
Jeremy Kendall

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Background/Teaching Philosophy

I have been working professionally in the performing arts field for more than 20 years. I bring my varied background from film and theatre to the classroom. I believe a practitioner in the industry is best served by understanding the different aspects of the medium and how all of it fits together. For instance, as an actor you need to understand how your technique will be different in film, commercials, theatre, or intertextual work and be aware of the needs of the other performers, designers and aspects of the project. From the playwright to the stage manager--each is an integral part of the whole. It is a collaborative process at every level. By emerging from training with a holistic approach the student will have the advantage. They will understand the acting skills required for theatre is different then it is for a video game primarily filmed with motion capture. And more recently we are seeing examples of artists who co-create performances with their audiences. In essence, we are serving the story, so what does each medium bring to the story – and what is our role as actors, directors, designers, audiences?

I wish to help students make work from whatever medium interests them most, and how to use the other fields such as visual art, media art, dance - to inspire, appreciate and inform their own work. I know it will take them to new levels as an artist and challenge them to explore and reflect on the choices they made. Even if the student decides to pursue the performing arts as a career or not, they will be able to make connections, think non-linearly and experience empathy– all valued components to a successful and productive citizen in whichever field they choose.

I teach all of the rules and techniques – from Kabuki to Meisner and reiterate there is no one way to approach the craft. Each student can create their palate from which they paint. It allows them to have the widest spectrum of colors where they can add subtle textures. Having worked with community actors, designers and volunteers, I have learned that the spiritual nature of theatre builds community, teamwork and a sense of belonging. This is also present in my classroom and I work to ensure this type of safe space in which to express themselves and grant permission to become an artist.

EDUCATION

M.F.A. Acting – Johnny Carson School of Theatre and Film/University of Nebraska-Lincoln (1996)

Thesis Role: Buckingham in Richard III.

Published: “On the Razor’s Edge: An Account of the Process and Performance of Buckingham in Shakespeare’s Richard III”

Courses: Acting, Stage Movement, Script Analysis, Voice, Evolution of Dramatic Theory, Shakespeare, Theatre History, Musical Theatre Technique, Performance Development, Scene Development

Awards: Honorary Masquer: Johnny Carson School of Theatre and Film

B.A. – Northeastern State University (1992)

Major: Theatre, Minor: Mass Communications and Psychology

A.A. – Eastern Oklahoma State (1988)

Speech Communications

TRAINING

Acting Workshop, Corey Allen: Los Angeles, CA

Audition Technique for film and television, Margie Haber: Los Angeles, CA

ACADEMIC EMPLOYMENT

Johnny Carson School of Theatre and Film

University of Nebraska - Lincoln

Adjunct Faculty (2001 – 2007)

Graduate Teaching Assistant(1995)

Courses Taught:

Intro to Theatre (Sections with 100-300 students):

This course is an introductory level survey course intended, through the study of plays and production techniques as well as play attendance, to provide students with a broad base of knowledge about the theatre.

Course Objectives:

- To increase the student’s knowledge of the art of theatre.
- To develop the student’s appreciation for the art of theatre.
- To increase the student’s awareness of the occupational opportunities involved in theatre arts.
- To increase the student’s knowledge of play form and structure.
- To increase the student’s knowledge of the historical and philosophical foundations that influenced theatre as an art form.
- To increase the student’s practical knowledge of theatre as a collaborative art form.

Basic Acting for non-majors:

This course is designed for the beginning acting student. The student will be introduced to the foundations of acting through the use of exercises, assignments, prepared monologue, scenework, play attendance and written assignments.

Objectives:

- To enhance the beginning actors' awareness of their imagination.
- To introduce the beginning actor to the foundations of acting and character building.
- To make clear the importance of the skills of observation, concentration and listening in the art of acting. To aid the beginning actor in the discovery of their own body and voice as acting tools.
- To enhance the beginning actors' appreciation of the art of theatre as a collaborative art form.
- To introduce the beginning actor to basic theatre/stage terminology.

Intermediate Acting for majors:

Monologue, scene work and audition preparation concentrating on objective, obstacle, playable action, character analysis, improvisation and understanding and development of the vocal and physical instruments.

Objectives:

- To enhance the actor's awareness of their imagination as an acting tool.
- To continue to solidify the actor's understanding of the basic methods of building a character.
- To enhance the actor's knowledge of their body as an acting instrument.
- To enhance the proficiency of the actor's voice as an acting tool.

Additional courses Qualified to Teach:

Theatre History

Acting Shakespeare

Auditioning for theatre, film and television

On-Camera acting techniques

Stage Combat/Movement

Diction and Dialects

Intro to Tech Theatre

Film Appreciation

Directing for the Stage and Screen

Seminar Leader:

2008-Stage Combat workshop for movement class, UNL

2002-2006 –Acting for Adults, Instructor, Lincoln Community Playhouse

2004-2006 – Workshop leader in Shakespeare and acting at Doane College, NE

2005 – Acting Shakespeare, Lincoln Community Playhouse

2005- Intro to Stage Violence, Lincoln Community Playhouse

1997 – Shakespeare Unbound Instructor, Nebraska Shakespeare Festival

PROFESSIONAL EMPLOYMENT

ACTOR

Theatre

HOME LAND by Christopher Cartmill	Tricky Pete/Matthias Paine	Messenger Theatre, NYC/Lincoln, NE
CIVIL WAR VOICES	Joshua Chamberlain	Row "I" Productions, Lincoln, NE
TUESDAYS WITH MORRIE	Mitch Albom	Row "I" Productions, Lincoln, NE
BUS STOP	Carl	Nebraska Repertory Theatre
RESIDENT ALIEN	Alien	Nebraska Repertory Theatre
ANDROCLES AND THE LION	Androcles	Nebraska Repertory Theatre
HAMLET	Hamlet	Haymarket Theatre
MUCH ADO ABOUT NOTHING	Benedick	Flatwater Shakespeare Company
ROMEO AND JULIET	Romeo	Shakespeare Unbound
THE TAMING OF THE SHREW	Biondello	Nebraska Shakespeare Festival
HENRY V	Bedford	Nebraska Shakespeare Festival
TRAIL OF TEARS DRAMA (3 yrs)	Company Member	Tahlequah, OK
MAHONEY MELODRAMAS (2 yrs)	Company Member	Mahoney State Park, NE

Film

KOLOBOS	Featured	Ambush Entertainment, Los Angeles
STAR WARS: EPISODE 4.5	Lead	Heathhead Productions, Los Angeles
NO SCHOOL TODAY	Featured	Maguire Bros. Prod., Los Angeles
RUNNING IN PACKS	Lead	Free Spirit Associates, Los Angeles
SPIRIT	Featured	Media Associates, Los Angeles
WALKER BRIDGE	Lead	Jack Daniels Productions, Oklahoma

Television

A WINTER'S TALE	Featured	Shakespeare Inc., Los Angeles
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Commercials/Voice Over

TIME WARNER CABLE	TV /Radio Spot	
LINCOLN JOURNAL STAR	Radio Spot	
RYAN CAULFIELD: YEAR ONE (Pilot)	ADR	Tina Hart, Los Angeles
SULLIVAN STREET (Pilot)	ADR	Steve & Edie, Los Angeles

DIRECTOR

PROOF, 2009
 THE MOUSETRAP, 2006
 THE ODD COUPLE (FEMALE VERSION), 2006
 A STREETCAR NAMED DESIRE, 2005
 TO KILL A MOCKINGBIRD, 2005
 NOISES OFF! 2005
 BUDDY! THE BUDDY HOLLY STORY, 2004
 SUESSICAL THE MUSICAL, 2004
 I HATE HAMLET, 2004
 THE OUTSIDERS, 2004
 PUMP BOYS AND DINETTES, 2003
 YOUR MOTHER'S BUTT, 2002

FIGHT CHOREOGRAPHER

HIGH SCHOOL THE MUSICAL, Director Laura Kendall, 2007
BAT BOY, THE MUSICAL, Director: Laura Kendall, 2005
HAMLET, Director: Bob Hall, 2004
THE OUTSIDERS, Director: Jeremy Kendall, 2004
JESUS CHRIST SUPERSTAR, Director: Robin McKercher, 2002
FUDDY MEERS, Director: Robin McKercher, 2002

ARTISTIC DIRECTOR – Lincoln Community Playhouse 2003-2006

Guided the artistic vision and mission of the organization. Curated theatre seasons for mainstage and family theatre, including professional artistic staff hires. Nurtured the volunteer acting pool. Oversight of all classes of education wing including teaching several classes each season. Promoted the Playhouse at events and networking opportunities.

PRODUCER

2005-2006

A CHORUS LINE THE MOMOLOGUES
WINNIE-THE-POOH
THE MOUSETRAP
KID-SIMPLE: A RADIO PLAY IN THE FLESH
RAMONA QUIMBY
THE ODD COUPLE
THE ODD COUPLE: FEMALE VERSION
THE BALTIMORE WALTZ
THE BEST CHRISTMAS PAGEANT EVER
A STREETCAR NAMED DESIRE
THE LION, THE WITCH AND THE WARDROBE
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
BAT BOY: THE MUSICAL

2004-2005

INTO THE WOODS
THE ADVENTURES OF TOM SAWYER
TO KILL A MOCKINGBIRD
THE BOXCAR CHILDREN
ANNIE
MEET JOHN DOE
PICASSO AT THE LAPIN AGILE
BUDDY: THE BUDDY HOLLY STORY
GO DOG GO
SEUSSICAL: THE MUSICAL

2003-2004

I HATE HAMLET
HOW TO EAT LIKE A CHILD
FLASH GORDON CONQUERS THE UNIVERSE
SMOKEY JOE'S CAFÉ
THE OUTSIDERS
TALES OF A FOURTH GRADE NOTHING

IT'S A WONDERFUL LIFE
REFLECTIONS ON A CHRISTMAS TREE
STUART LITTLE
THE WAR OF THE WORLDS
PUMP BOYS AND DINETTES
THE FOREIGNER

PROPERTY AND WARDROBE SUPERVISOR-2006 to 2007

Professional touring production of "Alice" for the Kennedy Center.

PROPERTY MASTER -2003

THE FOREIGNER, William M. Cover II - Director
FOOTLOOSE, Robin McKercher - Director
COMIC POTENTIAL, Robin McKercher - Director
PETER RABBIT AND ME, Robie Hayek - Director
RAGTIME, Robin McKercher-Director
CHARLOTTE'S WEB, Laura Kendall - Director
LES LIAISONS DANGEREUSES, Bob Hall - Director
OVER THE RIVER AND THROUGH THE WOODS, Robin McKercher - Director
THE HOBOKEN CHICKEN EMERGENCY, Keith Ghormley-Director
ON THE TOWN, Alisa Belflower - Director
JESUS CHRIST SUPERSTAR, Robin McKercher - Director
FUDDY MEERS, Robin McKercher – Director
HONK!, Rhonda Lake – Director
A SALUTE TO PEARL HARBOR, Robin McKercher - Director

FILM AND TELEVISION

WALT DISNEY COMPANY: Researcher and PreVis Coordinator for feature film "Pearl Harbor" 1999.
Conducted research, edited animatics (digital storyboarding) action sequences to demonstrate scenes for producers, stunt coordinators, etc during pre-production.

REGENCY TELEVISION: Art Department Assistant for television pilot "Ryan Caulfield" 1999.
Conducted research, scouted locations, set decoration and overall facilitation of communications between set construction and art department.

DISNEY FEATURE ANIMATION: Assistant Animation Associate for film "Dinosaur". 1998–1999. Built scale models of dinosaurs to be used as references for animators. Worked closely with visual effects supervisor to coordinate background photography.

REFERENCES:

Paul Steger
Director of Johnny Carson School of Theatre and Film
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2500 S. 56th Street
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Associate Dean, Meadows School of the Arts
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