

Curriculum Vitæ  
**CHRISTOPHER HALLADAY**

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**EDUCATION**

**Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ, M. F. A. 2007**  
**American Academy of Dramatic Arts, Los Angeles, CA, A. A., 1999**  
**British-American Drama Academy, Oxford University, Oxford, U.K. 1999**  
**George Washington University, Washington, DC, B. A., 1992**

**ADVISORS/MENTORS**

William Esper, Israel Hicks, Deborah Hedwall, William Carden, Pamela Berlin, Kevin Kittle  
Scott Freeman, Heather Rasche, Leonard Petit, Beth Wicke (Mason Gross School of the Arts)  
W. Morgan Sheppard (formerly of the Royal Shakespeare Company)

**PROFESSIONAL TRAINING**

Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ 2004-2007

William Esper, *Acting*  
Deborah Hedwall, *Meisner Technique*  
William Carden, *Acting*  
Scott Freeman, *Acting*  
Leonard Petit, *Physical Theatre/Chekhov Technique*  
Heather Rasche, *Fitzmaurice Technique (Voice)*  
Chantal Jean-Pierre/Kathleen Kelly, *Speech*  
David Kaplan, *Classical Text*  
Lee Blessing, *Dramatic Literature*  
Amy Saltz, Pamela Berlin, *Directing*  
Pat McCorkle, *Camera Technique*  
Billy Serow, *Commercial Camera Technique*  
Pamela Nyberg, *Classical Acting*  
Jan Leys, *Williamson Technique (Movement)*  
J. Allen Suddeth, *Stage Combat*  
Beth Wicke, *Business of the Business*

A Noise Within, Los Angeles, 2001

*First Folio*, Art Manke  
*Scene Study*, Hisa Takakuwa  
*Linklater Voice*, Claudia Anderson

British-American Drama Academy, Oxford University, UK 2000

*Master Classes*, John Barton, Fiona Shaw, Mark Wing-Davey, Henry Goodman  
*Shakespeare Technique*, Jane Lapotaire, Floyd King  
*Contemporary Theater*, Ian Wooldridge  
*Physical Theater/Masks*, Perry Schneiderman

## ***TRAINING (cont.)***

### American Academy of Dramatic Arts, Los Angeles, CA 1997-2000

*Acting*, Betty Karlen, Nancy Boykin, Diana Stevenson, Tony Carbone, Karen Kalensky

*Voice and Speech*, Brenda Beck, Sandie Massie

*Vocal Production*, John Peck

*Movement/Dance*, Terri Hayes

*Acting Styles*, Karen Hensel, Carl Reggiardo

*Stage Combat/Fencing*, Tim Weske

*On Camera Technique*, Scott Reiniger

*Theatrical Make-up*, Scott Ramp

## ***HONORS/AWARDS***

2015 Depth of Field Film Festival Award for Best Supporting Actor, **Hide the Sausage**

2005 Society of American Fight Directors Examiner's Award

2005 Outstanding Performance Award, Mason Gross School of the Arts at Rutgers University

2004 Philip J. Levin Scholarship, Mason Gross School of the Arts at Rutgers University

2000 Theatrical Scholarship, British-American Drama Academy

2000 Charles Jehlinger Award for Best Actor, American Academy of Dramatic Arts

1997 Kirk Douglas Scholarship, American Academy of Dramatic Arts

## ***TEACHING EXPERIENCE***

### *Private Coach*, New York, NY ***ongoing***

Guide actors in their work with monologues and scenes. Assist actors in sculpting their audition pieces, pursue more specific career options by facilitating a more focused, individually minded effort.

### *Adjunct Faculty*, American Academy of Dramatic Arts, New York, NY, ***Spring 2019 - present***

#### **Acting I & II**

Guide students through Meisner and Hagen based exercises that progresses towards the application in scene-work. Expanding student's greater understanding of Objective/Wants and how to play them, sending and receiving full behavior with the goal of creating greater spontaneity and moment-to-moment truth.

#### **Rehearsal and Process I & II**

Assign, rehearse and perform expanded scenes as final presentations that serve as a practicum of application of the principles taught in Acting I & II.

#### **Audition Technique**

Guide students to understand the standards and processes of auditioning and how to prepare for this essential step in getting a job.

#### **Script Analysis**

Guide students to understand how to read a play from the Actor Point of view; glean information and clues, and how that process can impact and inform acting choices.

## ***TEACHING EXPERIENCE(cont.)***

*Adjunct Faculty, Rutgers University(\* New Brunswick, NJ), Fall 2012 – Fall 2021*

### **Basic Acting II**

Built upon previous work in Acting I, guiding students to explore the fundamentals of characters' Objectives, Actions and Intentions through work with open and scripted scene study, as well as monologue work.

### **Basic Acting I**

Guided students to explore/apply the basic fundamentals of Acting to Non-Fine Arts Majors

\*Spontaneous, Meaningful life

\*Moment to Moment TRUTH

\*Point of View

\*Emotional truth

\*Comfort in working with others in a truthful, honest and professional manner in both unscripted and scripted scenarios, as well as monologues

Guided student to develop skills to discuss a piece of theater using vocabulary taught in the class. Curriculum based on Various Theater Games, Uta Hagen's Object Exercises and Sanford Meisner's impulse work, ended the semester with either open scene study.

### **Advanced Acting III**

Expanding on the foundation of moment-to-moment acting that was introduced in the 271/272 class sequence. Introduce and explore techniques for character work, while learning and developing a beginning rehearsal approach that includes the fundamental techniques for scene work: actions, objectives, and obstacles.

*Adjunct Faculty, Rider University, Fall 2008 – Fall 2019*

### **Theater Appreciation**

Examine aspects of the collaborative process of theater, from the page to the stage, through the study of several plays from different periods. Includes the study of styles, design, techniques and forms and its impact on audiences and society.

### **Basic Acting I**

Guided students to explore/apply the basic fundamentals of Acting to Non-Fine Arts Majors

\*Spontaneous, Meaningful life

\*Moment to Moment TRUTH

\*Point of View

\*Emotional truth

\*Comfort in working with others in a truthful, honest and professional manner in both unscripted and scripted scenarios, as well as monologues

Curriculum based on Various Theater Games, Uta Hagen's Object Exercises and Sanford Meisner's impulse work, ended the semester with either open or scripted scene study, and monologue work.

### **American Contemporary Theater**

Examine the collaborative process of theater from the printed text to the live performance.

Expose students to contemporary playwrights and dramatic literature that reflects our current society.

Discuss the aesthetics of current theater, in addition to its role in providing a social commentary

## ***TEACHING EXPERIENCE(cont.)***

### **Scene Study (Acting II)**

Built upon previous work in Acting I, guiding students to explore the fundamentals of characters' Objectives, Actions and Intentions through work with open and scripted scene study, as well as monologue work. Guided student to develop skills to discuss a piece of theater using vocabulary taught in the class.

### **Advanced Scene Study (Acting III)**

Introduced concept of Textual Analysis; using the text to make character discoveries. Guided students through scene work focusing on truthful living in Circumstance, Action, Objectives and the concept of subtext. Exercised the principles of how to break down a scene, discover a character's actions and objectives, using techniques and concepts developed Mamet, Adler and Stanislavsky, among others.

### **Theater History**

Examine dramatic literature and the development of theater practices from the Renaissance to the present. Including the study of how social, cultural and political forces impact theater of the time, and how those influences affect its form.

*Instructor, New York Conservatory of Dramatic Arts, New York, NY, **Fall 2016 – 2018***

### **ActorLab III**

Guide students to understand how to read a screenplay and how that process impacts acting choices. The class progresses to the application through scenework.

*Adjunct Faculty, Montclair State University, **Fall 2010-Spring 2013***

### **Advanced Scene Study (Acting VI)**

Through scene-work, introduced concept of Textual Analysis, exercised the principles of how to break down a scene, discover a character's actions and objectives, using varying techniques and concepts.

### **Stage Make-up for the Actor**

Guided students to produce visual images for characters based on script and related material, learn the skills needed to complete a character analysis and makeup design based on this work. Gain information and skills in research for design, anatomy, mask work, makeup application, shading, color; the use of special materials such as dermawax and latex, wigs and facial hair; application of prosthetics, corrective, age, fantasy, period, ethnic and wounds, burn makeup designs

*Teaching Assistant, Rutgers University(\* New Brunswick, NJ), **2005- 2011***

### **Rutgers Summer Acting Conservatory**

Guided High School students to work off of impulse using Sanford Meisner based moment-to-moment exercises, Various Theater Games, and Uta Hagen's Object Exercises. Ended program with scripted scene-work.

## **TEACHING EXPERIENCE(cont.)**

### **Basic Acting I**

Guided students to explore/apply the basic fundamentals of Acting to Non-Fine Arts Majors

\*Spontaneous, Meaningful life

\*Moment to Moment TRUTH

\*Point of View

\*Emotional truth

\*Use of Actions & Objectives

\*Comfort in working with others in a truthful, honest and professional manner in both unscripted and scripted scenarios, as well as monologues

Guided student to develop skills to discuss a piece of theater using vocabulary taught in the class.

Curriculum based on Various Theater Games, Uta Hagen's Object Exercises and Sanford Meisner's impulse work, ended the semester with either open scene study.

### **Basic Acting II**

Built upon previous work in Acting I, guiding students to explore the fundamentals of characters'

Objectives, Actions and Intentions through work with open and scripted scene study, as well as

monologue work.

*Assistant Instructor, Rutgers University(\* New Brunswick, NJ), 2007*

#### **Theater Appreciation and Theater & Contemporary Issues**

Joe Mancuso, *Professor, Rutgers University*

Assisted Professor with lectures, notes, class discussion and test questions based on selected Theater pieces for both classes. Graded papers and led lectures at times.

*Guest Instructor, **Fundamentals of Effective Speech**, Rutgers University (\*Newark, NJ), Summer 2009*

Advanced Public Speaking class. Worked to free students from anxiety with public speaking through the use of theatre games, articulation exercises and imagery work.

*Guest Instructor, **On-Camera Performance**, Rutgers University (\*Newark, NJ), Spring 2009*

Introduce concept of on-camera acting technique to Non-Fine Arts Majors. Work with students on scripted and non-scripted material while concentrating on how performance choices and subtleties translate through the lense.

*Acting Instructor, Summer Theater Institute, New York, NY*

#### **Basic Acting**

Guided High School students to work off of impulse using Moment-to Moment exercises, ended program with scripted scene-work.

## **WORKSHOPS/PRESENTATIONS**

*Panel Speaker, **Just For Laughs Comedy Symposium**, Rider University 2013*

*Panel Speaker, **Tools of the Trade**, HB Studios 2012*

*Panel Speaker, **Tools of the Trade**, HB Studios 2010*

## **DIRECTING CREDITS**

<b><i>Everything Must Go</i></b>	<i>Amios (New York, NY)</i>	<b>2016</b>
<b><i>Seaside Special</i></b>	<i>Amios (New York, NY)</i>	<b>2015</b>
<b><i>Always By your Side</i></b>	<i>Amios (New York, NY)</i>	<b>2015</b>
<b><i>Miracle on 34<sup>th</sup> Street</i></b> – a radio play	<i>Dark Luna Productions (New York, NY)</i>	<b>2010</b>
<b><i>Holy Night</i></b>	<i>Dark Luna Productions (Hoboken, NJ)</i>	<b>2009</b>
<b><i>BirdBath</i></b>	<i>Stark Raving Theatre (Portland OR)</i>	<b>2004</b>
<b><i>Roscoe's Diner</i></b>	<i>Hudson Guild Theater (Los Angeles, CA)</i>	<b>2003</b>
<b><i>The Independents</i></b>	<i>Hudson Theater (Los Angeles, CA)</i>	<b>2002</b>

## **MAKE-UP CREDITS**

<i>Make-up Design, <u>House of the Negro Insane</u>, Contemporary American Theater Festival</i>	<b>2022</b>
Cheryl Lynn Bruce, director	
<i>Make-up Design, <u>Go Get the Axe</u>, FIG Productions/Urban Stages, New York, NY</i>	<b>2017</b>
Richard Aven, director	
<i>Make-up Design, <u>Depths</u>, Samuel French OOB Festival, New York, NY</i>	<b>2016</b>
Louis Wells, director	
<i>Make-up Design, <u>The Peddler's Tale</u>, InExtremis Theatre Company, New York, NY</i>	<b>2014</b>
Richard Aven, director	
<i>Make-up Design, <u>Derby Day</u>, Camisade Theatre Company, New York, NY</i>	<b>2011</b>
Michole Bioncosino, director	
<i>Make-up Design, <u>A Midsummer Night's Dream</u>, Co-Lab, New Brunswick, NJ</i>	<b>2011</b>
Rachel Klein, director	
<i>Make-up Design, <u>Pas.sage</u>, Dark Luna, Payan Theatre, New York, NY</i>	<b>2011</b>
Michelle Seaton, director	
<i>Make-up Design, <u>Us vs. Them</u>, Dark Luna, Payan Theatre, New York, NY</i>	<b>2011</b>
Michelle Seaton, director	
<i>Make-up Design, <u>Romeo and/y Julieta</u>, Collaborative Arts, New Brunswick, NJ</i>	<b>2010</b>
Daniel Swern, director	
<i>Make-up Design, <u>In God's Hat</u>, Apothecary Theatre Co, Sharp Theater, NY</i>	<b>2010</b>
Kevin Kittle, director	
<i>Make-up Design, <u>Beyond the Pale</u>, Irish Theatre Festival, NY</i>	<b>2009</b>

Kevin Kittle, director

***MAKE-UP CREDITS(cont.)***

*Make-up Design, The Woman, Riverside Theatre, Columbia University, NY* **2008**  
Andrea Ferran, director

*Make-up Artist, FrightFest (Halloween event), Six Flags-Magic Mtn, Valencia, CA* **1999-2004**

*Make-up Artist, The Grinch (Christmas event), Universal Studios, Los Angeles, CA* **2001-2002**

*Make-up Artist, Scream Team, Pasadena, CA* **1999-2004**  
Scott Ramp, proprietor and head designer

***FIGHT CHOREOGRAPHY CREDITS***

*The Peddler's Tale, InExtremis Theatre Company, New York, NY* **2014**  
Richard Aven, director

*The Choking Game, Colombo Productions, New York, NY* **2012**  
Susanne Boulle, director

*Us vs. Them, Dark Luna, Payan Theatre, New York, NY* **2011**  
Michelle Seaton, director

***PROFESSIONAL AFFILIATIONS***

Screen Actors Guild- American Federation of Television and Radio Artists  
Actors Equity Association  
Artistic Associate/Producer, FIG Productions, New York, NY  
Artistic Associate/Producer, Mile Square Theatre Company, Hoboken, NJ  
Artistic Associate, New Brunswick Theater Festival, New Brunswick, NJ  
Founding Member/Co-Artistic Director, Dark Luna Productions, Jersey City, NJ  
American Association of University Professors  
Society of American Fight Directors (former)

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## SAG-AFTRA/AEA

### TV

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Law & Order: SVU	Guest-Star	NBC
Ray Donovan	Guest-Star	SHO
FBI	Co-Star	CBS
God Friended Me	Co-Star	CBS
The Blacklist	Co-Star	NBC
Mr. Robot	Co-Star	USA
Law & Order: SVU	Co-Star	NBC
Gotham	Co-Star	FOX
Limitless	Co-Star	CBS
Blue Bloods	Co-Star	CBS
Law & Order: SVU	Co-Star	NBC
The Unusuals	Co-Star	ABC
Untitled pilot	recurring	One Route Media
Guiding Light	Co-Star	CBS
Guiding Light	Co-Star	CBS
All My Children	Co-Star	ABC
Fantasy Island (reality pilot)	Lead	NBC
Slovin & Allen (pilot)	Guest-star	Tenth Planet Prod

### Theater (partial list)

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#### NEW YORK

Go Get the Axe	Jim	FIG Productions/Urban Stages/Richard Aven - <i>director</i>
The Peddler's Tale	Peddler	InExtremis Theater Company/Richard Aven
In Masks Outrageous & Austere ( <i>Off-B'way</i> )*	Joey	The Culture Project/David Schweizer
Us vs. Them ( <i>Off-Off-Broadway</i> )*	Kris	Payan Theatre/Michelle Seaton
Speaking in Tongues	John	New York Theatre Workshop/Louis Wells
Imprint (Workshop)	Prof. Berne	Abingdon Theatre Company
Talk Dirty to Me	Byron	Abingdon Theatre Company
The Runner Stumbles ( <i>Off-Broadway</i> )	Amos	The Actors Company Theatre/Scott Alan Evans
Seven Pages Unsigned (Workshop)	Alex	Ensemble Studio Theatre/Pam Berlin
Closing the Chandlery (Workshop)	Ian	Abingdon Theatre Company/Tamara Fisch
On the Williamsburg Bridge	Alex	Neighborhood Playhouse/Eric M. Gillett
Warning: Adult Content ( <i>Off-Off-Broadway</i> )	Rick	Bridge Theatre Company/ Robin Paterson
The Medicine Show *	Sheriff	FringeNYC/ Kevin Kittle

#### REGIONAL

The House of the Negro Insane	Henry	CATF (WV)/ Cheryl Lynn Bruce - <i>director</i>
Old Love, New Love*	Matt	Luna Stage (NJ)/Nancy Robillard
Of Mice and Men	Curley	Palm Beach Dramaworks (FL)/ J. Barry Lewis
The 1st Days of April *	Pete	Mile Square Theatre(NJ)/Julie Fitzpatrick
A Midsummer Night's Dream	Oberon/Theseus	The New Brunswick Theater Festival (NJ)
Romeo and/y Julieta	Mercutio	The New Brunswick Theater Festival (NJ)/ Daniel Swern
The Designated Hitter *	Brad	Mile Square Theatre(NJ)/Richard Aven

*\*written by Oscar/Golden-Globe nominee David Magee*

The Legend of Sleepy Hollow	Brom Bones	Off-World Theatre Company (NY)/Elyse Knight
Coriolanus	Titus Lartius	A Noise Within(LA)/Geoff & Julia R. Elliott
The Cherry Orchard	Yasha	“ / Adrian Giurgea



(Continued)

Cymbeline	Musician/Captain/Ghost	/ Art Manke
MacBeth	Captain/Murderer/Seyton	
A Christmas Carol	Thomas Shelley	South Coast Repertory(LA)/ John David Keller
Star Quality *	Ensemble	Pasadena Playhouse (LA)
As You Like It	Silvius	Shakespeare Orange County/ Carl Reggiardo
Hamlet	Osric	Uprising Theatre Company(LA)
The Save *	Zender	Mile Square Theatre(NJ)/Gaye-Taylor Upchurch
The Country Wife	Mr. Horner	Rutgers Theater Company(NJ)/ Cigdem Onat
Mud	Lloyd	“ / Michole Biancosino
Proof	Robert	/ William Carden
The Scams of Scapin	Silvestre	/ Lenard Petit
The Lonesome West	Valene	/ Douglas Hall
Fifth Planet	Mike	Jameson Project(NJ)/ Will Pellegrini
Claw	Biledew	“ / Michole Biancosino
Scenes from a Lexus*	Paul	HBO Workspace(LA)/Archie Gips
Line	Dolan	Two Roads Theater(LA)
The Family of Mann	Bill	The Balcony Theatre (LA)

\* *World Premiere*

## Film

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Stella's Last Weekend	Supporting	SLW Productions/ Polly Draper - <i>director</i>
Movie Night	Lead	Harbinger Moon Media
February	Supporting	Scabland Productions
Hide the Sausage	Supporting	Trajectory Films
A Guy Named Rick	Supporting	Trajectory Films
Jason's Big Problem	Lead	Harbinger Moon Media
Experiment 7	Supporting	Popgun Pictures
Forged	Supporting	Revere Productions
Third Degree	Lead	HollyDog Productions
Normal	Lead	“
The Young Hack and His Girl	Lead	Isaiah Galarza
Hourly Rates	Lead	Todd Portugal

## Education

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**Mason Gross School of the Arts, Rutgers University**, M.F.A.

**British-American Drama Academy**, Balliol College, Oxford University, U.K.

**American Academy of Dramatic Arts**, Los Angeles, CA, A.A.

**George Washington University**, Washington DC, B.A.

**Upright Citizens Brigade**, New York, Improv 101, 201

**PIT NY**, New York, Improv level 1

## Special Skills

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Proficiency in Dialects, familiarity in American Sign Language

Stage Combat (SAFD certified in unarmed; experience with foil, broadsword and quarter-staff), Martial Arts, Dance, Rollerblading, Rowing, Cycling,

Special F/X Make-up Artistry, Valid Passport.

## Awards

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Depth of Field Best Supporting Actor Award, *Hide the Sausage*

Charles Jehlinger Award for Best Actor (AADA/WEST)

Society of American Fight Directors (SAFD) Examiner's Award for Excellence

Outstanding Male Performance – MGSA for *Mud*