

Dyan Christine McBride

Curriculum Vitae

Address

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Union Affiliation

AEA
SAG/AFTRA
CTA

Theatrical Representation

Boom Models and Talent
2339 3rd Street # 49
San Francisco, California 94107
415-626-6591

Personal

Auburn
Green eyes
5'5"
Mezzo with belt

PERSONAL STATEMENT

I believe that art is created in an environment which is supportive, trusting and most importantly, fun. Rigor and discipline are not enemies to humor. Whether I am acting, directing, teaching, or singing, I try to enjoy the process, forgive mistakes, and continue to push myself and others forward with a sense of play. The myth of pain and suffering as a means to creativity is not an idea to which I subscribe. The act of performing shouldn't put one into a state of fear but should be celebrated and revered as a true expression of an individual's human experience.

EDUCATION

University of California at Davis

MFA in Acting-Graduation Date-June, 2005

California State University at Fullerton

BA in Musical Theatre-Graduation Date-June,1993

CURRENT POSITIONS

Adjunct Faculty-Las Positas College

Actress-Boom Models and Talent-Please see [Film/T.V. Resume.](#)

Freelance Actress and Director-Please see [Theatre and Directing Resumes.](#)

PRIOR COLLEGE AND UNIVERSITY POSITIONS

U.C. Davis

Solano Community College

Academy of Art University

San Jose State University

COURSES I AM QUALIFIED TO TEACH

- Acting-Beginning through Advanced (Stanislavski and Viewpoints)
- Acting for the Camera (Beginning-Advanced)
- Audition Techniques (Stage and Commercial Acting)
- Business of Acting
- Children's Theatre
- Directing
- Direct Departmental Productions (Musicals and Straight Plays)
- Diversity in Theatre
- Introduction to Theatre (History, Genre and Production Elements)
- Introduction to Acting
- Musical Theatre Technique and Performance
- Musical Theatre Voice (Bel Canto, Speech Level Singing)
- Musical Theatre Audition Technique
- Musical Theatre History
- Musical Theatre Dance
- Shakespeare (Acting and Text)
- Singing (Beginning-Advanced)
- Voice and Movement for Actors (Lessac and Viewpoints)
- Voice (Dialect)
- Voice (Voice-over)

TEACHING EXPERIENCE

Las Positas College

Adjunct Faculty

(September 2017-Present)

Theatre 1A-Acting-This was a beginning acting course dealing with general principles of acting from technical stage basics to improvisational work. The course culminated with a scene presentation. Other concepts included introduction of objectives, tactics, character development and Stanislavski's Method of Physical Action.

Theatre 1B-Acting-This was an intermediate acting course building general principles of acting from scene work, character analysis to improvisational work. The course culminated with a monologue and scene presentation. Other concepts included continuation of objectives, tactics, character development and Stanislavski's Method of Physical Action.

Theatre 3 A, B, C-Improvisation-This was a course studying improvisation in theatre. Short form, long form, character creation and games were the fundamentals of this course.

Theatre 6-Drama Workshop-Drama six, as it is affectionately known, was a semester long course which culminates in the production of three short plays. I have directed *Hamlet in a Nutshell* (Hamlet with puppets), *My Favorite Wife* (a radio play) and Durang and Wasserstein's *Medea*. This course was taught on Zoom, filmed live, edited and broadcast through streaming.

Theatre 14-Theatre Bay Area-This course introduced students to theatre across the Bay Area. Students viewed shows, took tours, met creatives, and had special guest lecturers in class.

Theatre 39 A, B, C, D-Musical Theatre- This musical theatre class was designed to give students a foundation in singing solos, duets and trios while working as an ensemble in group numbers. Scene work, history and research were prominently featured in the curriculum. All song materials were from major composers and gave students a working knowledge of both traditional musical theatre and current styles. I have staged and choreographed all the pieces for this course, which generally culminated in performance. I directed *Side by Side by Sondheim*. I have written and directed *Pop Rocks*, *Cole Porter Revue*, and *Musicals Go Country*.

Theatre 47/57A, B, C, D-Production- This was the directing/performance course for the college. I chose the plays, helped secure their rights, cast, staged, and marketed each show. I also provided research, insight and the history of the show for students and news sources. I have staged *Evita*, *Stage Door*, *High Fidelity* and also vocal directed *The Stinky Cheeseman* and *Little Shop of Horrors*. I will direct and vocal direct *Xanadu* in 2023.

Theatre 55-Movement- This was an acting course to work on theatrical movement. Many techniques were used from improvisation, dance fitness, Arthur Lessac exercises, Viewpoints, Viola Spolin games, Theatre Sports. Actors were given four performance opportunities create and show their devised works.

Theatre 50A, B- Acting for the Camera- Theatre 50 was a practical course aimed at teaching young actors the art of acting for the camera. Concepts covered were: slating, commercials, industrials, PSAs, radio plays, cartoons, web-series, voice-over, improvisational film.

Theatre 60-Business of the Business- This class helped young actors learn the ins and outs of show business. The concepts of pictures, resumes, casting, taxes, unions, personal management, goal setting, were explored through lecture and exercises. This course also recognized a post-Covid landscape and dealt with new industry standards.

**42nd Street Moon/MoonSchool
Founding Education Director
(2010-2018)**

42nd Street Moon is the oldest revival house for uncommon musicals in the United States. Moon preserves this American art form by presenting a full season of beloved musicals from the great composers and writers of the twentieth and twenty-first century.

I have been a company member of 42nd Street Moon since 1995 serving as an actress, director, interim artistic director and education director.

As education director I was responsible for curriculum development, student acquisition outreach, diversity and inclusion training, teaching classes (musical theatre, acting, improvisation), private lessons, scheduling, budget creation, family matinee series, hiring teaching artists, parental contact and organization, marketing strategy, master classes (Darren Criss, Klea Blackhurst), fundraiser support/performance with guest stars (Sutton Foster, Rebecca Luker, Laura Benanti, Megan Hilty), and full summer programming.

Solano Community College
Adjunct Faculty, Former Interim Full-time Faculty
(May 2005-2017)

As full-time faculty, I was responsible for teaching acting, history/intro classes, directing plays/musicals, curriculum development, recruitment, outreach and advising students, extracurricular club advisor, facilitating events/workshops, marketing assistant, box-office.

Theatre 1-Acting-This was a beginning acting course dealing with general principals of acting from technical stage basics to improvisational work. The course culminated with a scene presentation. Other concepts included introduction of objectives, tactics, character development and Stanislavski's Method of Physical Action.

Theatre 2-Acting-This course continued the work started in Theatre 1. The introduction of Viewpoints, a methodology based on Stanislavski's later work and modern dance, was the basis of movement and exploration in this course. Students worked on scenes, monologues and devised pieces. The emphasis in this course was on language, physical work, character and high emotional stakes.

Theatre 6-Introduction to Theatre-This was an introduction to theatre course using the elements of the production team as a basis of study. I broke down each position of the production team to give students an understanding of theatre as a collaborative art. There were tours, lectures, readings, viewings and presentations associated with this class.

Theatre 13-Diversity-This course entitled *Diversity in American Theatre*, looks at America's history from 1965-present using play scripts as its fundamental source. Reading plays aloud, visual representation of each decade through photographs and films, discussions about language, ethnicity, age, gender, body types, sexuality and economics were the hallmarks of this class.

Theatre 24-Production- This was the performance course for the college. I chose the plays, secured rights, cast, staged, and marketed each show. I also provided research, insight and history of the show to students and news sources. Credits include: *Annie Get Your Gun*, *Ain't Misbehavin'*, *Suds*, *Little Shop of Horrors*, and *Dead Man's Cell Phone*.

Theatre 33- Business of the Business-This class helped young actors learn the ins and outs of show business. There was an expectation of rigorous self-reflection and organization from the actors in this course. The concepts of taxes, unions, personal management, goal setting, different forms (T.V., theatre, film, v/o, industrials and musical theatre) were explored through lecture and exercises.

Theatre 50-Theatre 50 was a practical course aimed at teaching young actors the art of acting for the camera. Concepts covered were slating, commercials, industrials, PSA's and film text work during this course. In 2016, I helped create a learning community with Cinema 15/16, where we utilized the Solano filmmakers, equipment and scripts to create and shoot short independent films. Students spent time on location, learned the ins and outs of production and were expected to model professional "on set" behavior. When not on set, students were in the classroom working on the above stated techniques.

San Jose State University
Adjunct Faculty
(January 2017-June 2017)

Theatre 103-Musical Theatre Performance- This musical theatre class was designed to give students a foundation in singing solos, duets and trios while working as an ensemble in group numbers. Scene work, history and research were prominently featured in the curriculum. All song materials were from major composers and give students a working knowledge of both traditional musical theatre and current styles. I staged and choreographed all the pieces for this course.

The Academy of Art College-San Francisco, California
Adjunct Faculty
(January 1998-March 2001, September 2012-2017)

Theatre 130-Broadway! The evolution of the American Musical- I created this course at AAU for arts students who needed to fulfill their language arts requirement. This course looked at America's history from 1900-present using musical theatre as its fundamental source. The hallmarks of this class were reading musicals aloud, learning to understand a score, listening to cast recordings, watching live and recorded performance, recognizing visual cues for each decade through photographs and films, interpreting language/musical styles and research papers.

Theatre 166-Singing/Speaking- Course fundamentals included breathing, anatomy of the voice, poetry interpretation and performance, song selection, ear training, basic music theory, voice appreciation and body/voice connection.

Theatre 312- Voice-Over-As the voice-over instructor for this private college, I was responsible for voice basics, dialect training, copy reading, microphone technique, storytelling awareness and professional development.

Theatre 611-Introduction to Graduate Acting-This was a required course for all graduate students at AAU. This course provided fundamentals in stage work from script breakdown, movement, character work, voice/diction. Many of AAU's MA graduate students major in film, so this is often their one class in theatre. It is imperative that they learn to respect theatrical traditions with the hope they become lifelong patrons even if they choose not to pursue a career onstage.

Theatre 619-Culture and Identity in the Modern American Theatre- I created this course at AAU for graduate students. This course looked at America's history from 1940-present using play scripts as its fundamental source. Reading plays aloud, visual representation of each decade through photographs and films, recognition of language styles and research papers were the hallmarks of this class. It was a very popular course at the Academy.

Theatre 625-Graduate Level Singing- Course fundamentals included advanced work in breath, correcting and utilizing anatomy for speech/singing, song selection, ear training, music theory, preparation for professional auditions, body/voice connection, staging and style work. I helped change the curriculum of this class from a speech-based course to a singing-based course.

University of California at Davis-Davis, California
Guest Lecturer, Teaching Assistant
(October 2003-2008)

Drama 10, 21a and 21b-Acting-As a graduate student, I was assigned a full teaching assistant position. I was responsible for teaching both majors and non-majors. The non-majors course (Drama 10) dealt with general principals of acting from technical stage basics to improvisational work and culminated with the presentation of a scene. Drama 21a, which was a beginning acting course, had an emphasis on voice production and technique combined with textual study (contemporary scene work and monologues). Drama 21b was the second part of the beginning acting series. This course built on the fundamentals of 21a and introduced concepts of genre, style and emphasized short group pieces with a heavy emphasis on scene study from all historical periods.

Drama 20-Introduction to Theatre- Drama 20 was an introduction to theatre course using theatrical text as the basis of study for both theatre majors and students looking to fulfill their humanities requirement. As the lecturer, I discussed major theatrical concepts such as language, rhythm, ideas of space, conventions, thematic/symbolic elements, the roles of the production team and play analysis. I was also responsible for organizing and contracting guest artists for classroom performance. Students were expected to read and attend three plays and then present sketches, films or discussions based on their research. This course had one hundred students and four TA's.

Drama 143-Musical Theatre-This class was designed to give students a foundation in singing solos, duets and trios while working as an ensemble in group numbers. Scene work, history and research were prominently featured in the curriculum. All song materials were from major composers and give students a working knowledge of both traditional musical theatre and current styles. I staged and choreographed all the pieces for this course.

**The New Conservatory Theatre Center
Scene Study and Musical Theatre Instructor
(June 1995-2010)**

I taught an adult acting class using scene study, cold reading, text analysis, character development, voice and body connection and Stanislavski's Method of Physical Actions to introduce the art of acting to beginning and intermediate adult students. For fifteen years I taught musical theatre, acting and improvisation to ages 7-70. I have staged recitals, coached monologues, prepped audition pieces, adapted classic works of literature for the stage and directed and acted in mainstage productions for the theatre. They have also produced my play *Aesop's Funky Fables* two times.

**Marin Theatre Company
Director and Acting Teacher
(Summer 2009 and 2010)**

Marin Theatre Company had an excellent summer program for young students in junior high and high school. Shows included *Urinetown* (director/choreographer) and *13* (director).

California Theatre Arts/Crossroads Theatre

Conservatory Director

(Summer 2008)

This highly successful summer conservatory had an emphasis on musical theatre for students ages 11-18. The morning was geared toward instruction (tap, jazz, music theory, acting, improvisation and singing). The afternoon was spent in rehearsal for our production of *Twist and Shout*, which I directed and wrote. As the conservatory director I was responsible for my staff of four instructors, curriculum development, budgets, and hiring technical staff.

San Francisco Opera Guild

Acting Instructor

(2007-2009)

This program was geared toward serious students with a love and/or background in the classical arts. This dynamic program included lessons in musicianship, Italian, movement, terminology, singing and acting. My acting course used open scene work as the basis for study and introduced concepts such as given circumstances, character development and Stanislavski's Method of Physical Actions. I have also taught several master classes in acting and served as production manager for their new adaptation of *The Snow Queen*.

Master Classes/Private Lessons

Acting/Musical Theatre/Voice Instructor

(1994-Ongoing)

As a freelance instructor I have been invited to teach at many different functions and events from Los Angeles to San Francisco and beyond. Some classes I have taught are: improvisation, musical theatre staging, audition techniques, voice lessons and interpersonal communication. Some locations include Laguna Playhouse, Hillbarn Theatre, Marin School of the Arts, Santa Clara University, Mills College, Castro Valley High School, Los Alamitos School of Dance and Debbie Reynolds Studios. I currently teach private voice and acting lessons from my home in Northern California.

Urban High School

Choreographer

(May 2003 to 2013)

I served as periodic choreographer for productions at Urban High School. Urban is a progressive, liberal high school located in the heart of San Francisco. The theatre department had a special affinity for complicated work that challenged their students. I have choreographed *A Noel Coward Revue*, *The 25th Annual Putnam County Spelling Bee*, *You're a Good Man Charlie Brown*, *Urinetown, Oh*, *What a Lovely War!* and *The Mystery of Edwin Drood*.

Willows Theatre Company**Musical Theatre Instructor****(Summer 2005)**

I staged and choreographed a program of musical theatre songs for students ages 8-16. I was responsible for selection of materials and development of their curriculum. Each day I taught 4 classes, which began with a physical and vocal warm-up, followed by vocal instruction/rehearsal and staging culminating in a showcase.

Live Oak School**Acting Instructor****(September 2000-June 2003)**

This progressive school placed a high emphasis on arts training for their middle school students. I taught three days a week with a curriculum relying heavily on improvisational work, cold readings and script analysis. I also directed two full productions per year based on classics from children's literature, which I also adapted. My production staff was composed of members of the arts faculty and talented parent volunteers.

San Francisco Unified School District**Certified Substitute Teacher****(September 1997-September 2000)**

I was an on-call substitute teacher and taught at many different locations in San Francisco for varying grades. Eventually, I found my "home" at James Lick Middle School, where I became friends with many teachers and a regular presence among the students as a permanent substitute.

California Theatre Center**Acting/Playwriting Instructor****(Summer 1994)**

This summer course for young actors ranging in age from 7-11, was designed with playwriting in mind. Students would adapt pieces of literature into a new text. Emphasis was placed on brainstorming and games to encourage new ideas for plot points and character development, collaboration, and the eventual performance of short texts.

YMCA***Musical Theatre Instructor*****(September 1993-May 1994)**

The YMCA offered classes to low-income students from impoverished neighborhoods in Orange County. Music is a common language for all socio-economic classes and this course brought about amazing results from children who had never been exposed to the world of musical comedy. The main goals were self esteem building and basic dance technique culminating in a final recital.

Riverside Children's Theatre
Acting Instructor, Vocal Coach, Director
(September 1987-June 1993)

This company offered classes to students ranging in age from 5-17. It also produced two full musical productions per year featuring over 100 children. I started as an assistant teacher and over the following 6 years, worked my way up to become a director. This company was responsible for my development in creating stage pictures, wrangling large groups of children and my ability to keep a coherent vision amidst chaos.

Riverside City College Summer Programs
Choreographer
(Summer 1992)

This summer course for middle school students emphasized play production. Students were cast in a new pop-rock version of *Romeo and Juliet*. Along with the playwright and director, I helped develop a very funny modern text and staged all the musical numbers and fight sequences.

TRAINING

Acting-Sheldon Deckelbaum, Peter Lichtenfels, Dean Hess, Ron Sossi, Jim Taulli, Leonard Meenach

Voice- Dave Moeschler, Craig Burdette, Kevin Roland, Scrumby Koldewyn, Brandon Adams, John E. Kirk, Su Harmon, Roger Rickson, Pat Parr,

Dance-Staci Arriaga, Berle Davis, Eric Kupers, Mindy Cooper, Lara Teeter, Kerry Mehling, Barbara Arms, Jo Dierdorff

Musical Theatre-Mindy Cooper, Lara Teeter, Karen Morrow, Dean Hess, Dave Dobrusky

AFTRA Conservatory-Barbara Scott, Joie Seldon, Tom Kelly

Film/TV-Beau Bonneau

Voice-Over-Lucille Bliss

Working Actors Workout-Various curriculum and Bay Area instructors

ADAPTATIONS and ORIGINAL WORKS

Persephone-Original work (with Daniel Smith-Rowsey)

A 9-part web series. The year is 1992. Meet Seph: musician, bandmate, friend, recent college graduate, 22. For her graduation, Seph is given an amulet from her mysterious aunt. This magical token has the power to bring her 52-year-old future self to the present. 1992 and 2022 collide in hilarious and provocative ways.

Hamlet in a Nutshell- Las Positas College

Who doesn't need a 27-minute Hamlet with puppets? Available for streaming.

My Favorite Wife- Las Positas College

A radio play adaptation of this screwball classic. Available for streaming.

Liner Notes-Ray of Light Theatre

A rock and roll cabaret featuring embarrassing stories from my adolescence, vocal interpretations of classic rock and a lot of head banging fun.

Twist and Shout-Crossroads Theatre

The year is 1969, the date is New Year's Eve, and the location is the hippest TV studio around. *Twist and Shout* looks back at both television and musical theatre the 50's and the 60's, as it welcomes in the 1970's.

Hold Tight-Wicked Stage Theatre Company

A celebration of the 1940's as told in letters and song.

Sex Kittens in Hi-Fi-The New Conservatory Theatre Center

A new musical revue with a score packed full of retro tunes from the 1960's featuring new arrangements by Cockettes veteran, Richard "Scrubly" Koldewyn.

The Flight of Icarus-Live Oak School

Icarus models his new wings in a fashion show studded with paparazzi, an all female chorus commands the action and the Minotaur roars like a lunatic in this Greek fable adapted for a hip middle school audience.

King Midas and the Golden Touch-Wicked Stage Theatre Company

Bookworms, hippies and Sondheim meet in this silly romp through the ancient Greek tale of an impulsive king and his greedy wish.

Aesop's Funky Fables-The New Conservatory Theatre Center

When their time machine malfunctions, three travelers learn valuable life lessons from the father of the famous Greek tales.

ACTING EXPERIENCE-THEATRE

The Mountain Play

Gypsy	Rose	Zoe Swenson-Graham
Hello, Dolly!	Dolly Levi	Jay Manley
Mamma Mia	Donna	Jay Manley

42nd St. Moon

Best Little Whorehouse in Texas	Miss Mona	Christina Lazo
Boys From Syracuse	Courtesan	Greg MacKellan
Something for the Boys	Chiquita	Daniel Witzke
Snoopy	Lucy Van Pelt	Cindy Goldfield
Carnival	Rosalie	Greg MacKellan
Silk Stockings	Janice	Greg MacKellan
Jubilee	Eva	Greg MacKellan
High Spirits	Elvira	Greg MacKellan
Out of This World	Venus	Greg MacKellan
Flora the Red Menace	Flora	Dianna Shuster
Sitting Pretty	Dixie	Greg MacKellan
Girl Crazy	Molly	Roy Casstevens
Do I Hear a Waltz?	Jennifer	Greg MacKellan
Very Warm for May	May	Roy Casstevens

Lucky Penny Productions

A Little Night Music	Desiree	James Sasser
Gideon's Knot	Heather	Barry Martin
Cowgirls	Mary Lou	Barry Martin

Woodminster Summer Musicals

Beauty and the Beast	Mrs. Potts	Joel Schlader
Les Miserables	Madame Thenardier	Joel Schlader

Ray Of Light-Cabaret Series

Liner Notes	Self	Eliza Leoni
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Center Repertory Theatre

Xanadu	Melpomene	Jeff Collister
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Sacramento Theatre Company

Always...Patsy Cline	Patsy	Michael Laun
Hello, Jerry!	Soloist	Michael Laun
Duets!	Soloist	Michael Laun

Pacific Coast Repertory Theatre

Into the Woods	Baker's Wife	Misty Mejia
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Laguna Playhouse

By The Great Horn Spoon
Charlotte's Web

Aunt Arabella
Fern

Donna Ingle
Kelly Herman

Sideshow Physical Theatre

The 10pm Dream

Witch

Della Davidson

Napa Repertory Theatre

She Loves Me
A Midsummer Night's Dream

Illona
Titania

Domenique Lozano
David Keith

U.C. Davis/MFA

The Rocky Horror Show
A Streetcar Named Desire
Falsettos

Magenta
Stella
Trina

Glen Walford
Yvonne Brewster
Jade McCutcheon

Pacific Alliance Stage Company

The 1940's Radio Hour

Ann

Michael Grice

New Conservatory Theatre Center

Gorgeous (Solo Show)
And Then They Came For Me

Alice Goodbody
Anne Frank

Kristi Scott
Ed Decker

Actor's Theatre of Sonoma

Company
The Rivals

Sarah
Lydia Languish

Argo Thompson
Joe Winkler

Broadway By The Bay

How to Succeed in Business...

Rosemary

Brooke Knight

Goat Island

La Ronde

Sweet Young Thing

Daria Hepps

Theatre on San Pedro Square

Romeo and Juliet

Lady Capulet

Gary DeMattei

Willows Theatre Center

Annie Warbucks

Grace Farrell

Cindy Goldfield

California Theatre Center

Little Mary Sunshine
Alice in Wonderland (National Tour)

Little Mary Sunshine
Queen of Hearts

Kit Wilder
Will Huddleston

A Midsummer Night's Dream	Peaseblossom	Graham Whitehead
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The Kennedy Center/CSUF

All That He Was	The Activist	Jim Taulli
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Performance Riverside

Evita	Mistress	Gary Schultz
You're a Good Man, Charlie Brown	Patty	Anthony Rhine
A Chorus Line	Bebe	B.J. Turner
Jack and the Beanstalk	The Princess Melanie	Anthony Rhine

Utah Musical Theatre

West Side Story	Rosalie	Jim Christian
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COOL STUFF

As an actor, singer, emcee, I have had the opportunity to perform at many festivals, benefits and corporate events such as:

Arty Awards, Feinstein's at the Nikko, Bimbo's 365 Club, The Gateway Theatre, The San Francisco Palace Hotel, San Francisco Opera Guild, Martuni's, The Thick House/3 Girls Theatre, Sacramento Business Association, The Queen Mary Jazz Festival, Lake Arrowhead Jazz Festival, Far Niente Winery, Star Classics, The Plush Room, Marin/Osher Jewish Center, Darioush Winery, SF Legion of Honor, Mission Inn, The Imagination Company, Disneyland, Discovery Museum of San Jose, Luther Burbank Center, The Galaxy Theatre, Mondavi Center, Theatre Grottesco of Santa Fe, SF Playwrights Center.

With California Theatre Center I completed two national tours for young audiences. I have also done multiple California tours with various companies.

ACTING EXPERIENCE-FILM/TV/VO/PRINT/WEB/NEW MEDIA**Film/TV****42nd St. Moon/Moonbeams Streaming**

Don't Touch That Dial	Lead	DC Scarpelli
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Black Dog Films

Springsteen and I	Supporting	Bailie Walsh
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Mammoth Pictures

Generations	Lead	Kourosh Ahari
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Double Yellow Line Films

Lien on Me	Lead	Nino Mancuso
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Hey Mama Productions

Hey Mama	Supporting	Jaime Lucero
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Loretta Hintz Productions

The Sheep and the Ranch Hand	Lead	Loretta Hintz
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Cherished Rapsallion Productions

Tick Tock Boom Clap	Supporting	Jason Pedri
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Double Yellow Line Films

Surviving New Year's	Lead	David Beatty
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Left Coast Entertainment

College of the Valley	Supporting	Dave Grant
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Atomic Powered Films

Thunder Road	Lead	Nino Mancuso
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Hot Club of San Francisco

Just a Little One	Lead	Kerry Mehling
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Pioneer Music Extreme Film Project

Clay Ashtrays	Supporting	Daniel Sacks
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Lost Cat Productions

Lost Cat	Supporting	Daniel Smith-Rowsey
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Inside City Limits

Aesop's Funky Fables	Lead	Heather Schultze
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VOICE-OVERS AND RECORDINGS

The Franz Kafka Project

Milena Lead Doug Hall

Intuit

Intuit Online Payroll Premiere Lead Steve Weisser

Nintendo/3D0/Complete Pandemonium

Battletanx Lead (National) Chris Milk

Hot Club of San Francisco

Loser Lead Kerry Mehling

Grovelling Marsupial Music

Music for Dance Lead Richard Marriott

Morningwood Productions

The Ah!Wake Clock Lead Michael Kelly

KPOO Radio

Something for the Boys promo Lead Marilyn Fowler

KALW Radio

Do Re Mi Lead Alan Farley

Music Box Productions

Something for the Boys-Cast Album Supporting Greg MacKellan

KUSF Radio

Buzz Lead Marcy Sullivan

KALW Radio

Girl Crazy Lead Alan Farley

COMMERCIALS

AT and T Supporting BBDO

Comcast SportsNet Lead Lee Einhorn

Progressive Auto Insurance Supporting (National) Dan Barbieri

Scoop Away Cat Litter Lead Ted Meyer

Rent-a-Center Supporting Mark Walejko

Thermacare Supporting Schneidmiller

INTERNET ADS

Yahoo! Lead Jeff Linnell

Yahoo! Lead Jeff Linnell

INDUSTRIALS

Hewlett Packard
IBM/Cisco
Charles Schwab
MetLife

Supporting
Supporting
Supporting
Supporting

Kaleidoscope
Charlie Sherrod
Vicki Allen
CPB

PRINT

Remedy
Polycom
CoreMark
Ithena
TCHO

Lead
Lead
Lead
Lead
Lead

Blast Studios
Keith Ewing
Mitch Tobias
David Schump
Erin Hall

Voiceover demo available upon request.

Director-Regional

Silent Sky (2023)	Lucky Penny Theatre
Ruthless! (2023)	New Conservatory Theatre Center
Trailer Park Christmas	Sierra Repertory Theatre
9-5	Lucky Penny Theatre
Violet	Bay Area Musicals
Scrooge in Love (World Premiere)	42 nd St. Moon & Lucky Penny Theatre
Tenderly	Lucky Penny Theatre
The Secret Garden	42 nd St. Moon
The Crucible	Lucky Penny Theatre
Rock of Ages (West Coast Premiere)	Center Repertory Theatre
Where's Charley?	42 nd St. Moon
It's a Bird, It's a Plane, It's Superman	42 nd St. Moon
Singin' in the Rain	Diablo Theatre Company
Sugar	42 nd St. Moon
Thoroughly Modern Millie	Pacific Coast Repertory Theatre
Babes in Arms	42 nd St. Moon
Baby	Ray of Light
Call Me Madam	42 nd St. Moon
Girl Crazy	42 nd St. Moon
Into the Woods	Crossroads Theatre Company
Hold Tight	Wicked Stage Theatre
4x4-Winter Liaisons	Wicked Stage Theatre
Mack and Mabel	42 nd St. Moon
Pageant (+Choreographer)	New Conservatory Theatre Center
Bye Bye Birdie	Broadway By the Bay
Sex Kittens in Hi-Fi (+Choreographer)	New Conservatory Theatre Center
Me and My Girl	Broadway By the Bay
The All Night Strut (+Choreographer)	New Conservatory Theatre Center
Do Re Mi	42 nd St. Moon
A Grand Night For Singing	New Conservatory Theatre Center
Aesop's Funky Fables (+Choreographer)	New Conservatory Theatre Center

Director-Educational

Xanadu (2023)	Las Positas College
High Fidelity	Las Positas College
Stage Door	Las Positas College
Evita	Las Positas College
Side by Side By Sondheim	Las Positas College
James and The Giant Peach	MoonSchool
Dead Man's Cell Phone	Solano College Theatre
Little Shop of Horrors	Solano College Theatre
Schoolhouse Rock, LIVE!	MoonSchool
The Lottery	Academy of Art University
Working	Academy of Art University
The Jungle Book	MoonSchool
Frog and Toad	MoonSchool
Charlie and the Chocolate Factory	MoonSchool
Complete Works, Abridged	Solano College Theatre
101 Dalmatians	MoonSchool
Ain't Misbehavin'	Solano College Theatre
Alice in Wonderland	MoonSchool/Ray of Light
13	Marin Theatre Company Teen Ensemble
Urinetown (also Choreographer)	Marin Theatre Company Teen Ensemble
King Midas and the Golden Touch	Wicked Stage Theatre
Twist and Shout (also Choreographer)	Crossroads Theatre Company
Annie Get Your Gun	Solano College Theatre
Suds	Solano College Theatre
The Phantom Tollbooth	Live Oak School
Alice in Wonderland	Live Oak School
The Lion, the Witch and the Wardrobe	Live Oak School
The Flight of Icarus	Live Oak School
Beauty and the Beast	New Conservatory Theatre Center
Buzz	New Conservatory Theatre Center
Pinocchio	Riverside Children's Theatre
Babes in Toyland	Riverside Children's Theatre

SCROOGE IN LOVE

Scrooge in Love is the newest musical by composer Larry Grossman, lyricist Kellan Blair and writer Duane Poole.

A musical sequel to the Dickens classic! A year after the events of *A Christmas Carol*, Jacob Marley and the Christmas Ghosts return to reunite Ebenezer Scrooge with his long-lost first love, Belle.

I was the original director for the world premiere in San Francisco, starring Broadway's Jason Graae. I have directed this piece four times along with my collaborator, choreographer Staci Arriaga.

This piece is available through Concord Theatricals.

RELATED DIRECTING EXPERIENCE

I have also directed numerous recitals, workshop performances and final presentations. I have written and adapted many shows. I have cast films and been a casting assistant and reader for theatre companies. I have been a guest judge for high school theatre festivals and national acting and modeling competitions. I work as a freelance coach for actors and singers. I specialize in musicals and comedies.

DIRECTING STATEMENT

As a director, I believe in a happy rehearsal room and a positive working relationship with all staff and creatives. I strive for an organized, efficient, passionate, production process where all members of the theatrical team feel seen and heard. I am a strong communicator. I return e-mail, texts and phone calls on time. I genuinely enjoy the design process and work hard to create a unified show. I am sensitive to budget requests and look for imaginative ways to use light and sound for scenic effect, re-use stock, and borrow/rent materials. I can read music, understand dance terminology, and am interested in all technical elements. I like to be involved from the beginning to the end of a theatrical process; from casting to closing. I aim to be a director who can deliver the goods for both theatres and audiences.

I am a multiple award nominee and winner-TBA, BATCC, Shellie, ARTY, Dean Goodman, Broadway World, Irene Ryan.

ACTIVITIES & INTERESTS

In addition to my abiding love for all things theatrical; I am an avid reader, dog mom, happily married since 1998, enamored with gardening and nature, a frequent traveler, close with my family, I have seen Bruce Springsteen 50 times in concert, have a decent vinyl collection and I have had the same best friends for over 30 years.

REFERENCES

Titian Lish-Artistic Producer/Professor-Las Positas College
tlish@laspositascollege.edu

George Maguire- Former Artistic Director-Solano College Theatre
gmauire1204@yahoo.com

Daren Carollo- Producing Artistic Director-42nd Street Moon
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Michael Ray Wisely-Actor-SAG/AFTRA/AEA
michaelraywisely@gmail.com

Caroline Altman- Education Director-San Francisco Opera Guild
caltman@sfopera.com

HONORS AND AWARDS

Prague Film Festival-Winner-Best Screenplay-*Persephone*-2022

New Jersey Web Festival- Best Screenplay Nominee-*Persephone*-2022

Hollywood Just 4 Shorts-Semi Finalist, Screenplay-*Persephone*-2022

Bay Area Theatre Critics Circle-Nomination-Best Production-*Violet*-2019

Theatre Bay Area-Nomination-Outstanding Ensemble-*Violet*-2019

Shellie Award-Winner-Best Director- *Rock of Ages*-2016

Theatre Bay Area-Nomination-Best Production-*Scrooge in Love*-2015

Arty Award-Nomination-Best Director-*Little Shop of Horrors*-2014

Theatre Bay Area-Nomination-Best Featured Actress-*Les Miserables*-2014

Shellie Award-Winner-Best Director- *Singin' in the Rain*-2013

Shellie Award- Nomination-Best Production-*Xanadu*-2012

Broadway World- Nomination- Best Featured Actress -*Xanadu*-2012,
Best Director-*Sugar*-2012, Best Musical-*Sugar*-2012

Theatre Bay Area Critics-Winner-Best Director, Ensemble and Production-*Baby*-2011

Arty Award-Nomination-Best Director-*Ain't Misbehavin'*-2011

Arty Award-Nomination-Best Production-*Ain't Misbehavin'*-2011

Elly Award-Nomination-Best Production- *Ain't Misbehavin'*-2011

L.A. Web Festival-Winner-Best Web Series-*Lien On Me*-2011

Atlanta Underground Film Festival- Winner-*The Sheep and the Ranch Hand*-2009

Cinekink NYC-Honorable Mention- *The Sheep and the Ranch Hand*-2009

So. Cal. Indie Film Festival- Winner-Best Ensemble -*Surviving New Year's*-2008

Theatre Bay Area Critics-Nomination-Best Director, Ensemble, Production-*Into the Woods*- 2007

Arty Award-Winner-Outstanding Production of the 2007 Season-*Annie Get Your Gun*

Arty Award-Winner-Best Musical-*Annie Get Your Gun*-2007

Arty Award-Nomination-Best Director-*Annie Get Your Gun*-2007

Elly Award-Nomination-Best Production-*Suds*-2006

Dean Goodman Choice Award-Best Supporting Actor in a Musical-*She Loves Me*-2004

Goddess Award-New Conservatory Theatre Center-2003

Backstage West Garland Award-Honorable Mention-Musical Lead-*Girl Crazy*-1998

Kennedy Center/Irene Ryan Award-Highest Honors for the cast of *All That He Was*-1993

Irene Ryan Award-California State University at Fullerton-Individual Acting-1993

Student of Distinction in Musical Theatre-Riverside City College-1990

Press Reviews-Directing

Dyan McBride directs this large, talented cast of fifteen with many touches of genius. Besides brilliant uses of space and suitcases to create a swerving, bouncing bus, the director makes wonderfully effective use of frozen stage moments to highlight an isolated scene.

-Theatre Eddys-Violet

If you know your Journey from your Bon Jovi, "Rock of Ages," energetically directed by Dyan McBride, will ring your kitsch bell. Hard.

-Mercury News-Rock of Ages

Jason Graae gives a star turn here, but director Dyan McBride's top-notch production provides abundant pleasures. McBride and choreographer Staci Arriaga seamlessly blend dance and movement into the action so that the entire two hours feels lively and merry without ever feeling forced. This show is going to have a long, happy life.

-Theatre Dogs-Scrooge in Love

Singin' in the Rain is played to perfection.

-Contra Costa Times-Singin' in the Rain

McBride keeps the whole show speeding along like the Twentieth Century Limited.

-Contra Costa Times-Thoroughly Modern Millie

McBride directs *Babes in Arms* with daffy delirium.

-Theatre Dogs-Babes in Arms

This powerful musical in the hands of director Dyan McBride has brought us a superbly staged production that holds us mesmerized.

-Beyond Chron-Call Me Madam

Whether they're lost, forgotten or just outdated, these musicals certainly have their charms, and McBride and her team certainly find much to burnish in *Girl Crazy*. The best thing about the show is the tone –it's exactly right. No one's apologizing for the slightness of the book or the flimsiness of the characters. They play it as it is, never forcing the comedy or arching the schmaltziness. When slapstick is called for, slapstick is performed. But it's all completely straightforward – confident, good humored and charmingly relaxed.

-The SF Examiner-Girl Crazy

In Jerry Herman's lively and touching 1974 musical about the stormy silent-film director Mack Sennett and his star, Mabel Normand, director Dyan McBride and her excellent cast, spin quite an illusion themselves, vividly bringing forward the musical's full charm with little more than a few chairs and a table. Recommended.

-The Bay Guardian-Mack and Mabel

Solano College Theatre's production of *Annie Get Your Gun* is filled with irrepressible spirit and charm. Director Dyan McBride's sense of the musical is to let all the elements work naturally and honestly together, propelling it to its girl-gets-her man ending.

-The Vacaville Reporter-Annie Get Your Gun

Some of the material, as you might guess, is over the top and even in questionable taste, but it is always humorous. The second half is even better than the first. The direction is tight, and the choreography is perfect. Both by Dyan McBride. I hope to see more of her work here at NCTC.

-The East Bay Voice-Pageant

If you want to put on a happy face, Broadway by the Bay's *Bye Bye Birdie* is the place to be. This company has taken a 44-year old warhorse and given it a rip-snortin' revival that sounds new to a 2004 audience. The show is definitely a rock spoof, but director Dyan McBride has interpreted the musical more correctly as a love story between Albert and Rosie.

-The San Mateo County Times-Bye Bye Birdie

The New Conservatory Theater presents an evening of frisky musical entertainment inspired by the "bachelor den" lounge recordings of the early 1960's. It's light but fun fare. The spunky chanteuses get a boost from director Dyan McBride's precise direction, including some smooth and playful choreography. It will slake your desire for cheese while aggravating your thirst for gin.

-SF Weekly-Sex Kittens in Hi-Fi

Press Reviews-Acting

Some of Broadway's greatest performers have made their mark on the role, including Mary Martin, Pearl Bailey, Bette Midler, Barbra Streisand (in the film version), and, of course, the original, the peerless, the icon—Carol Channing. Those are some clown-size shoes to fill, but Dyan McBride manages to pull off the nearly impossible: take an iconic role and make it her own. Her Dolly won't make you forget any of those earlier performances—but she will make you remember *hers*.

-Talkin' Broadway-Hello, Dolly!

Don't miss this tour de force with Lucky Penny's Artistic Director Taylor Bartolucci, and Dyan McBride. Within a lean 80 minutes, the show raises profound questions about parenting and education and documents the gut-wrenching force of maternal loyalty.

-Eventful-Gideon's Knot

McBride's number "Humming" is performed with her customary aplomb and crack comic timing.

-Theatre Dogs Blog-Carnival

Jealous eldest Muses Melpomene (Dyan McBride) and Calliope (Maureen McVerry) announcing their plans in a hilarious "Evil Woman," with McBride pulling out the musical stops.

-The SF Chronicle-Xanadu

The ditzzy American actress Janice Dayton is delightfully played by the wacky Dyan McBride.

-The SF Examiner-Silk Stockings

Dyan McBride shines as Cline. She has a great voice and uses it effectively to sing with Cline's style. When playing the role of Cline on stage and singing, she embodies the singer's look and style.

-Sacramento Bee-Always...Patsy Cline

The 42nd Moon production of *Jubilee* is really something to celebrate. The impeccable ensemble lands every laugh with perfect timing. Dyan McBride (Eva Standing) is truly one of the most fun performances that I have seen in a long time. She matches brittleness with heart and showy gestures of faux affection.

-Beyond Chron-Jubilee

During the séance, Arcati conjures the fleshy ghost of Charles' first wife, the dashing Elvira, played with pizzazz by Dyan McBride. McBride gets the show's two standout numbers as she swirls about in a blue, flowy dress.

-Theatre Dogs Blog-High Spirits

Saving the best for last is sexy Dyan McBride as Venus, goddess of Love, always dressed in red, who can stimulate your lesser virtues, or is it basic instincts, with a simple, sultry "Hell-oo."

-For All Events-Out of This World

Flora the Red Menace, playing at the Eureka Theatre in San Francisco has a first-rate cast led by Dyan McBride as Flora. She takes charge of the production and captures the audience from the opening scenes. McBride connects on an emotional level.

-The Piedmont Post-Flora the Red Menace

In *Just a Little One*, Dyan McBride on video, enlivens a Prohibition-era Dorothy Parker monologue as she brilliantly plays an increasingly inebriated woman sipping bathtub Scotch from a jam jar.

-Voice of Dance Magazine-Just a Little One

Kudos are in order for Dyan McBride as unlucky-in-love Illona. McBride earns a place in the collective audience heart in spite of a self-denigrating turn.

-Napa Valley Register-She Loves Me

Some of the funniest scenes come courtesy of a couple played by the delightfully deadpan Dennis O'Brien and the delightfully feral Dyan McBride, who give Robert a karate demonstration that goes terribly wrong.

-The North Bay Bohemian-Company

Greg MacKellan is aided by a terrific cast, especially McBride as the clear-headed, wised-up Dixie ("Oh applesauce," she slangs convincingly) and Rhyne, who screws his mug into a sweet music-hall caricature of delinquency. They're the equals of any Broadway star.

-SF Weekly-Sitting Pretty