

# DON RUSSELL

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## Education

**M.F.A., Acting, University of South Carolina** (2013)

**M.A., Theatre Arts, California State University, Northridge** (2009) (Graduated with Distinction)

Concentrations: Performance Studies, Eastern Theatre Aesthetics.

Thesis: *Performing Americana: Charles Phoenix as a Cultural Archive*, exploring the concepts of archiving mid-century American culture through live performance.

## Membership

Actors' Equity Association (AEA)

Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA)

P3 Studio

## Teaching Experience

**Oklahoma City Community College – Oklahoma City, OK**

August 2019 – Present Theatre Arts Program Coordinator

**Acting I** (TA 1513) Professor. Responsibilities include: Guiding an exploration of western acting theory and developing and implementing curriculum in the instruction of Stanislavski based acting techniques. Administering and evaluating written and performance work. Course description: This course offers an examination of the basic concepts, vocabulary, and techniques of acting. The class includes improvisation, scene study, character development, and textual analysis of contemporary western plays.

**Acting II** (TA 2203) Professor. Responsibilities include: Guiding an exploration of western acting theory and developing and implementing curriculum in the instruction of Stanislavski based acting techniques. Administering and evaluating written and performance work. Course description: This course offers an examination of the basic concepts, vocabulary, and techniques of acting. The class includes scene study, character development, and textual analysis of classical western plays.

**Voice and Speech Improvement** (TA 1133) Professor. Developing and implementing curriculum for the development and refinement of the performer's voice as a theatrical instrument, as well as, administering and evaluating written work, assignments and exams. Course description: This course offers an introduction to texts, practices, and explorations in vocal work for the performer.

**Stagecraft** (TA 2113) Professor. Developing and implementing curriculum for the introduction to the principles of constructing, rigging, and assembling modern stage scenery and equipment. In addition, the course will introduce students to general technical theatre concepts, technologies, and techniques. Students will gain a basic working knowledge of technical theatre through practical hands-on experience

**Introduction to Theatre** (TA 1103) Professor. Developing and implementing curriculum consisting of an introduction to texts, practice, and production in the theatre in order to understand it as a social and aesthetic experience and as a reflection of culture. Various aspects of theatre, a broad view of theatre history, and a study of representative plays of the past and present constitute the content of the course.

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**Carthage College – Kenosha, WI** (2016 College of Distinction)  
February 2014 – May 2019

**Suzuki Method** (GNR 675-E Ensemble & Experimental Acting) Instructor. Responsibilities include: Developing and implementing curriculum designed to introduce the students to Suzuki Method, as well as, sequences developed in the P3 Studio Methodology of Physical Actor Training. This course offers opportunities for students to explore physical approaches to actor training, while continuing to engage the imaginative/psychological elements of performance. Class size: 16 students.

**Asian Theatre** (THR 400A) Instructor. Responsibilities include: Developing and implementing curriculum consisting of Theatre History throughout the Asian continent, as well as, administering and evaluating written work, assignments and exams. Course description: A seminar course exploring the rich heritage of theatrical traditions from their ritual and traditional origins to contemporary movements in India, China, Korea and Japan. Class size: 18 students.

**Introduction to Acting** (THR 1110) Instructor. Responsibilities include: Guiding an exploration of western acting theory and developing and implementing curriculum in the instruction of Stanislavski based acting techniques. Administering and evaluating written and performance work. Course description: This course offers an examination of the basic concepts, vocabulary, and techniques of acting. The class includes improvisation, monologue preparation, scene study, character development, and textual analysis. Class size: 16 students.

**Introduction to Theatre** (THR 1150) Instructor. Developing and implementing curriculum consisting of Theatre History, as well as, administering and evaluating written work, assignments and exams. Course description: This course offers an introduction to texts, practice, and production in the theatre in order to understand it as a social and aesthetic experience and as a reflection of culture. Various aspects of theatre, a broad view of theatre history and a study of representative plays of the past and present constitute the content of the course. Class size: 22 students.

**Western Heritage I** (COR 1100) Instructor. Responsibilities include: Developing and implementing curriculum covering religious, political and philosophical writings of Western writers and theoreticians. Course description: A seminar course developing a semester-long conversation centered on the ideas of the ancient world and their influence on western history and culture. As the range and treatment of ideas from different time periods proceed, the course draws together the divergent strands that compose the complex history of Western thought in the ancient world. Class size: 22 students.

**Western Heritage II** (COR 1110) Instructor. Responsibilities include: Developing and implementing curriculum covering religious, political and philosophical writings of Western writers and theoreticians. Course description: A seminar course developing a semester-long conversation where the ideas of the ancient world come to be read against the emerging intellectual worlds of the Renaissance, Enlightenment, and our modern era. As the range and treatment of ideas from different time periods proceed, the course draws together the divergent strands that compose the complex history of Western thought. Class size: 22 students.

**The University of South Carolina – Columbia, SC**  
August 2010 – December 2012

**Beginning Acting** (THEA 270) Instructor. Responsibilities include: guiding an exploration of Western acting theory and developing and implementing curriculum in the instruction of Stanislavski based acting techniques. Administering and evaluating written and performance work. Class size: 20 students.

**Fundamentals of Acting** (THEA 170) Instructor/Teaching Assistant. Responsibilities include: conducting lectures exploring western acting theory to classes ranging in size from 30 – 60 students and developing and implementing curriculum in the instruction of Stanislavski based acting techniques for classes ranging in size from 12 – 15 students, administering and evaluating written and performance work.

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### **Cooperative Performance – Milwaukee, WI**

September 2015 – July 2016, September 2017 – December 2018

**Physical Theatre Techniques.** Responsibilities include: Developing and implementing curriculum designed to introduce artists to Suzuki Method, as well as, sequences developed in the P3 Studio methodology. The P3/East methodology encourages performers to enliven the whole organism in order to experience the mind and the body as one instrument. The training fosters greater power, expansiveness, ease and a grounded sensibility, and offers practices that increase freedom on stage while avoiding “pushing” or “artifice.”

### **Milwaukee Repertory Theater Teen Program: Goldin Center COA – Milwaukee, WI**

March 2013 – May 2013

Responsibilities include: Introducing students to the theatre arts and guiding them in an exploration of their community through performance. The program concludes with a performance presented by the students centered on their community. Class sizes ranging from 10 – 25 students.

### **Papers and Presentations**

*Hamlet's Troy: The Fall of Denmark.* Paper presented at the Comparative Drama Conference hosted by Rollins College in Orlando, FL in April 2017. This paper explores the idea that Shakespeare used Ovidian allusions in the 1<sup>st</sup> Player's speech in *Hamlet* to give insight into the character's emotional and mental state, as well as, the state of Denmark's impending collapse.

*Ovidian Shakespeare.* Lecture presented at Carthage College as part of the Hannibal Lecture Series in February of 2017. This lecture examines the evolution of Shakespeare's use of Ovid's *Metamorphoses* over the course of his career by analyzing his use of the poems in *A Midsummer Night's Dream*, *Hamlet*, and *The Tempest*.

*Alienation or Cultural Misconception: Brecht versus the Chinese Theatre.* Paper presented at the Comparative Drama Conference hosted by Loyola Marymount University in Los Angeles, CA in March 2010. This paper explores the idea that Brecht mistakenly applied his theories of Alienation Effect to Chinese Theatre.

*Hijikata's Butoh: Mourning Mud and Wind.* Paper presented at the Comparative Drama Conference hosted by Loyola Marymount University in Los Angeles, CA in March 2009. This paper explores the idea of Hijikata Tatsumi embodying a living archive of his youth in rural Japan through his early work in *Butoh*.

### **Committees**

Grade Appeal Committee, Oklahoma City Community College, 2021-2022

Hiring Committee for Professor of Modern Languages, Oklahoma City Community College, 2022

Hiring Committee for Chair of Languages and Performing Arts, Oklahoma City Community College, 2021

Hiring Committee for Professor of Mass Media Communications, Oklahoma City Community College, 2021

Entry-Level Assessment Committee, Oklahoma City Community College, 2020-2021

Season Selection Committee, University of South Carolina, 2011

President's Award for Excellence in Teaching, Slippery Rock University, 2000

### **Theatre Experience**

#### **Educational Directing:**

The Bald Soprano

Antigone

Murder on the Orient Express

Twelfth Night

Seagull

Oklahoma City Community College

Oklahoma City Community College

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### Professional/Semi-Professional Directing:     \*writer \*\*co-writer \*\*\*adaptation

Allusion/Illusion **	Cooperative Performance	Historic 3 <sup>rd</sup> Ward, Milwaukee, WI
Celsius 232 ***	Cooperative Performance/ Quasimondo Physical Theatre	Arthaus, Milwaukee, WI
Ellis	Cooperative Performance	Pitman Theatre, Milwaukee, WI
Fruition of a Delusion **	Cooperative Performance	MARVL 3D Lab, Milwaukee, WI Milwaukee Fringe Festival, Milwaukee, WI Danceworks, Milwaukee, WI
a woman's Place	Cooperative Performance	Theatre Gigante Studio, Milwaukee, WI
iTopia *	Cooperative Performance	Chicago Fringe Festival, Chicago, IL Milwaukee Fringe Festival, Milwaukee, WI Tenth Street Theatre, Milwaukee, WI Theatre Gigante Studio, Milwaukee, WI
Bent	The World's Stage	
Nightmares & Lullabies: the darker side of peter pan	Cooperative Performance	
Poe's Ghosts ***	Cooperative Performance	Shakers, Milwaukee, WI
The Seagull ***	Cooperative Performance	The Grand Ave, Milwaukee, WI
Hamlet	Cooperative Performance	Villa Terrace, Milwaukee, WI
Woyzeck ***	Steelworks Productions	Benson Theatre, Columbia, SC

### Performance: (partial list)     \*writer     \*\*co-writer     ^ movement-based performance

<i>Show</i>	<i>Role</i>	<i>Director</i>	<i>Theatre</i>
Dreams of Drowning * ^	Performer	Collaboration	Milwaukee Fringe Festival, Milwaukee, WI
Something in the Loss of Leaves*	Performer	Self	Theatre Crude Fringe Fest., OKC, OK Milwaukee Fringe Festival (virtual)
The Chair ** ^	Performer	Collaboration	The Jazz Gallery, Milwaukee, WI 2018 One Act Fest., Milwaukee, WI
Tarzan	Mike	Wes Savick	Theatre Gigante, Milwaukee, WI Ptuj & Kranj, Slovenia
Real Time #24 ^	Performer	Collaboration	Danceworks, Milwaukee, WI
Animolecules ^	Performer	Jenni Reinki/Brian Rott	Quasimondo, Milwaukee, WI
Cambrian ^	Performer	Brennen Steins	Cooperativa Gallery, Milwaukee, WI
Cloud of Gnats ** ^	Performer	Collaboration	Underground Collaborative, WI
Real Time #12 ^	Performer	Collaboration	Danceworks, Milwaukee, WI
How I learned to Drive	Uncle Peck	Eric Bultman	Lab Theatre, SC
Ziggy the Clown *	Ziggy	Self	Center for Performance Experiment, SC Milwaukee Fringe Festival, Milwaukee, WI
Macbeth	Macbeth	Robert Richmond	Theatre South Carolina, SC
Present Laughter	Fred	Rob Clare	Theatre South Carolina, SC
Polaroid Stories	G	Steve Pearson	Theatre South Carolina, SC
The Pretty Trap	Jim	Amy Holtcamp	Theatre South Carolina, SC
27 Wagons Full of Cotton	Jake	Amy Holtcamp	Theatre South Carolina, SC
The God of Hell	Welch	Neal Tucker	Benson Theatre, SC
The Comedy of Errors	Egeon	Robert Richmond	Theatre South Carolina, SC
The Suicide	Semyon Podsekalknikov	Steve Pearson	Theatre South Carolina, SC
Earth and Sky	Kersnowski/Eisenstadt	Steve Pearson	Lab Theatre, SC
1942 ^	Ensemble	Robyn Hunt	Center for Performance Experiment, SC
Big Love	Giuliano	Chris Clavelli	Theatre South Carolina, SC
Macbeth	Lennox/Doctor	Chris Berube	The Next Stage, CA
Dracula	Dracula	Hassan Medina	Raven Playhouse, CA
Antony and Cleopatra	Varrus/First Guard	Bill Brown	American Players Theatre, WI
A Penny for a Song	Rufus Piggott	David Frank	American Players Theatre, WI
Shibiri	Taro Kaja	Akira Shigeyama	Portland International Performance Festival, OR
Waiting for Godot	Lucky	Chuck Beikert	Butler Little Theatre, PA
Ma Frere A Vec Moi	Dad	Vanessa Gross	Sheehy Studio Theatre, PA

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Immodest Proposal	Justin	Stephanie Peters	Sheehy Studio Theatre, PA
Noises Off	Gary Lejeune	Gay Johnson	Saxonburg Summer Theatre, PA
You Can't Take it With You	Wilbur Henderson	Gay Johnson	Saxonburg Summer Theatre, PA
The Foreigner	Ellard Simms	Gay Johnson	Saxonburg Summer Theatre, PA
Arsenic and Old Lace	Dr. Einstein	Gay Johnson	Saxonburg Summer Theatre, PA
Othello	Iago	David Skeele	Slippery Rock University Theatre, PA
Waiting for Godot	Vladimir	Rick Kemp	Slippery Rock University Theatre, PA
Hay Fever	Richard Greatham	Laura Smiley	Slippery Rock University Theatre, PA
What the Butler Saw	Dr. Prentice	Kenneth Harris	Slippery Rock University Theatre, PA
Mankind	Mischief	David Skeele	Slippery Rock University Theatre, PA
Our Country's Good	Gov. Arthur Phillip	David Skeele	Slippery Rock University Theatre, PA
Arcadia	Bernard Nightingale	Kenneth Harris	Slippery Rock University Theatre, PA
Goodnight Desdemona/ Good Morning Juliet	Tybalt/Iago	Laura Smiley	Slippery Rock University Theatre, PA

### Film & Television

#### Film:

Caviar Dreams	Principal	Cobaltmoon Productions, Los Angeles, CA
Woyzeck	Principal	Steelworks Pictures, Chicago, IL
The Coat	Supporting	A.T.M. Productions, Chicago, IL
Interrupted	Supporting	BSB Films, Chicago, IL

#### Television:

Days of Our Lives	Under 5/Atmosphere	NBC
CSI: New York	Atmosphere	CBS
General Hospital	Atmosphere	ABC
The Bold and the Beautiful	Atmosphere	CBS
Passions	Atmosphere	NBC

#### Commercials & Industrials:

Colonial Life Insurance	Principal	Industrial/Commercial	Columbia, SC
Allgood Pest Solutions	Principal	Commercial	Columbia, SC
ERI Safety ( <i>Cell Phones in the Work Place</i> )	Supporting	Industrial	Columbia, SC
ERI Safety ( <i>Take Time for Safety</i> )	Supporting	Industrial	Columbia, SC
McDonald's Corporation	Supporting	Industrial	Chicago, IL
Aronson Furniture	Principal	Commercial	Chicago, IL
Ask Dr. Tech	Principal	Commercial	Chicago, IL
Gary Lang Auto	Principal	Commercial	Chicago, IL

### Special Training

Physical Approaches to Performance	Steve Pearson/Robyn Hunt	P3 East New York Intensive, NY (2015) P3 East Chicago Intensive, IL (2014, 2015, 2016) P3 East Seattle Intensive, WA (2012, 2019)
Suzuki Method	Robyn Hunt	Columbia, SC (2010-2013)
Slow Tempo (Shogo Ota)	Robyn Hunt	Columbia, SC (2010-2013)
Stage Combat	Dan Speaker/Jan Bryant	Academy of Theatrical Combat, Los Angeles, CA (2009-2010)
Acting Internship	David Frank	American Players Theatre, WI (2002)
Kyogen Comedy Workshop	Akira Shigeyama	Portland, OR (2000)
Noh Training Project	Akira Matsui/Richard Emmert	Bloomsburg, PA (1999)
Soap Intensive	Mark Teschner	TVI Actors Studio, Los Angeles, CA (2005)
Acting for the Camera	Ray Vanagas	Chicago, IL (2003)

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### **Technical Experience** *(partial list)*

The Hiding Place	Movement Coach	Acacia Theatre, Milwaukee, WI
A Piece of My Heart	Movement Coach	Cooperative Performance, Milwaukee, WI
Dali's Liquid Ladies	Lighting Designer	Truepenney Theater, The Fortress, Milwaukee, WI
iTopia	Sound Designer	Cooperative Performance, Gigante Studio, Milwaukee, WI
Nightmares & Lullabies: the darker side of peter pan	Fight Choreographer	2016 Milwaukee Fringe Festival & 2016 Chicago Fringe Festival Cooperative Performance, Gigante Studio, WI
Hamlet	Sound Designer/ Fight Choreographer	Cooperative Performance, Villa Terrace, Milwaukee, WI
Anthropomorphic Oscillations in C Minor	Fight Captain	Cooperative Performance, WI
The Hour We Knew Nothing of Each Other	Fight Captain	Center for Performance Experiment, SC
Polaroid Stories	Fight Captain	Theatre South Carolina, SC
Everything But...	Stage Manager	Secret Rose, Los Angeles, CA
As You Like It	Assist. Master Electrician	American Players Theatre, WI (tour)
Hay Fever	Lighting Designer	Slippery Rock University, PA
Burn This	Lighting Designer	Sheehy Studio Theatre, PA
Waiting for Godot	Scene Designer	Slippery Rock University, PA
Woyzeck	Sound Designer	Benson Theatre, SC
Lysistrata	Sound Designer	Slippery Rock University, PA

### **Related Activities**

Milwaukee Fringe Festival Board of Directors (2022)	
Milwaukee Fringe Festival Planning Committee (2017 – 2022)	
Cooperative Performance, Founding Member - Board of Directors 2013-2020 (Chair 2015-2019, Secretary 2013-2015)	
Los Angeles United Film Festival (2008)	Programmer
New York United Film Festival (2007)	Program Coordinator/Programmer
Tulsa United Film Festival (2007)	Program Coordinator/Programmer
Los Angeles Uncensored Film Festival (2007)	Programmer

### **Additional Awards, Honors and Affiliations**

Dean's Outstanding Graduate Student Award, California State University, Northridge, 2009
Golden Key International Honors Society
One of five students selected from California State University, Northridge to travel to Korea to conduct research during a traditional shaman festival, 2007
Irene Ryan Nominee KC/ACTF Region II for multiple performances, 1998 - 2001
Who's Who in American Colleges and Universities, 2001
Nominee for Student Trustee, Slippery Rock University, 2000