse student body.”* I worked with the SPUR Campus team to connect with lower income, underrepresented youth in the Denver area, as well as programs in the surrounding arts community.

3. 2021 – present, Windsor High School, Musical Theatre Song Interpretation

Nothing raises awareness of our program in local schools more effectively than visiting in person to work with students, particularly in these challenging times post-Pandemic. Face-to-face interaction fosters comfort, encouraging students to explore our program. I create a masterclass atmosphere, engaging with students working on their material, while the rest of the class takes notes, asks questions, and offers observations.

RECRUITMENT IN DEVELOPMENT

1. (Planned for 2025)

BROADWAY BOOTCAMP (Musical Theatre Summer Workshop) – FORT COLLINS

Continuing my efforts to support CSU’s Land Grant Mission by engaging with our Fort Collins community, I am proposing a week-long Musical Theatre Intensive, similar to the above-mentioned SPUR Campus Musical Theater Workshop. Connecting with the arts/theatre programs in the local High Schools, we will offer a college-prep style Musical Theatre Workshop, focusing on students who are interested in studying Musical Theatre at a University level. A 6-day workshop that sharpens skills related to the “triple threat” musical theatre performer, i.e., Singing, Dancing, and Acting.

2. NOCO THEATRE GROUP

- a. Colorado State University
- b. OpenStage Theatre & Company
- c. Bas Bleu Theatre

I have developed a long term plan that establishes an umbrella organization called The NoCoTheatre Group, under which three independent local arts organizations can collaborate.

The NoCo Theatre Group aims to create a consortium with Theatre Bas Bleu, CSU Theatre, and OpenStage Theatre & Company in Fort Collins. Collaborating with these local non-profits, CSU forms one of three distinct artistic silos to engage in deeper collaboration, share resources, and support each other in meeting challenges. The consortium's goal is to inspire the Fort Collins community through excellence in live theatre, providing

opportunities for young talent to work with professionals and fostering mentorship. We aim to generate national interest in our local arts community and amplify Fort Collins as a significant point in the national theatre scene. I am collaborating with the Office of Undergraduate Research and Artistry and our Arts Management Program to secure funding through national non-profit grant writing and local support.

My long-term research goals for The NoCo Theatre Group are:

1. Establish official partnerships for CSU students to get paid internships and gain real-life experience in professional theatres.
2. Fund guest artist contracts for developmental and teaching workshops.
3. Fund union contracts for both creative and performance guest artists.
4. Create opportunities for CSU faculty to satisfy their creative/research commitments within the Fort Collins community.
5. Reinforce the ability for both institutions to curate and produce original works in our community, specifically expanding our current On The Brink reading series to be a full fledged Fringe Festival in Northern Colorado.
6. Complete the second phase of renovation and construction for Bas Bleu Theatre's performance and office spaces.
7. Establish a physical, brick-and-mortar residence for OpenStage Theatre & Company.

OTHER ACTIVITIES/ACCOMPLISHMENTS – SERVICE/OUTREACH

Special service to the state/community related to professional expertise

- 2023 Staging Consultant, [Foothills Unitarian Church](#)
Christmas Drag Spectacular, LGBTQIA+ Christmas Show
- 11/3/2023 KCACTF RESPONDENT, University of Colorado, Boulder
WORKING
Adapted by Stephen Schwartz and Nina Faso with additional contributions by Gordon Greenberg
Songs by Craig Carnelia, Micki Grant, Lin Manuel Miranda, Mary Rodgers and Susan Birkenhead, Stephen Schwartz and James Taylor.
Director – Bud Coleman
- 2023 Dance Instructor in collaboration with CSU Dance Division
Community Dance Class Series
- 11/11/2022 KCACTF RESPONDENT, University of Colorado, Boulder
The Importance of Being Earnest
by Oscar Wilde
Director – Chip Persons
Assistant Director – Chevez Smith

Consultations Related to Professional Expertise

2023, [Consulting Expert](#) – Floor Finishing and Treatment for Dance Borderland Arts Initiative, El Paso, TX – consulting expert on floor finishings and treatments for dance in a new multi-million dollar rehearsal and performance space

2019, Private Coaching – Peter Hermann (Star of *Younger* on TV Land), New York, NY

2018, Private Coaching – Chris Evans (Marvel’s Captain America)

Expert Testimony

2005, *The Swing of Things: Swing Time Step by Step*, Documentary – Expert on Fred Astaire

2005, *Reunited at MGM: Astaire and Rogers Together Again*, Documentary – Expert on Fred Astaire

2005, *On Top: Inside the Success of ‘Top Hat’*, Documentary – Expert on Fred Astaire