

CREG SCLAVI

Curriculum Vitae

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Professional Affiliations

Actor's Equity Association – Member since 2017

Education

MFA – Theatre - Acting – *Florida State University/Asolo Conservatory for Actor Training* - (2020)

BFA – Theatre - Musical Theatre Performance – *University of Wisconsin – Stevens Point* - (2011)

Equity Statement

I adamantly support equity in the performing arts. It is not enough to merely provide diversity in representation or to provide surface level solutions to systemic problems. Providing experiences and spaces which honestly and openly welcome all people from all communities is an essential function of the theatre community. It is my hope that as I continue to work in this industry, I will be able to support creating and maintaining those spaces for future generations.

Throughout my career and education, I have actively supported my colleagues in their demands for equity and have joined the fight against discrimination and bias, whether based on one's race, religion, gender identity, sexual orientation, disability, age, socioeconomic status, ethnicity, nationality, or culture. Artistic workspaces need to be places where open vulnerability can be shared and celebrated by all people. In our art, we actively explore the deep truths and difficult situations of the world in which we live on a day-to-day basis. While this work leads to the beautiful productions on our stages, getting there is not always a comfortable process.

I recognize that because of my identity and the privileges I have not earned along with it, I cannot on my own represent or fight for equity, which is so deserved in this space, but I can support it openly and actively work to dismantle the systems which have historically perpetuated it. That is what I strive to do. Trust and respect are essential parts of the process, and in order for those to be possible, the theatre environment and community cannot be filled with discrimination and bias. I believe we must strive to work within an environment of gratitude, acceptance, inclusion, and celebration of all of our differences.

Experience

Directing:

Co-Director – *Million Dollar Quartet* - Paramount Theatre - (2024)

- ◆ Co-Director alongside Artistic Director Jim Corti. This role included being a part of casting, production meetings, collaborating with my co-director, designers, production staff, and actors to prepare this intimate and immersive production for performances at the brand new Stop Island Theatre.

Associate Director – *The Full Monty* - Paramount Theatre - (2024)

- ◆ Associate Director to Artistic Director Jim Corti. This role included casting meetings, production meetings, taking/delivering of notes, collaborating with the director, designers, and actors to prepare the production for performances on their main stage.

Assistant Director – *Murder on the Orient Express* by Ken Ludwig - Maltz Jupiter Theatre - (2023)

- ◆ Assistant Director to Peter Amster. This role included production meetings, giving interviews, remounting the initial staging of the show, taking & delivering notes, collaborating with the director, designers, actors, and theatre staff to prepare the production for performances.

Associate Director – *Next to Normal* - Paramount Theatre - (2023)

- ◆ Associate Director to Artistic Director Jim Corti. This role included casting meetings, production meetings, taking/delivering of notes, collaborating with the director, choreographer, designers, and actors to prepare the production for performances in their Copley Theatre.

Vocal Director – Royal Caribbean Cruise Lines - (2022-2023)

- *Vibeology, Stage to Screen* - Serenade of the Seas (2023)
- *City of Dreams, Piano Man, Tango Bueno Aires* - Radiance of the Seas - (2022-23)
- *The Effectors* - Spectrum of the Seas - (2022)
- ◆ Taught vocals to cast members in rehearsals to prepare them for shipboard performances. Provided feedback and direction in rehearsals. Worked in tandem with director/choreographer to facilitate, mount and install the production show. Ran sound for rehearsals and run throughs. Coordinated with the Stage & Production Manager, Directors, Choreographers & Creative Talent Team, to build schedules and support technical needs.

Assistant Director – *Dead Man's Cellphone* by Sarah Ruhl – FSU/Asolo Conservatory - (2020)

- ◆ Assistant Director to Peter Amster. This role included attending rehearsals, production meetings, taking/delivering notes, collaborating with the director, designers, and actors to prepare the production for performances. During the run of the show, I also facilitated talkbacks with the audience and cast members after the shows.

Director – *Go Forth* by Maggie Raymond – UW-Stevens Point Fringe Festival - (2011)

- ◆ Directed the production, which included casting, building schedules, running rehearsals, giving notes, coordinating with designers, and preparing the actors for performances.

Administrative:

Stop Island Theatre Project Manager – Aurora Civic Center Authority - (2023-2024)

- ◆ Managed and coordinated the design, construction, and opening of Paramount Theatre's new space, Stolp Island Theatre in Aurora, IL. This included working with designers, architects, engineers, contractors, as well as the City of Aurora to bring this unique theatrical space and premiere production of *Million Dollar Quartet* to life.

Camps Curriculum Director – School of Rock Saint Paul - (2021)

- ◆ Coordinated both the on-site and off-site camp curriculum. Worked directly with the Owner, General Manager, and Music Director to curate a diverse and exciting selection of group-based rock & roll camp experiences for the students. This included finding and preparing content, scheduling the appropriate instructor for each camp, teaching many of the camps myself, as well as working with parents/students to find the camps that excite them, get them enrolled, and make sure all ran smoothly for each camp.

Student/Sponsor Task Force Member – Asolo Repertory Theatre - (2020-2021)

- ◆ Served as an invited volunteer on the Graduate Student/Sponsor Task Force in order to address with the Student/Sponsor program. The task force was comprised of 18 members, which included students from the Classes of 2021, 2020 and earlier; Board Members and Sponsors, and Asolo Rep and FSU leadership/staff members. The objective for the Task Force is to help craft a student and sponsor experience where the relationship is based on equal give and take, a safe and supportive space, a sense of belonging, an opportunity for personal and professional development and recognition of philanthropic giving.

House Manager – Dog Days Theatre - (2018)

- ◆ Managed a team of 5-7 volunteer ushers while directly handling customer experience during performances. Provided detailed reports to the producer after each performance and worked directly with the Asolo Repertory Theatre box office team to ensure all customer, volunteer, theatre, and safety policies/procedures were followed.

Box Office Assistant – Asolo Repertory Theatre - (2017-2018)

- ◆ Worked with the Box Office staff, providing top-notch customer service to patrons prior to performances at the theatre.

Production:

Assistant Voice/Dialect Coach – *Murder on the Orient Express* by Ken Ludwig – Asolo Repertory Theatre - (2020)

- ◆ Worked with the head dialect coach (Patricia Delorey), director (Peter Amster), assistant director, stage manager, as well as the entire cast (adults and children) to teach 8 different dialects necessary for the show (Belgian, British, Scottish, Swedish, Russian, Hungarian, French, Midwest American). This included one-on-one sessions, detailed note taking, and creating strategies for the actors to reach their goals in a short period of time.

Composer/Arranger/Music Supervisor – *As You Like It* by William Shakespeare – FSU/Asolo Conservatory - (2019)

- ◆ Wrote and arranged original music for the production, taught the vocals and guitar to the performers, as well as ran pre-show music calls. Directed by Jonathan Epstein.

Production Runner – Modern Works Festival – Urbanite Theatre - (2019)

- ◆ Worked directly with Summer Dawn Wallace, the co-Artistic Director, to help set up and run the 2019 Modern Works Festival. This included preparing for the actors, playwrights, and directors' arrivals and setting up the theatre/rehearsal spaces. I also did airport runs for the out-of-town artists and assisted at the theatre throughout the festival.

Lighting Tech/Light Board Operator – FSU/Asolo Conservatory - (2017-2018)

- ◆ Worked with the production manager, programming and running the light board for the Conservatory's productions of *The Motherf*cker with the Hat* and *Much Ado About Nothing*.

Playwright – *40 Minutes to Howard* – Chicago Fringe Festival with Spartan Theatre Co. (2016)
– Spartan Theatre Co. Staged Reading Series (2015)

Scene Shop Assistant – University of Wisconsin-Stevens Point - (2010-2011)

- ◆ Worked with the production manager, building the sets based on set renderings and hanging lighting instruments based on the lighting plots for the university's theatre and dance season.

Teaching:

Directing Workshop – Maltz Jupiter Theatre- (2023)

- ◆ As a Guest Instructor, I taught a directing workshop for Palm Beach County theatre arts teachers.

Acting/Stage Combat Instructor – Trollwood Performing Arts School - (2023)

- ◆ Taught three classes to high school and middle school theatre students — Beginning Monologues, Intermediate Acting Techniques, Stage Combat.

Monologue Performance Masterclass – University of Wisconsin – Stevens Point - (2022)

- ◆ Worked with the BFA Acting students on their audition monologues, including contemporary and classical texts. Imparted techniques and thoughts on how to approach their pieces and breathe new life into them as they audition moving forward.

Musical Theatre Workshop – Monona Academy of Dance - (2022)

- ◆ Taught Acting for Dancers, Singing for Dancers, Resume Preparation, and Audition Etiquette during the school's summer Musical Theatre Workshop.

Music Instructor – School of Rock Saint Paul - (2021)

- ◆ Taught voice, guitar, keys, and bass; focusing mainly on rock & roll styles. I worked with students of all ages, guiding them to hone their techniques and find their own unique performance

style. Using my own techniques and guided by the school's curriculum and policies, I worked to bolster their confidence, expand themselves, and feel comfortable in their own skin; all while instilling in them a sense of accountability and work ethic. And, of course, a deep love and appreciation for rock & roll.

Graduate Assistant to Andrei Malaev-Babel – FSU/Asolo Conservatory - (2018-2019)

- ◆ Worked with Andrei directly, helping to prepare him for his Nikolai Demidov Technique classes and production duties.

Rock Band Instructor – Music Compound in Sarasota, FL - (2018-2019)

- ◆ Guitar and vocal instructor for youth rock band classes. Connected directly with the students, helping them discover their musical goals and find the best practices in order to reach them. Worked alongside other instructors, following specifically built lesson plans to ensure the students' growth and success.

Vocal Instructor – School of Rock Chicago - (2017)

- ◆ Vocal instructor, focusing on rock & roll styles. Worked with students of all ages, guiding them to find their own natural singing voice and performance style. Using my own techniques and guided by the school's curriculum and policies, I worked to bolster their confidence, expand themselves, and feel comfortable in their own skin; all while instilling in them a sense of accountability and work ethic. And, of course, a deep love and appreciation for rock & roll.

Performing:

National Tours

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| MILLION DOLLAR QUARTET | U/S: Elvis Presley* — *Performed | Prather Touring - Dir: Lauren Sobon |
| EVIL DEAD: THE MUSICAL | Scott | Starvox Entertainment - Dir: Christopher Bond |
| HAIR | Margaret Mead/Ensemble/Guitarist U/S: Berger & Woof | Classical Theatre Project - Dir: Charles Roy |

Theatre (*select credits*)

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| WHAT HAPPENS IN VEGAS | Featured Singer/Guitarist | Fireside Dinner Theatre - Dir: Ed Flesch |
| KNOXVILLE - World Premiere-2020 Company | U/S: Jay, Man at Scene/Father Jackson | Asolo Repertory Theatre - Dir: Frank Galati |
| THE SOUND OF MUSIC | Ensemble; U/S: Rolf | Asolo Repertory Theatre - Dir: Josh Rhodes |
| RHINOCEROS | U/S: Botard, Townsperson | Asolo Repertory Theatre - Dir: Frank Galati |
| SHAKESPEARE IN LOVE | U/S: Mister Henslowe | Asolo Repertory Theatre - Dir: Rachel Rockwell |
| HARBOR | Ted Adams-Weller | Dog Days Theatre - Dir: Greg Leaming |
| AS YOU LIKE IT | Jaques, Charles, Willem | FSU/Asolo Conservatory - Dir: Jonathan Epstein |
| ARCADIA | Septimus Hodge | FSU/Asolo Conservatory - Dir: James Dean Palmer |
| MILLION DOLLAR QUARTET | Elvis Presley | Fireside Dinner Theatre - Dir: Ed Flesch |
| A FIRESIDE CHRISTMAS | Singer/Guitarist | Fireside Dinner Theatre - Dir: Ed Flesch |
| THE TRIAL OF MOSES FLEETWOOD WALKER | Herb | Black Ensemble Theatre - Dir: Jackie Taylor |
| A STREETCAR NAMED DESIRE | Steve | The Bleeker Company - Dir: Peter Zinn |
| GREASE | Sonny LaTierra | Paramount Theatre - Dir: Michael Unger |
| MISS SAIGON | Ensemble | Paramount Theatre - Dir: Jim Corti |
| SPAMALOT | Sir Robin | NightBlue Performing Arts Co. - Dir: Dave Walters |
| PAJAMA GAME | Charlie/Ensemble | The Music Theatre Co. - Dir: Jess McLeod |
| BREAKING UP IS HARD TO DO | Gabe Green | Fox Valley Repertory Theatre - Dir: Kevin Bellie |
| URINETOWN: THE MUSICAL | Bobby Strong** — **Jeff Nominated | Circle Theatre - Dir: Kevin Bellie |

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| PINOCCHIO | U/S: Pinocchio, Lampwick | Marriott Theatre - Dir: Dominic Missimi |
| WONDERLAND: ALICE'S ROCK & ROLL ADVENTURE - World Premiere | U/S: Mad Hatter, March Hare/Guitarist* — *Performed | Chicago Children's Theatre - Dir: Rachel Rockwell |

Concerts

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| RINGING IN THE NEW 2023 | Singer | Fireside Dinner Theatre |
| FIRESIDE STARS IN CONCERT: CREG SCLAVI | Singer/Guitarist/Ukulele | Fireside Dinner Theatre |
| A FIRESIDE CHRISTMAS IN CONCERT | Singer/Guitarist | Fireside Dinner Theatre – Dir: Ed Flesch |
| A CONCERT WITH CREG & CO. | Singer/Guitarist | FSU/Asolo Conservatory |

Film/TV (*select credits*)

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| THAT COUPLE | Kissing Couple | Dir: Jessica Mitolo |
| AUDITIONS: A MOCKUMENTARY | Self | Dir: Neal Fischer |
| AISLE 5 (Season 1 & 2) | Chris Hanson | Dir: John Lendved |
| BEARSKIN: A REVISION | Bearskin | Dir: John Lendved |

Additional Training:

- ◆ Best Practices Workshop - Theatre Intimacy Education (TIE) - (2023)
- ◆ *Brawl of America* SAFD Workshop (2014, 2023)
- ◆ Rapier/Dagger Stage Combat Class – Art in Arms - St. Paul, MN - (2022)
- ◆ FSU London - (2019)
 - Shakespeare - Patsy Rodenburg, Voice/Speech - Charmian Hoare, Clowning - Mick Barnfather
- ◆ Mime Skills Workshop – Bill Bowers - (2017, 2018)
- ◆ Hand to Hand Combat Workshop – Robert Westley - (2017, 2018)
- ◆ Acting a Song Workshop – David Brunetti - (2017, 2018)
- ◆ Roy Hart Theatre Workshop - (2017, 2018)

Special Skills:

Dialects: Standard, RP, London, American Southern, Midwest (*IPA Trained, Proficient to coach*)

Music: Singing (tenor), Guitar, Ukulele, Basic Piano, Basic Bass, Songwriter

Stage Combat: SAFD Certification in Hand-to-Hand Combat (2018), Rapier & Dagger experience

Awards: Jeff Award Nomination for Best Actor in a Musical (*Urinetown* - 2011)

References:

Peter Amster

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