

BIOGRAPHY

I started performing as a fluke. I took an acting class at age 10 at my mother's urging (I think she thought it might make me less shy). A friend from that class said we should go audition for a play; it might be fun. I ended up getting cast. I played a baby rabbit in 'Winnie-the-Pooh' and I was hooked. Community theater and high school drama club quickly took over my life.

I graduated from UCLA with a theater B.A. and returned to the Bay Area. Most of my early professional work was in touring children's theater. I performed in schools, libraries, prisons, community centers, reservations, parks, monster truck arenas and the occasional theater(!) across twelve states.

Back in the San Francisco Bay Area, I combined acting and teaching into a career, and built my experience in voiceover, industrial and independent film. Like most actors, I also worked in a series of day jobs. I found exciting and inspiring work with UCSF, Stanford School of Medicine, and the San Francisco Police Academy, where I continue to play the role of patient, crime victim, or witness and train medical students and police officers on communication skills and interview techniques.

I've built a reputation as a versatile, hard working, and dedicated professional. Rather than settling into a specific niche, I've worked on everything from classics to scripts in development in settings as diverse as intimate indoor venues, large outdoor spaces, in front of a camera and behind a microphone.

A couple of standout roles for me include working on the film *The Snake* and playing the title role in *Macbeth*. *The Snake* offered me my first lead in a feature length film, and a terrific opportunity to flex my comedy muscles while learning about how indie films are put together. In *Macbeth*, I had not only the vocal challenge of speaking Shakespeare in multiple soliloquies, but also the physical challenge of broadsword fighting and embodying a forceful, non-apologetic male presence. I can draw a direct line from that experience to playing Officer Miller in *The Box*, a play about solitary confinement, where I was the lone female guard working in mens' prison.

Also, it's been important to me to continue to have an outlet to stretch and experiment artistically so I've sought out top teachers and working artists both regionally (ACT, Berkeley Rep, VoiceOne) and nationally (Anne Bogart and the SITI Company) for training. I currently participate in Richard Seyd's Professional Actors' Lab to ensure I've got a consistent place for artistic exploration.

I've worked steadily as an educator throughout this period as well. For me, performing and teaching work in compliment. When I teach, sharing my knowledge with students helps reinforce and cement artistic growth, and seeing their energy and enthusiasm for the work provides an artistic recharge.

As I move through the second decade of my acting career, I look forward to new challenges across all performance mediums, and new opportunities to teach and pass on my skills and experiences to others. I believe in the power of performance to foster cultural empathy. In other words, through experiencing the stories of other people, it becomes easier to imagine ourselves in their shoes, and we become closer and more connected as human beings.

I can't imagine what my life would be like if I hadn't fallen into the world of acting as a child. I feel tremendously lucky that I get to do what I do - tell stories for a living.