

Jenny Mercein
Curriculum Vitae
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EDUCATION:

- 2003 University of Washington, Seattle, WA.
Master of Fine Arts in Acting.
- 1995 Yale University, New Haven, CT.
B.A. in History of Art and Theater Studies.
Graduated with Honors in both majors.

ACADEMIC EMPLOYMENT:

University of California Santa Barbara

Director and Co-Coordinator, Senior Reels Project, spring 2015.

- *Senior Reels Project*: Directed and co-coordinated the first collaboration between the Theater/Dance and Film/Media departments, resulting in demo reels for all the graduating B.F.A. Acting majors. Responsibilities included approving scene selection, coordinating shoot dates and schedules, and rehearsing scenes, and providing on-set acting coaching and direction. Scenes were shot in USCB's state-of-the-art sound stage as well as various off-site locations.

Lecturer, Department of Theater and Dance, fall 2014.

- *Voice Laboratory*: A fundamental approach to voice for the B.F.A. actor with emphasis on vocal production, articulation, and quality; plus physical relaxation techniques. Students explore the connection between the voice and the body with goal of identifying and inhibiting tension that restricts the breath and the voice. Students learn the Linklater voice progression, as well as principals of the Alexander Technique with the aim of finding increased vocal variety, clarity, and expressive capacity.
- *Advanced Voice Laboratory*: Advanced course in voice for the B.F.A. actor with emphasis on deepening the understanding of the Linklater progression and increasing the creative and expressive uses of the voice with the body. Special attention is given to helping students link the work done in voice class to the work in acting classes and performance.
- *Solo Performance*: Coursework includes an overview of the history of solo performance; the close study of several masters of the genre, including class discussion and written analysis; and instructor-led writing exercises designed to generate original material. Course culminates in the creation of a short original solo piece, performed before an audience.
- *Production Voice Coach*: Voice coach for B.F.A. Main stage production of Will Eno's "Middletown" directed by Tom Whitaker.

- *Viewpoints Workshops*: Led several workshops on Viewpoints techniques. Participants included B.F.A. actors and dancers, as well as faculty from both the dance and theater departments.
- *Recruitment Ambassador*: Visited multiple California community colleges and training programs as part of a departmental effort to recruit transfer students. Visits included informational talks, question and answer periods, and workshops on Viewpoints and audition techniques.

Visiting Lecturer, fall 2013.

- *Solo Performance*: Coursework includes an overview of the history of solo performance; the close study of several masters of the genre, including class discussion and written analysis; and instructor-led writing exercises designed to generate original material. Course culminates in the creation of a short original solo piece, performed before an audience.

The American Musical and Dramatic Academy (AMDA)

Instructor, fall 2007-spring 2013.

- *Technique and Scene Study*: A two-semester course in beginning acting techniques for up to 20 first-year students. First semester curriculum addresses constructive use of the self, with work on breathing, imagination, economy, specificity, and sensory awareness. Emphasis is placed on physical ease, vocal resonance, and clarity, incorporating elements of Linklater voice work and Alexander Technique. Course work includes open scenes and contemporary American scene work, using Stanislavski-based training focusing on objectives, obstacles, and given circumstances. Second semester delves further into text analysis, scene work, and character development. Students complete an intensive life-study project, exploring extreme character transformation of voice, speech, movement, and physicality.
- *Audition Prep*: An eight-week seminar designed to give students a better understanding of how to approach professional auditions. Topics include Acting for the Camera (television, film, and commercial copy), theater auditions, cold reading skills, and preparation for agent and casting director interviews. Discussion includes strategies for approaching the business of acting, such as headshot and resume selection, networking, etc.
- *Acting Shakespeare*: A semester long course for advanced students. Curriculum includes the fundamentals of scansion, meter, and approaches to prose and verse. Students move from sonnets to monologues to scene work.

Queens College

Adjunct Professor, Continuing Education Program, winter 2009-spring 2009.

- *The Art of Acting*: An introductory course for a diverse group of 12 students ranging in age from 18 to 75. Curriculum includes introduction to basic concepts of acting, voice work, theater games, improvisation, open scenes, and monologue work.
- *Demystifying the Bard-A Practical (and Fun) Course on Shakespeare*: An introductory course exploring Shakespeare on the page, on film, and through performance. Curriculum covers a brief history of Shakespeare in performance, tools for deciphering complex language, an introduction to scansion and speech work. Performance work includes sonnets, monologues, and two-person scenes from Shakespeare.

Fordham University

Adjunct Professor in the College of Liberal Studies, fall 2006.

- *Acting for Non-Majors*: A one-semester course composed of both traditional undergraduates and continuing education students. Curriculum includes introduction to basic concepts of acting, text analysis, voice work, theater games, improvisation, open scenes, and monologue work.

Nassau Community College

Adjunct Professor in the Theater Department, fall 2006.

- *Movement for Actors*: Curriculum includes Viewpoints and Suzuki-inspired physical training exercises, theater games and improvisation inspired by the work of Viola Spolin, Alexander Technique, and exercises designed to address focus, concentration, and physicality. The course aims to bridge the gap between abstract physical training methods and traditional acting techniques by connecting movement work to character development and Stanislavski-based action/objective work.

University of Washington School of Drama

Teaching Assistant, Department of Theater, 2001-2002.

- *Acting I, II, and III*: Curriculum included fundamental performance skills emphasizing constructive use of the self (breathing, relaxation, communication, imagination, spontaneity), physical approaches to acting derived from Suzuki training and Alexander Technique, intensive monologue and scene work with strong emphasis on Stanislavski-based action/objective work, and the performance of a one-act play in a festival setting. Designed and taught a special section on Shakespeare including sonnet work, scansion, and the preparation of a classical monologue.

ADDITIONAL TEACHING/COACHING EXPERIENCE:

Much Ado About Shakespeare: Winter 2014-present.

Taught and directed a class of 13 children, ranging in age from 7-16, in Shakespeare. Curriculum included theater games, improv, the history of Shakespeare, and the basics of iambic pentameter. The class concludes with a public performance of an abridged version of a Shakespeare play.

Waterwell / Professional Performing Arts School: Winter 2013-Spring 2013.

Teaching Artist with Waterwell, an acclaimed theater company in residence at Professional Performing Arts High School, part of the New York City Public School System. Responsibilities include teaching scene study to high school Juniors. Material includes Chekhov, Miller, Odets, and Williams.

Scott Freeman Studios: Spring 2012-Spring 2013.

Private scene study class focusing on contemporary work from new plays (all written within the past six years). Coaching focuses on the use of actions and objectives, constructive use of the self, and specificity in all aspects of the work.

Epic Theater Ensemble, 2010-Spring 2013.

Trained as a teaching artist for Epic's award-winning education department, part of the NEA's Shakespeare in American Communities initiative. Through Shakespeare residencies, middle and high school students learn how to embody Shakespeare's text, becoming more facile, sophisticated and potent with language. Students learn communication skills essential to growth as a citizen and a theater artist.

Side by Side Coaching, 2003-present.

Private acting coaching, specializing in audition preparation, monologue selection, and Linklater voice training.

Exec-Comm, 2010-present.

Corporate communication skills consultant. Lead seminars across the nation teaching executives to communicate with more impact and clarity. Clients include JP Morgan, PwC, Ernst & Young, Barclays, and MetLife.

Teaching Artist, People's Theater Project, 2011-Spring 2013.

Taught story telling and improv classes to senior citizens at the Isabella House in Washington Heights.

Child's Play, Guest Teaching Artist, Spring 2012.

Served as a co-lead teacher for an acting class for young children ages 4-8. Class worked on excerpts from "A Midsummer Night's Dream." Lead the class in exercises and games designed to illuminate Shakespeare's text.

Guest Artist, Manhattan Theater Club, 1998-2000.

Served as a guest actor in the NYC Public Schools, performing scenes from the MTC season as well as cold-readings of student generated material.

Youth Drama Workshop, Greenwich Academy Day Camp, 1997.

Led a Spolin-inspired theater games and improvisation workshop for campers ages 4-11.

Standardized Patient, NYU and Weill Cornell School of Medicine, 2002-2012.

Frequent participant in OSCE training with medical students, providing students with individualized feedback on their communication and clinical skills. Coaching is aimed at improving ease and clarity of communication (especially as it pertains to handling difficult discussions), tips for conveying empathy, and building the residents' overall confidence in his or her ability to communicate effectively.

ACTING: See attached theatrical resume.

PLAYWRITING:

"X's and O's (A Football Love Story)" Co-creator, along with KJ Sanchez, of the award-winning docu-drama based on interviews with players, families, and fans about the changing role of football in American society in light of recent discoveries about traumatic brain injury and its impact on the sport. *X's and O's* received its world premiere at Berkeley Rep in January of 2015, directed by Tony Taccone. The play was co-commissioned by Berkeley Rep and Baltimore Center Stage and featured in Baltimore Center Stage's Play Lab Series (December 2013) and Berkeley Rep's Ground Floor Series (June 2014). *X's and O's* received the Rella Lossy Playwright Award by the San Francisco Foundation. Upcoming production: Baltimore Center Stage, Nov.-Dec. 2015.

ORIGINAL SOLO PERFORMANCE:

"Beautiful Mount Airy Lodge" Writer/Performer, directed by Ryder Thornton, White Heron Theater, Nantucket, MA (July 2014). Originally conceived at The University of Washington and directed by Jerry Manning, with performances at On The Boards in Seattle and The West Bank Café in New York City (2002).

“pretty” Writer/Performer, directed by Josh Costello, developed in response to working with Master Clown David Shiner. Featured in the 2004 Estrogenius Festival at Manhattan Theatre Source and The New York Solo Play Lab (2004). Published by PlaySource Books (2004).

“Waiting” Writer/Performer, dramaturgy by Jerry Manning, directed by Antoinette LaVecchia. A play with original music, arranged for the stage by Laura Brenneman. Developed with Seattle’s WET Theater Company (summer 2004), featured in the 2004 Estrogenius Festival at Manhattan Theatre Source, and at The People’s Improv Theater (2005).

DIRECTING:

“Too Much Water” by KJ Sanchez, University of California, Santa Barbara, Summer LaunchPad workshop 2015, Mainstage Production (Spring 2016).

“Heathers the Musical” Out of the Box Theatre Co., Center Stage, Santa Barbara, November 2015.

“Equivocation” University of California, Santa Barbara, Spring 2014. Assistant Director to Irwin Appel.

“Pullman Car Hiawatha” Packer Collegiate Upper School, Brooklyn, NY, 2012.

“Mother Eve’s Secret Garden of Sensual Sisterhood” New York International Fringe Festival 2012, LA Comedy Festival 2012. Assistant director to Erica Jensen.

“Moonlight & Magnolias” Alabama Shakespeare Festival, 2011. Assistant Director Geoffrey Sherman.

“Uses of Disenchantment: A Love Story for Anti-Romantics” by Kyra Miller, Cornelia Street Cafe, 2010. Director and dramaturge of this solo show with music.

“Graceland” by Ellen Fairey, Lincoln Center Theater, 2010. Assistant Director to Henry Wishcamper for the LCT3 production.

“A Midsummer Night’s Dream,” McCarter Theater, 2005. Directorial observer to Tina Landau.

“Stuck in the Middle with Me” by David Speicher. The People’s Improv Theater, 2004.

“Freedumb,” The Gene Frankel Theater, NYC, 2005. Directed original political satire sketch comedy show.

PRODUCING:

HUMAN ANIMALS, cofounder and producing artistic partner. 2009-2013.

Human Animals is a New York based theater ensemble dedicated to the exploration and celebration of the idiosyncrasies of the Human Animal (www.humananimals.org) Productions include:

“Post Office” by David Jenkins, The Ohio, NYC, November 2011. Producing the world premiere of David Jenkins’ latest play, named on of the Top Ten Off-Off Broadway Plays of 2011 by Paper Magazine.

“Small Claims” by David Jenkins, IRT Theater, NYC, 2010. Served as producer and actor in this workshop production, developed by way of NYU’s Studio Tisch and IRT’s 3b Series.

“**middlemen**” by David Jenkins, Walkerspace Theater, NYC, 2009. Served as producer for critically acclaimed world-premiere of “middlemen,” developed as part of the Lark New Play Development Series.

PROFESSIONAL DEVELOPMENT:

Stage Directors and Choreographers Society (SDC) Observership Program, 2011-12.

Awarded a slot in the prestigious SDC Observership Pool, designed to give early-career Directors and Choreographers the opportunity to observe the work of master Directors and Choreographers as they create new productions on Broadway, Off-Broadway and at leading regional theaters across the country.

Directors Lab West, 2011.

Selected to participate in the West Coast version of the Lincoln Center Director’s Lab, sponsored by SDC and The Pasadena Playhouse.

Actors Center Teacher Development Program, 2005 and 2006.

Awarded a slot in a highly selective program designed to nurture and develop acting teachers by offering the opportunity to study with several of the top Master Acting Teachers in the United States. Faculty mentors including Olympia Dukakis, Earle Gister, Lloyd Richards, Rob Clare (Royal Shakespeare Company), Christopher Bayes, Catherine Fitzmaurice, Slava Dolgachev (Moscow Art Theater), and J. Michael Miller.

Teaching Apprentice, Actors Center, 2005-2006.

Awarded an apprenticeship to study Chekhov and be mentored by Earle Gister, former head of The Yale School of Drama. Served as a teaching apprentice to Scott Freeman, head of actor training in the one-year conservatory program.

UNIVERSITY AND COMMUNITY SERVICE

UCSB Department of Theater/Dance Recruitment Initiative Committee, Fall 2014.

Assisted in recruitment efforts by visiting several schools and conducting workshops in Viewpoints and Audition Techniques followed by a Q & A about the B.F.A. and B.F.A. and B.A. programs at UCSB.

Yale Day of Service, Site Coordinator, 2015.

Selected site, recruited alumni, and coordinated a day of service at Casa Esperanza Community Kitchen and Homeless Shelter, in coordinator with the International Yale Day of Service.

Alumni Interviewer, Yale Alumni Schools Committee, 2015.

Drama Club, Founding Board Member, 2013-2014.

Drama Club offers theater programming to incarcerated youth as a means to empower a vastly underserved population and help reduce recidivism. Drama Club currently runs programs at Rikers Island, as well as in both of New York City's secure detention facilities: Crossroads Juvenile Facility in Brownsville, Brooklyn and Horizon Juvenile Facility in Mott Haven, in South Bronx.

Girls Educational & Mentoring Services (GEMS), “Act Out” Instructor, 2012-2013.

Facilitate a weekly acting and improvisation class for Girls Educational & Mentoring Services (GEMS), the only organization in New York State specifically designed to serve girls and young women (age 12-24) who have experienced commercial sexual exploitation and domestic trafficking.

ACTING TRAINING AND INSTRUCTORS:

The University of Washington: Jon Jory, Steve Pearson, Mark Jenkins, Robyn Hunt (Suzuki Training), Judy Shahn (Linklater Voice), Cathy Madden (Alexander Technique), Geoff Ahm (Stage Combat, S.A.F.D. Certified), Scott Hafso (Singing), Dale Merrill (Jazz Dance), Peter Kyle (Modern Dance), Stephanie Skura (Skinner Releasing), Melissa Kerber (Low-Flying Trapeze), Laura Worthen (Speech).

The Public Theater/NYSF Shakespeare Lab: Ron Van Lieu, Michael Cumpsty, Jed Diamond, Chris Bayes (Clown), Shane Ann Younts and Sarah Felder (Voice and Speech), Steve White (Stage Combat), Barry Edelstein (Text Analysis).

The Actors Center: Ron Van Lieu, Earle Gister, Lloyd Richards, Jed Diamond, Olympia Dukakis, Per Brahe, Bruce Katzman, Catherine Fitzmaurice (Voice), Jane Nichols (Clown).

Other NYC Teachers: Austin Pendleton, Daniela Varon (Shakespeare & Co.)

Yale University: James De Paul, Annie Piper, Sandra Bowie, Murray Biggs, Bill Walters.

SPECIAL TRAINING AREAS

Viewpoints: Extensive Viewpoints training with KJ Sanchez, former SITI Company member and Lane Savadove (while he was studying under Anne Bogart at Columbia). Served as a directorial observer to Tina Landau on her production of “A Midsummer Night’s Dream,” built using Viewpoints techniques. Experience teaching Viewpoints in class and special workshops.

Voice: Extensive training in Linklater voice technique for 20 years. Instructors include Ms. Linklater (master class), Andrea Haring, Judy Shahn, Bill Walters, David Demke, and Daniela Varon. Additional training in Fitzmaurice voice work with Catherine Fitzmaurice, and master class work with Patsy Rodenburg.

Alexander Technique: Studied in NYC from 1995-2000 with Jed Diamond, certified Alexander teacher. Studied under Master Teacher Cathy Madden from 2000-2003 at UW.

Comedy and Clown: Trained with The Upright Citizen’s Brigade in long-form sketch comedy (Harold) as well as Second City techniques with Michael J. Gellman. Clown training with Chris Bayes and David Shiner.

WORKSHOPS AND MASTER CLASSES:

Emmanuelle Delpech: Ensemble and Devised Theater Intensive. One week Le Coq-themed workshop for directors creating devised work, Movement Theater Studio, NYC Summer 2015.

The Linklater Center: Voice, Body, Shakespeare Intensive. One week intensive for teachers integrating Linklater voice work with physical release and text exploration. Faculty: Andrea Haring, Merry Conway, Dave Demke and Daniela Varon. Summer 2014.

Kristin Linklater: Master Voice Class. One-day intensive led by Ms. Linklater for 12 participants. NYC.

Patsy Rodenburg: 3 Day Intensive workshop in voice, breath, body, and presence work, along with extensive work on Shakespearean monologues. Michael Howard Studios, NYC.

Catherine Fitzmaurice: Six week Voice Intensive led by Ms. Fitzmaurice, exploring the fundamentals of her voice technique including deconstructing via tremor work. The Actors Center, NYC.

Larry Moss: One week Master Acting Class, special invited guest of Mr. Moss. NYC.

David Shiner: One week clown intensive with Master Clown David Shiner. University of Washington.

Christopher Bayes: Multiple workshops in Clown and Commedia Del' Arte Mask with master teacher Chris Bayes, currently Head of Physical Acting for Yale School of Drama. Funny School of Good Acting, NYC.

Peter Brook Company: One day intensive on Japanese Sound and Movement, University of Washington.

Columbia Graduate Director's Lab: Participated in projects with M.F.A. directors under the supervision of Anne Bogart and Robert Woodruff.

PUBLICATION / SCHOLARSHIP:

Estrogenius: A Celebration of Women's Work, Margaret Dodge, ed. My original solo play "**pretty**" published in this anthology. PlaySource Books (2003).

"A Multilayered Approach: Examining the Plays of Suzan-Lori Parks through the Lens of Double Consciousness, Bricolage, and Nontraditional Acting Techniques." An investigation of the imagery and cultural significance of four early plays by Suzan-Lori Parks using W.E.B. Du Bois's concept of 'double consciousness,' Claude Levi-Strauss's idea of 'bricolage,' and Earle Gister's notion of three levels of acting. Awarded the James S. Metcalfe Prize for Best Essay on American Theater (Theater Studies Senior Thesis, Yale University).

"Desire Caught by the Tail: Picasso during the Occupation." An exploration of Picasso's artistic output during the Nazi Occupation of France, specifically his decision to temporarily abandon his traditional media and turn to theater, culminating in his authorship of the little-known and rarely produced play "Desire Caught by the Tail" (Art History Senior Thesis, Yale University).

HONORS/AWARDS:

- Rella Lossy Playwright Award for *X's and O's (A Football Love Story)*, 2014.
- Nominee, Best Supporting Actress in a Short Film (*Birth Date*), Method Fest, 2009.
- The James S. Metcalfe Prize for the Best Essay on American Theater, Yale University, 1995.
- The Mary Sizer Ecklund Scholarship, Yale University.
- Represented the United States at The International University Theater Festival in Pueblas, Mexico, 1995.
- The Nina F. Mooney Memorial Award for the top Scholar/Athlete, Scarsdale High School, 1991.

PROFESSIONAL AFFILIATIONS:

Member, Actors' Equity Association.

Member, SAG-AFTRA.

Company Member: White Heron Theatre Company.

THEATRICAL RESUME:

JENNY MERCEIN

Height: 5' 10" Eyes: Blue Hair: Light Brown

AEA/SAG-AFTRA

Voice: Mezzo Soprano/Alto Belt

NEW YORK THEATER

| | | |
|---------------------------------------|----------------|-------------------------------|
| Hillary | Monica/Eleanor | New Georges/Julie Kramer |
| Corleone: The Shakespearean Godfather | Kay | NY Fringe Festival/David Mann |
| The Breadwinner | Dorothy (u/s) | Keen Company/Carl Forsman |
| Animal Farm | Mollie | Synapse Prod. /David Travis |
| Good Morning, Bill | Marie | Keen Company/Carl Forsman |
| Gallathea | Hebe | HERE/Michelle Tattenbaum |
| A Midsummer Night's Dream | Helena | Gorilla Rep/Ken Schatz |
| Grimm Tales | Princess | Synapse Prod. /David Travis |

REGIONAL THEATER

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|------------------------------------|---------------|---|
| X's and O's: A Football Love Story | Roberta, etc. | Berkeley Rep/ Tony Taccone |
| Sherlock Holmes... Suicide Club | Christiane | Cincinnati Playhouse/ KJ Sanchez |
| God of Carnage | Annette | White Heron Theatre/ Lynne Bolton |
| Emma | Mrs. Elton | Pioneer Theater/ Matthew Arbour |
| Julius Caesar | Portia | Alabama Shakespeare Festival |
| Much Ado About Nothing | Beatrice | Alabama Shakespeare Festival |
| Merry Wives of Windsor | Mistress Ford | Shakespeare Fest. of STL/Jesse Berger |
| Frost/Nixon | Caroline | Rep. Theatre of St.Louis/ Steve Woolf |
| Twelfth Night | Olivia | PA Shakespeare Fest. /Jim Christy |
| Rabbit Hole | Becca | Florida Studio Theatre/Jane Page |
| Much Ado About Nothing | Beatrice | Shakespeare Fest. of STL/Jane Page |
| Othello | Desdemona | Pioneer Theater/Gavin Cameron-Webb |
| Pride's Crossing | Maud/Julia | Fulton Opera House/Michael Mitchell |
| As You Like It | Rosalind | CT Free Shakespeare/Ellen Lieberman |
| Out of Mind | Carol, etc. | Stamford Center for the Arts/Ari Krieth |
| The Outsiders | Cherry | Seattle Children's Theater/Linda Hartzell |
| Two Gentlemen of Verona | Silvia | Wooden O / George Mount |
| Orestes | Helen | Penthouse Theater/Rebecca Brown |
| Gloria in Excelsis | Gloria | The Exit Theater/Henry Wishcamper |

TELEVISION & FILM

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|-----------------------------|-------------------|--------------------------------------|
| 30 Rock | Woman #1 | NBC |
| Blue Bloods | Mary Anne | CBS (Guest Star) |
| Unforgettable | Reporter | CBS |
| The Prospects | Samantha | David Brundige |
| Law & Order | Norma | NBC |
| Birth Date | Kim (Lead) | NYU Grad Film (Jeremy Brunjes, Dir.) |
| The Diary of Ellen Rimbauer | Laura (Principal) | ABC (Stephen King, Prod.) |
| Ghost Stories | Madeleine (Lead) | UPN |

ORIGINAL SOLO PERFORMANCE

Jenny Mercein
Curriculum Vitae

Beautiful Mount Airy Lodge
Waiting
pretty
Past/Perfect

Jenny
She
Jenny
Woman

White Heron Theatre/ Ryder Thornton
Manhattan Theater Source/Antoinette La Vecchia
New York Solo Play Lab/Josh Costello
West Bank Café & On the Boards/Jerry Manning