

# JOHN MICHAEL NARRRES

## ACTOR (MEAA 2013023)

### AGENT:

Sydney Creative Management  
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### PERSONAL:

E: [jm.narres@gmail.com](mailto:jm.narres@gmail.com)  
PH: 0430 153 607  
CITY: Sydney, NSW

### PROFILES:

<https://app.showcast.com.au/profile/JMNarres>

HEIGHT: 183cm

EYES: Dark Brown

HAIR: Dark Brown

BUILD: Medium / Solid

DRIVER LICENCE: Yes

PASSPORT: Yes

WORKING WITH CHILDREN CHECK: Yes

### Training:

**Advanced Diploma in Acting: Actors College of Theatre & Television (1998-2000)**

*Actors Workout Studio Los Angeles (Meisner): Fran Montano (2023)*

*Private Screen Acting Coaching: Jo Briant (2023)*

*Casting & Self Taping Workshop: Jo Briant, Hub Studios (2022)*

*Private Acting Coach & Mentorship: Marcus Graham (2022)*

*Ivana Chubbuck Technique: Anthony Brandon Wong Masterclasses (2014 - 2015)*

*Actors Lab Intensive: Bell Shakespeare, Sean O'Shea (2013)*

### Skills:

**Theatre, Film, Television & Commercial Actor**

*Ex-Professional Dancer & Choreographer (Ballroom, Jazz, Tap & Musical Theatre)*

*Baritone Singing Range: G3 to E4*

*Swordplay & Stage Combat (Intermediate)*

### Awards:

2024 Canberra Area Theatre (CAT) Award, Best Choreography: Strictly Ballroom The Musical (WIN Entertainment Centre)

2023 Broadway World Australia, Best New Play: How To Win A Plebiscite And Tennis (*Nomination*)

2022 Canberra Area Theatre (CAT) Award, Best Supporting Actor: Bernadette, Priscilla The Musical

### STAGE HIGHLIGHTS:

|                      |  |   |                                   |
|----------------------|--|---|-----------------------------------|
| Robert               | Same Mountain Different Day Staged Read  | Festival Of New Works, Dir: Em Tambree                                  | Old Fitz Theatre, Sydney          |
| Samuel               | The Humming Of My Blood Staged Read  | Festival Of New Works, Dir: Fernando De Miguel Fuertes                  | Old Fitz Theatre, Sydney          |
| Benedick             | Senseless & Fitz   | Old Fitz Theatre, Prod: Claudia Elbourne                                | Old Fitz Theatre, Sydney          |
| Mr Devlin / Chekhov  | Toy Symphony   | Ad Astra ( <i>Co-Interstate Production</i> ) Dir: Michelle Carey        | Qtopia Sydney                     |
| Rudolph / Jack Frost | Carol Claus  | Em's Entertainment ( <i>Pro Children's Theatre</i> ), Dir: Emma Louise  | NSW Touring                       |
| Bottom               | A Midsummer Night's Dream  | Merrigong Theatre Company ( <i>Mainstage</i> ), Dir: Leland Kean        | Botanical Gardens, Wollongong     |
| Dr Wilcox            | Cate Fucking Blanchett   | Frantic Muse ( <i>Sydney Fringe</i> ), Dir: Karolina Ristevski          | Flight Path Theatre, Marrickville |
| Raymond              | Catherine At Avignon   | Subtlenuance, Dir: Paul Gilchrist                                       | Meraki Arts Bar, Darlinghurst     |
| Constable Hicks      | Come Again ( <i>By Alex Tutton</i> )   | Purple Tape Productions ( <i>Tape Over Festival</i> ), Dir: Lu Bradshaw | KXT Theatre, Broadway             |
| Ian                  | How To Win A Plebiscite (And Tennis)   | NIDA Festival of Emerging Artists, Dir: Ryan Whitworth-Jones            | NIDA, Sydney                      |
| Bernadette           | Priscilla Queen Of The Desert  | So Popera Productions, Dir: Amy Copeland                                | IPAC, Wollongong                  |
| Various              | The Laramie Project & The Laramie Project: 10 Years Later ( <i>Double Bill</i> ) | Theatre Travels, Dir: Carly Fisher & Rosie Niven                        | Seymour Centre, Sydney            |
| Jack                 | Fucking Men  | New Theatre ( <i>Mardi Gras</i> ), Dir: Mark Nagle                      | New Theatre, Newtown              |
| B                    | 5 Guys Chillin'  | New Theatre ( <i>Queer Fringe</i> ), Dir: Patrick Howard                | New Theatre, Newtown              |
| John Reid            | After The Dance  | New Theatre, Dir: Giles Gartrell-Mills                                  | New Theatre, Newtown              |
| Antonio/Lancelot     | The Merchant Of Venice   | Emu Heights Theatre Company, Dir: Ian Zammit                            | Q Theatre, Penrith                |
| Kurt/Solomon         | Pinball ( <i>Revival Production</i> )  | Duck Duck Goose ( <i>Mardi Gras</i> ), Dir: Sarah Vickery               | Tap Gallery, Sydney               |
| Greek Chorus         | Oedipus Schmoedipus  | Belvoir Street Theatre, Dir: Zoe Coombs-Marr                            | Belvoir St Theatre                |
| Rev. John Hale       | The Crucible   | Emu Heights Theatre Company, Dir: Ian Zammit                            | Q Theatre, Penrith                |
| Katerin              | The Taming Of The Shrew ( <i>Re-Gendered</i> )                                   | Shakespeare By The River, Dir: Winsome Barker                           | Nepean River, Penrith             |
| Benedick             | Much Ado About Nothing   | Sydney Shakespeare Festival, Dir: Julie Baz                             | Bicentennial Park, Glebe          |
| Touchstone / Adam    | As You Like It   | Sydney Shakespeare Festival, Dir: Julie Baz                             | Bicentennial Park, Glebe          |
| Claudius             | Hamlet   | Emu Heights Theatre Company, Dir: Ian Zammit                            | Q Theatre, Penrith                |
| David                | Room ( <i>By Pete Malicki</i> )  | Blender Productions ( <i>Sydney Fringe</i> ), Dir: Alison Albany        | Forum Theatre, Leichardt          |
| The Player           | Rosencrantz & Guildenstern Are Dead  | Riverside Ensemble, Dir: Leigh Ladd                                     | Riverside Theatres, Parramatta    |

### FILM & TELEVISION

|  |   |   |
|--|---|---|
| Anthony (Lead)                         | 54 Days (Feature)                       | 54 Days Productions (Independent), Dir: Tim Lea           |
| Tortured Father (Featured)             | Yesterday's Girl (Feature)              | Boxcutter Productions (Independent), Dir: Mike Garrick    |
| Uncle Zach (Supporting)                | Forget Me Not (Feature)                 | Showkhan Pictures (Independent), Dir: Seewoo Kim          |
| Zombie (Stunt)                         | Wyrnwood: Road Of The Dead (Feature)    | Guerrilla Films (Independent), Dir: Kiah Roache-Turner    |
| Lobo (Featured, Non Speaking)          | The Invisibles, S2 (1 Episode)          | Beyond Productions, Dir: Dave Wallace                     |
| Zombie (Featured, Non-Speaking)        | Wyrnwood: Chronicles Of The Dead Teaser | Guerrilla Productions, Dir: Kiah Roache-Turner            |
| Dad (Supporting, Speaking)             | Star Wars At Home (8 Part Narrative)    | Milk Money Productions (Disney Channel), Dir: Katie Hides |
| John Schlosser / Sgt Charlie / Officer | Deadly Women S7 & S8 (3 Episodes)       | Beyond Productions (CI Channel), Dir: Jane Manning        |
| Detective Feldis (Featured)            | Dark Minds S2 (1 Episode)               | Beyond Productions (CI Channel), Dir: John Mavety         |

### COMMERCIALS (TVC)

|                                     |   |
|-------------------------------------|---|
| Rural Doctor (Supporting, Speaking) | 2024 Medicare Benefits TVC (12 Months)              |
| Dad (Hero, Non-Speaking)            | 2024 Man Shake National TVC (6 Months)              |
| Sheep Hand (Hero, Speaking)         | 2024 Easier In Mongrel National TVC (6 Months)      |
| Beach Guy (Hero, Non-Speaking)      | 2024 Jonesy & Amanda National TVC (6 Months)        |
| Jim Gym Bro (Hero, Speaking)        | 2024 Sportsbet New Zealand National TVC (12 Months) |
| Newspaper Guy (Hero, Speaking)      | 2023 RAIZ National TVC (12 Months)                  |

## THEATRE REVIEWS:

“John Michael Narres...once again shows he’s a pioneer in playing utterly disconcerting, shiver-down-your-spine characters” – PS Stagedoor, **Toy Symphony**

“In the last third of the piece we get something much darker and confronting with John Michael Narres giving a terrific performance of both vulnerability and frightening volatility” – Theatre Red, **The One (2023)**

“John Michael Narres in a hilarious bit part as Dr Wilcox was also a real highlight of an already incredible cast. His fast-paced energy and frantic charm was the perfect contrast to Nina’s trepidation” – 4<sup>th</sup> Wall, **Cate Fucking Blanchett (2023)**

“The tone is beautifully captured by the deliberately out of place appearances of the IVF doctor, the brilliant John Michael Narres. He has a firm grip on the crazy and speaks to (not at) those watching” – Chuck Moore Reviews About, **Cate Fucking Blanchett (2023)**

“For the not quite sterling silver Raymond of Capula, Catherine’s confessor, John Michael Narres inhabits his role convincingly, played with a beguiling ingenuousness” – Sydney South Herald, **Catherine At Avignon (2023)**

“Jones often plays against John Michael Narres as Raymond. These two performers have a wonderful rapport from their first scene. Narres does a great job of balancing the comedy and earnestness required from the character and shines in the closing moments of the play” – 4<sup>th</sup> Wall, **Catherine At Avignon (2023)**

“Come Again is a masterwork in raw, palpable tension...Narres’ portrayal of a constable for the NSW police is sublime, teetering on a knife’s edge of the ambivalent officer just doing his job and a brutal inquisitor” – PS Stagedoor, **Come Again (2023)**

“John Michael Narres in particular, added unique weight and physicality to his characters, carving their words into actual people who were standing on stage and telling their story” – Nightwrites Sydney, **The Laramie Project (2018)**

“Performing a very extensive range of roles is a remarkably cohesive ensemble, including John Michael (Narres) who leaves a strong impression with his varied and often flamboyant approaches to his respective catalogues of personalities” – Suzy Goes See, **The Laramie Project (2018)**

“John Michael Narres really shone as *Jack* and I found his performance confident, touching and truthful” – Australian Stage, **Fucking Men (2018)**

“John Michael as Zach was suitably brusque and demanding in the role...one of the show’s highlights was the scene between him and Cassie where their prior romance is revealed” – Illawarra Stage, **A Chorus Line (2018)**

“John Michael plays the revolting B, fearless and memorable in his portrayal of a man with no redeeming features. These are difficult personalities to make convincing, but we believe every disgusting word that comes out of Narres’ mouth – Suzy Goes See, **5 Guys Chillin’ (2017)**

“Their dark, ursine like friend John , perhaps in love with Joan, was given a fine performance by John Michael Narres who gives a touching performance as their seemingly parasitic friend, conveying many layered one-liners with great aplomb yet simultaneously revealing a deep sense of morality” – Sydney Arts Guide, **After The Dance (2017)**

“John Michael Narres as Roger Debris stole the show. Putting the audience in hysterics with every line, smile, costume change and facial expression, he delivered his iconic lines with brilliant comedic timing and flamboyant flare, showing off perfect musical-comedy talent” – Illawarra Stage, **The Producers (2016)**

“The real multitasking challenge is up to John Michael Narres who provides a fascinating performance as a collective misogyny that hops into different accents, speech styles, physical incarnations and multifarious influences that come together to form one mighty blanketing voice, perverse in its determination and frighteningly, unanimously supported by society. His is a fabulous piece of work” – Lisa Thatcher, **Pinball (2014)**

“John Michael’s transformations are consistently skilful and convincing. One minute he is dignified, solemn and anxious as Antonio and minutes later he shines in superb comic timing as the frenetic clown Launcelot Gobbo, servant to Shylock” – West Sydney Front, **The Merchant Of Venice (2014)**

“Also of note was John Michael Narres in the role of Mitch, Blanche’s love interest. Narres gave Mitch the much-needed quality of ‘big and loveable.’ He dealt well with the changes required of Mitch and solicited a genuine connection to the text.” – Dinner And A Show, **A Streetcar Named Desire (2013)**

“With a cast oozing of talent, including John Michael as Benedick, they turn even the most laborious dialogue into hilarious wordplay.” – Cityhub, **Much Ado About Nothing (2013)**

“John Michael’s performance as Benedick is worth the cost of the admission price alone. His idiosyncratic and larger than life flamboyance is paired sublimely with his knowledge of the spoken Shakespeare word and while he forms a lasso with a rope of wit that captures us all, it never tightens to become a noose around his own neck. His is a work of genius” – Daily Crikey, **Much Ado About Nothing (2013)**

“John Michael Narres was indeed the standout performer, playing Petruchio. He was quick, his delivery was fantastic, and he was completely in character in all facets of his performance” – Stage Whispers, **The Taming Of The Shrew (2012)**