

Katie Beazley

(she/her); fully vaccinated and boosted against COVID-19

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DIRECTING EXPERIENCE

PROFESSIONAL

The Old Man and The Old Moon – KCREP; Associate Director May 2022

- Aided in taking and relaying notes for director, puppetry consult, and music consult
- Took notes related to physical specificity and shaping vocal score
- Led alongside of puppetry and music consults during tech process
- Worked with AEA cast and stage management team
- Codirected by Stuart Carden and PigPen Theatre Co.

The Container - Burning Coal Theatre Company; Assistant Director October 2019

- Southeastern premiere of play
- Troubleshot potential technical problems
- Aided in monologue work and character development
- Co-choreographed stage violence
- Directed promotional trailer for the production
- Directed by Avis HatcherPuzzo

Talley's Folly – Burning Coal Theatre Company; Assistant Director January 2020

- Troubleshot potential technical problems
- Assessed choreographed stage-fall and application of stage blood mid-show in a thrust space
- Aided in monologue work and character development
- Directed by John Gulley

EDUCATIONAL

26 Pebbles – Samford University; Director March 2019

- Fully produced full length show in Samford's Underground Theatre
- Conducted extensive research to create a dramaturgical resource for actors
- Worked with designers and supervisors to mount production
- Managed a design and marketing budget
- Led discussions post-performance with the audience to discuss the show's process and purpose

Eleemosynary – Samford University; Director November 2017

- Fully produced full length show in Samford's Underground Theatre
- Worked with designers and supervisors to mount production
- Managed a design and marketing budget
- Led discussions post-performance with the audience to discuss the show's process and purpose

The Crucible – Samford University; Assistant Director March 2017

- Fully produced full length show in Samford's Mainstage Season
- Involved in casting, blocking, scene work, and note-giving throughout entire process
- Led daily warm-ups and occasional rehearsals
- Character work and script analysis consult for cast
- Choreographed opening sequence
- Directed by Don Sandley

WORKSHOP/NEW-WORK EXPERIENCE

GENERATE 2022 – YM360; Director May – July 2022

- edited and directed four pieces all in unique styles with three teams of touring actors
- utilized specificity in movement and puppetry to engage audiences
- coached college-aged actors in accordance to their individual skill level

Gef: An Exploration in Friendship and Hyding with Puppets - UMKC; Director April 2022

- collaborated with playwright/performer (Brittany Welch) to edit and create one-woman show
- utilized specified movement to help with age and found-object puppetry transformation throughout piece
- presented as Brittany Welch's thesis

Seeing St. Vitus – UMKC Cabaret; Director May 2021

- collaborated with playwright/performer (Brittany Welch) to edit and create one-woman show
- utilized movement/theatrical intimacy training to create dynamic storytelling and elevate environment with only one character on stage
- presented as a part of the UMKC Cabaret showcase for second-year MFA students

Corinna and the Enchantress – Samford University; Director November 2018

- Staged reading of a new-work musical affiliated with Samford's Underground Theatre
- Collaborated with the composer and script writers to edit score and plot
- Collaborated with a live band to create vamps and cues in order to progress the story
- Composed by Sam Ezell; Co-Written by Sam Ezell and Robert Skelton

Letters to Everything – Samford University; Director May 2017

- A fully mounted outdoor production of a student-written 10-minute play
- Collaborated with a student writer to edit script throughout process
- Utilized a non-traditional outdoor space
- Written by Jackson Dowey

Athena and the Lonely Hearts – Samford University; Assistant Director April 2017

- Fully produced full length new-work in Samford's Underground Theatre
- Blocking and scene work consult for director and actors
- Directed and written by Cody Sparks

Animal Farm – Burning Coal Theatre Company; Mollie/Guard Dog March 2020

- Touring production of a devised adaptation of the classic novel by George Orwell for students ranging from 9th to 12th grade
- Conceptualized minimalistic set and props
- Directed by Ana Radulescu

Things Hidden: A Song Cycle; Soloist April 2019

- Original soloist and ensemble member in a new-work song cycle
- Composed by Ben Tidwell; Directed by Madison Merkel

Sally Ann Thunder Ann Whirlwind; Sally Ann Thunder Ann Whirlwind April 2018

- Originated the title character in a conceptualized black-box style new-work piece
- Toured to local elementary schools, with one public performance
- Written and directed by Ann Houston Campbell

The Jungle Book; Mother Wolf March 2018

- Performed a new-work piece at the South Eastern Theatre Conference as a part of the Theatre for Youth Play Festival, as well as shows with Samford and Samford, Shades Cahaba Elementary School, and a public performance at Samford University
- Played traditional drums for foley sounds/musical effects
- Conceptualized black box style performance
- Directed by Laura Byland

Pretty Funny; Mom April 2017

- Workshopped a professionally written musical theatre piece in a college setting over a 3 week period of time, including receiving continual script and score edits
- Conceptualized black box style performance
- Directed by Clayton Winters

REPRESENTATIVE PERFORMANCE ROLES

<i>Amelia Earhart; Amelia Earhart</i>	Jessica Clark	September 2022
<i>Hedda Gabler; Hedda Tesman and Thea Elvsted</i>	Don Sandley	October 2018
<i>Freaky Friday; Ellie Blake (u/s); Ms. Meyers</i>	Chelsea Nicholson	April 2019
<i>A Grand Night for Singing; Victoria</i>	Chelsea Nicholson	February 2019
<i>How I Became A Pirate; Maxine</i>	Laura Byland	October 2017
<i>The Strange... Prudencia Hart; Devil</i>	Ann-Houston Campbell	February 2018

TEACHING EXPERIENCE

Indonesia Cross Cultural Experience January 2018; 2019

- Performed a devised chapel program that includes music, movement, spoken word, skit, and multimedia content for students ranging from 3rd to 12th grade
- Wrote short skits based off of stories from the New Testament connecting to the program's theme
- Taught K-7 utilizing creative storytelling through movement to overcome language barriers
- Created creative storytelling lesson plans based off of children's books
- Visited different cultural and religious sites to learn about Indonesian stories and storytelling methods such as dance, puppetry, batik, gamelan, and anklung

Beginning Acting; Teaching Assistant (THEA 175) January-May 2018

- Workshopped various contemporary monologues and scenes with students based on Stanislavski's acting methodology
- Led warm-ups and class discussions based around *An Actor Prepares*

Coursework for Theatre for Youth Directing (THEA 324)

January-May 2018

- Created lesson plans that teach acting basics and acted as guidance for rehearsals with students
- Taught theatre basics such as theatrical vocabulary, parts of the stage, and basic Stanislavski technique to elementary and middle school students
- Directed and conducted scene work from *Wind in the Willows* and *Number the Stars* with elementary and middle school students

MANAGEMENT EXPERIENCE

GENERATE – YM360; Production Director

May – July 2021; 2022

- led a team of 3 actors and 3 technicians on a multi-state, multi-campus touring camp production
- directed sketches with the actors, utilizing specificity in movement to engage audience
- orchestrated load-in and load-out of large-scale production rig, including lighting, LED wall, and full sound system
- communicated and connected with guest speakers and bands, acting as their immediate point of contact
- facilitated production meetings to best educate guest speakers/bands on company culture and set content for the week to collaborate for cohesive vision throughout their time with the team
- ran 2 to 4 services daily, calling cues and troubleshooting any issues in the live space

EDUCATION

Samford University, Birmingham AL

August 2015 - May 2019

B.F.A. Musical Theatre (Graduated Magna Cum Laude)

- Major Academic Course Highlights: Advanced Directing (THEA 323), Directing Styles (THEA 455), Auditioning and Professional Development (THEA 316), Musical Theatre Song Study (THEA 317), Theatre for Youth Directing (THEA 324), Theatre for Youth Tour (THEA 361), Stage Management (THEA 347)

Theatrical Intimacy Education

- Best Practices Digital Workshop (September 2020); Studio Techniques, Policies and Casting Digital Workshop (December 2020); Intimacy Choreography Digital Workshop (December 2020); Foundations in Race, Intimacy, and Consent Digital Workshop (February 2021) Consent in the Acting Classroom Digital Workshop (April 2021); Trauma Informed Practices Digital Workshop (April 2021); Best Practices for Minors Digital Workshop (August 2021); Outercourse Digital Workshop (April 2022); Intercourse Digital Workshop (April 2022)

CAREER DEVELOPMENT

- Burning Coal Theatre Company (August 2019-April 2020): evaluated new work scripts; wrote/directed video content; developed and updated spreadsheets and databases to track, analyze and report on performance and sales data; wrote grants/grant letters of interest; called and led in fundraising and sales tactics for company events; aided in light hangs/programming

AWARDS

Jesse Bates Award ; Samford University	2019
Best Supporting Actress in a Play (Thea Elvsted - <i>Hedda Gabler</i>); Samford University	2019
Best Supporting Actress in a Musical (Ms. Meyers - <i>Freaky Friday</i>); Samford University	2019
John Howard Academic Excellence ; Samford University	2019

INTERVIEWS (PUBLISHED)

Discovering Empathy Through Theatre. *Artistry with Soul*. 2019.

COMPETENCIES

- Directing
- Working with children (ages K-12)
- Following a previously written lesson plan
- Mental Health First Aid Certified
- Carpentry, scenic painting, and use of power tools
- Stage Management
- Proficient usage of Microsoft Office programs, such as Word, PowerPoint, and Excel
- Proficient usage of ticketing programs, such as PatronManager
- Experience in customer service industries, with both restaurant and amusement backgrounds
- Basic lighting skills, such as hanging, focusing, and programming