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My foundation to my craft

Morris Barnard Hill Jr.
University of Iowa

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MY FOUNDATION TO MY CRAFT

by

Morris Barnard Hill Jr.

A thesis submitted in partial
fulfillment of the requirements for
the Master of Fine Arts degree in
Theatre Arts (Acting)
in the Graduate College of
The University of Iowa

May 2015

Thesis Supervisor: Professor John Cameron

Graduate College
The University of
Iowa Iowa City, Iowa

CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's thesis of

Morris Barnard Hill Jr.

has been approved by the Examining Committee
for the thesis requirement for the Master of Fine Arts
degree in Theatre Arts (Acting) at the May 2015 graduation.

Thesis
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John Cameron, Thesis Supervisor

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To those searching just like I am...and even if you're not searching, let's go on this journey together!

ACKNOWLEDGMENTS

To my professors and my classmates, thank you for the challenge and allowing me to fail when I thought failing was weak. You give me strength to go on!

PUBLIC ABSTRACT

This paper is written to display the personal research done as an actor. This research is very much internal and visceral. Acting requires a lot of soul searching and research of oneself in order to offer themselves fully over to the character. In doing so, the work of the actor is never done. The self-examination is never done. Actors, the good ones, continue on their quest to gain more knowledge about themselves and their craft. My personal questions asked are: Who am I? What can I give? What am I good at?

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INTRODUCTION: THE UNTRAINED ACTOR

When I first started out acting, I knew I didn't know much about the craft, but I didn't know I didn't know anything. I was unconsciously unconscious. I had a few ideas and beliefs about acting but I had no real depth for the craft. It's not to say I had no passion for it, but I wasn't in touch with Morris. I knew I wanted to be an actor, I knew how to memorize lines and speak loudly, but where was the connection? Wait, what, I have to breathe? I'm the type of person who wants to know every part of an equation in order to feel confident about what it is that I'm doing. I had been to a few acting and commercial classes but had no previous theatre or acting training. I made the big jump into the L.A. pool, or pit in some people's opinion, and after a short stint there, I knew I had to get some focused instruction under my belt, but didn't know the best way to do it. This is where it all begins.

January of 2010 I did it! I quit my job for the biggest acting gig of my life—at that point anyway. I was going to play a lead role as a Chemist in a play at Baylor University for local high school students and was getting paid \$4,000! I didn't even make that much per month at my job as a Stock Trader—hell yes I'm leaving to go pursue what I really want to do! Up to this point, I had done a few community shows and had a great deal of fun doing them. I was getting a little experience, starting to develop a network of acting friends, and learning a little bit about the business. As I began to talk with more people all I heard was, "You know you have to go to L.A. at some point, right?" One of my friends who was in the Baylor show

with me had been talking to me about moving as well. We were so gung ho about making the big transition and chasing the dream. I called a college friend who'd moved out there, set up a living arrangement with her, calculated my job exit strategy so that I would get paid for a little while after I left, collected my 401k and banked my \$4,000—I was ready to go! Come to find out, I was the only one going! Everyone else wasn't ready or backed out at the time. Needless to say, I got rid of my car because she was on her way to the junkyard, bought a PT Cruiser for cash and loaded her down. How California is that for you? I got to L.A. and hit the ground running. I immediately signed up with Central Casting so I could get work as an extra, enrolled in a commercial acting class, and started the agency hunt. I was 26 and wanting to get it done/be famous by 27 (insert wild laughter here)! Granted, there are people who go to L.A. and in 3 weeks or 6 months become overnight stars; but something told me that wasn't going to be my course, as much as I wanted it to be. After doing extra work on 7 shows, taking 6 weeks of my commercial class, sleeping in my car for a week, sleeping on my cousin's couch for a week, staying in the projects for a week, getting kicked out of two friend's places, my money ran out and my mom was calling for me to come home. What the heck just happened? One day I was enjoying the California sun and 3 months later that sun was setting on my stay. I couldn't find a job to save my neck. It wasn't until 2 days after I returned to Texas the temp agency I signed up with was calling to send me out for an interview. Well thanks a damn lot! They called and emailed me for two weeks after that, even after I told them I had really left! Where were you guys when I needed you the most? Now one would say, "What about this experience made you go back to

school?” Nothing. Nothing at all. I went back home to Abilene, Texas and slept on my mother’s couch for 10 months and worked two jobs. I went back into the finance industry and got a job as a Financial Advisor in that 10th month and was able to move out of my mom’s house and back to Dallas. One of my acting friends was so hurt that I came back and was really trying to figure out what the next step was. He was already in an MFA program but he was unhappy with it. He then told me about the University/Resident Theatre Association (U/RTA), this huge nationwide audition process for getting your degree in acting. At first I was reluctant because going back to school was not on my agenda. I just wanted to make some money and save up so I could try my luck again. However, he piqued my interest and I went.

As I began to research U/RTA and pick monologues, I was really nervous because I was thinking, here I am about to spend who knows how much money to go to New York for a theatre audition to go to school and I’m not even sure of what to do. I didn’t know how to find a monologue; I needed to find people to write letters of recommendation, get new headshots, find a new acting coach, and then research the schools to see which ones interested me. I was so green to such a process and felt clueless. Sure, I went to L.A. and did a few things but for some reason the process seemed and felt really different. I didn’t really have to prepare anything because the casting directors always had sides for me to read. This was my first real experience as to what it took to be a professional actor. I needed to get prepared and stay that way. U/RTA was an eye opening experience. I saw actors who had been studying theatre or grew up doing theatre and they were walking around making crazy sounds and facial contortions and stretching. All I could think about

was the movie Fame. I was thinking that it was all really cool but very weird because I came from a business background—put on a suit and act civilized. Well, U/RTA went extremely well for me because I did my initial audition in front of one of the hardest petitioners, made it to the second round, and 3 schools wanted to meet with me! As one of my L.A. acting coaches, Allen Levin, said, “Celebrate any wins.” A callback is a win! I saw people who were about to graduate from their BFA programs crying because they didn’t get any meeting requests. I specifically remember seeing University of Iowa on my list. I specifically remember seeing their name in the U/RTA Member Institution booklet and said there was no way I was going to Iowa. What kind of career exposure or really good training am I going to get there? Needless to say, I ended up at Iowa and couldn’t be happier!

Coming to Iowa was a blessing in disguise. I didn’t want to be in Small Town, USA but God knew I needed to be somewhere with as little distraction possible because the type of training that I was in for was nothing short of extensive, confusing, emotional, and downright hard! I remember the first week of classes really threw me for a loop and put me on edge because it all seemed really strange to me. My voice teacher wanted us on the floor breathing and visualizing pools and trampolines in our bellies and my movement teacher wanted to dig into our bellies to make us release blocks. I wasn’t constipated! My acting teacher seemed to be the sanest one, but it was still slightly questionable because he had us buy and read this thick book by Stanislavsky that just seemed to journal his students’ acting classes. I didn’t know I had to read textbooks for acting—I just thought you got up, acted, and got coached until you got it right. God forbid we try to get anything right! Acting is

not about getting it right! This training was *not* about getting it right! My classmates and I came to learn these things very quickly, although we kept trying to get things right. And that is where the whole journey began...this is my chronicle of how my training has changed my life as a character.

CHAPTER 1: READING AND RE-READING THE PLAY

Obviously, when preparing for a role you have to read the play. In doing so, I first read the play for entertainment. I want to get a feel for what's happening and how the play makes me feel. Learning the plot, knowing whom the protagonist/antagonist is, what the underlying problem is, and how it all ends is my base. From that I form a few opinions about the piece but try my best to not judge anything. The first rule of thumb is to not judge my character no matter how dark or cruel they may be. My character has a need and a backstory. In my second read, I begin to look for technical things. I search out clues that will tell me more about my character such as: 1) What is literally told about me in the character breakdown, out of other characters' mouths, etc. 2) Relationships: whom does my character interact with? How do I as the character view those people and how do they view me? 3) What is my objective and through-line, or what is it that I want to achieve and what do I do to achieve it? I seek the given circumstances in the setting information about the play and in each scene in order to know where my character is, what they are doing, who they are around, and so on. Basically, I want to know the meat as it pertains to my character. If my character doesn't have a backstory or any information explicitly stated, it is my job to form one. As much specificity as possible provides for a much more thorough implementation of items happenings in my character's life as opposed to only working with what's in front of me. Entering the world of the character is crucial. In each scene, I need to know the moment before so that I will know how my character is entering a scene based on what has

just happened to them. Again, if not explicitly laid out, it is my job as the actor to form a specific backstory and allow that to lead me in to the scene. The concept here is what allows me to introduce my character in each scene in a vulnerable state that shows that I have been affected in some way. I may be entering a scene joyful, sorrowful, enraged, or in a myriad of other emotional states rooted in response to what has just taken place. This is called entering a scene *full*. I've learned that everything I do on stage is in response to something that has happened or is happening to me.

As I go for my objective, which is the thing that I want to achieve, others in the play are either doing something to help and encourage my endeavor or thwart my plan. This causes an affect within that must be released as a response. Releasing the affect is what shows the actor allowing the character to come to life. By releasing that affect, the character is being given dimension to be seen as a human. Where in my body was I affected? Did I feel a sensation in my arm that signaled me to flail about or did something make me stiffen up? Do I want to burst out crying in this moment or is there an eruption of laughter forthcoming? These things need to be allowed to come out because they reveal something about my character. These are impulses. Impulses need to be allowed freedom as they give the character truth. In rehearsal, I try to feel for each sensation and allow each impulse it's right to spring out as it shows my character's response to the other character—in truth. As we grow up, we are told and taught to check and lock down so many of our impulses that we lose the truth in our lives. Sometimes we want to scream or dance around in response to things, but it has been deemed inappropriate and so we fume in

silence or politely say, "Thank you, I'm so excited," and leave it at that. The truth has been manipulated to decrease in size. Theater begs the bold and daring choice. People come to the theatre to see the character do what they won't do, or are too scared to do, in their own lives. In the next chapter, I will discuss making these choices in response to other characters' impact on my character.

CHAPTER 2: THE PHYSICALITY OF THE CHARACTER

After discovering the way my character functions throughout the play, I have to find how he or she moves. The next clue I look for is any information that relates to my character's physicality. A character with a limp will be drastically different from a character that walks perfectly or is confined to a wheelchair. Knowing my character's physical state of being can directly inform their attitude, or I can make the choice as long as the character ends up staying the course of the playwright's intentions. A good example of this was in our production of Naomi Wallace's *Slaughter City* where I played Tuck, the foreman in a beef and pork slaughterhouse. Tuck had worked in this place for some 20 years starting out splitting carcasses, then moving to hoisting them on hooks, removing loins, and hosing them down, before elevating through the ranks to a supervisory position. A given circumstance here is that Tuck has worked with heavy pieces of meat for years and this has had effects on his body. My job here is to assign specific effects to specific areas of his body. I first "developed" tension in my back and tightness in my arms. Surely he has developed a musculature that has to support such strenuous tasks. I altered my walk to add a very slight bend in my back and an unassuming lift in my shoulders that supported the tightness. After putting myself into this physicality, I felt tired. It was work to walk around like this and a constant feeling of heaviness developed. In that, my attitude began to change. As both Tuck and me, I felt irritable, confident, and not to be toyed with. I knew I was strong, knowledgeable about what I was doing, and couldn't be beat. Augmenting this was the pressure felt due to racial

inequality and derelict working conditions. Although Tuck was in a position of authority, he was basically a modern-day slave master herding those like him. That being said, surely Tuck had a resistance, an anxiety, and quiet-but-ready anger that could explode at any time given the right circumstance.

When I assumed this role, I had no ailments or disabilities. In the middle of the rehearsal period for the show I developed a bone contusion on my left heel and had to wear an air cast on my leg for the better part of 3 weeks. What was even worse was the cast was put on the day we opened the show! I had to immediately make adjustments to my performance in terms of how I moved objects and maneuvered around the set. I imagined this as Tuck being hurt on the job and not working in an environment that provided worker's compensation or paid leave in addition to already subpar conditions. Due to that, Tuck added a little more fire in his attitude. He was quicker to snap, more aggressive and all around just more angry. He had no choice but to continue working because if not, he would lose money and not be able to pay his bills. As a spectator, just imagine how you would feel in his position. How do you feel viewing him in his position under the circumstances? This is the impact of physicality! Something that may seem relatively small, but can also be big, renders a dynamic change and results in differing and more heightened responses from other characters. This experience gave me new range as an actor and taught me a very valuable lesson. I have to know my character's physicality and allow it to fully affect me. It will lead me deeper into the emotional life of my character and their relationships. It also helped me add layers to my imagination for when I play other characters that have a physical

disability and the work and commitment required to truthfully play in that realm. Granted I wasn't imitating it, many thought I was because they just didn't think I would be doing this play while injured. I got so many, "Wow, you really owned that cast!" or "You did that so well I thought you were really injured!" They were very surprised when I advised that I was really hurt and they would respond, "Well, your adjustment for your injury was well played!" or "How did you stand up in that chair?" I had to commit to everything Tuck did in the play and allow my injury to alter the way he moved as if he himself were really injured.

CHAPTER 3: VOICE AND BREATH

There are the basics of knowing your character and learning how they move but one of the crowning factors is the vocal production in relation to the breath of the actor. In the beginning of our training our voice professor, Anne Marie, simply introduced us to our breath. She advised how important breath and the economy thereof is in the body. Our breath and breath support spurn internal movements that release blockages that prohibit impulses and diminish vocal quality. Unless my character is a mime or mute, a free and open voice is optimal and preferred in order to better advance intent and action.

Our training taught us how to incorporate daily exercises and awareness that aid in manipulating our breath to reach different areas of our bodies in order to provide ample breath supply. In addition, we learned exercises that strengthen our breath support. The following excerpt provides nice insight into this:

“Being connected implies that the breathing system is fundamentally responsive to expression of the thought/feeling impulse. Vocal artistry requires the ability to choose the length and strength of vocal vibration so that the speakers can respond to the demands of their text and shape their expressivity for the listener’s ear. Breath *supply* is concerned with how, once we have sufficient air in our lungs, we maintain the flow of air from the lungs to the vocal folds. This will largely determine how long we can sustain vocal vibration. Breath *support* is concerned with how we adjust the intensity of that air flow to increase (or decrease) vocal power.”

Supply and support must work in conjunction with one another in order to create an emotional connection that can be energetically sustained. When characters engage in dialogue, simply speaking to one another is not sufficient. There is an objective at

stake and an action must be present in order to obtain said objective. In order to do so, the voice communicates tactics to achieve the action. Variation and sustenance of thought enforce those tactics, in turn driving the action and achieving procurement of the objective. In my quest to consciously establish this mutual existence of supply and support, Anne Marie pointed out that we do this habitually. For instance, during an argument we unconsciously take in enough breath and engage the necessary muscles to get out our complete thought and focus it right on the person to whom we are making a point. When consciously doing this, it is a bit harder. There is learning to inspire, or breathe, into the ribs and then fill the belly with air and reverse that process upon expiration. The in-breath is the inspiration and motivation to speak. The out-breath is the connection we make to our partner and the audience. In my daily work, I am constantly checking in to see if I am breathing adequately and speaking on my voice based on the amount of air I have available. I work to not try to squeeze out every little bit of air because that is not conducive to strong and productive vocal cords.

I had real trouble in the first two years of the program producing free and open sound. There was a block in my throat that blocked my connection to my partner and also my connection with my lower half. My focus line, the line of breath that directs action and intention onto the other character, was not fluid. I struggled a lot not only with vocal connection but also with internal connection and lack of sufficient breath contributed greatly. When the breath is lacking it also causes a break in thought and diminishes the momentum and strength of the line of dialogue. When these things fall out of sync it is very hard to truthfully reach and affect the

other person because the intention is not clear and the thought has been broken. The key to my correcting this was really digging into vocal work. Through stretching my intercostals, the connective muscle tissue between the ribs, I was able to add capacity with which to hold breath in my ribs. By focusing on expanding my belly on the in-breath, I was able to take in more breath. Through our tremoring exercises, I was able to direct breath into more areas and provide an increased supply. Support-wise, I am constantly working. Those same stretches added to visualizations of utilizing my diaphragm efficiently and taking in enough breath for what I'm saying is helping tremendously. Stretching my the soft palate in back of my throat and visualizing a clear channel from my perineum straight up through my throat stimulated an opening that allowed for more breath and sound to flow more clearly through my throat. I'm operating on a vertical axis, if you will, and visualizing that as my path of communication without obstruction helps my throat to relax, my sound to boom and resonate, and my connection to be uninterrupted. This is an area I have found to be a daily work and in my acting work I am very conscious of it because I have to make sure I "make room" in my breath for my character to speak and affect. Without this crucial element, my performance is flat and weightless.

CHAPTER 4: LET IT GO AND PLAY!

Now that I have explained several of the things that help me to get into the imaginary world of the play, connect to my character and allow their voice—as well as mine—to be heard, I'm going to say something crazy: I let all of that work go and just play! It's not that I forget or discard everything that I've done, but I practice it until it becomes habit and second nature. I work on it until I don't have to think about it. The foundations have gotten so engrained in my body that they are present as if I am actually the character. This sounds good written, but is a daily work and is hard work at that. I definitely haven't mastered it but I am working on it!

In my 3 years of training I have had the most extreme trial in working hard enough to put things in my body so habitually that I don't have to think about them. It is very hard at times and I definitely haven't mastered it, but I have learned to begin to trust that I am enough and if I bring myself fully to the work, the work will reward me. My inhibitions will drop, my impulses become free, my voice is not hindered, I know my character and they have the opportunity to emerge—I am playing, not thinking or worrying but playing! Acting is all about reacting and responding but more than anything it is about playing. I am giving over more to the play and letting my imagination run wild. That is where choices are born—in the play. I have to allow myself the freedom to be myself unapologetically so that I can get out of the way of my character. I break my tendencies and let the character be the mask I reside under. Unfortunately, none of us actors, unless we're crazy, will be behind that mask 100% of the time, but we try to play peek-a-boo as minimally as

possible. It's fun to have fun, but at the same time, it is hard to be fully vulnerable and let the rawest part of myself be seen. I work each day, more and more to love myself and allow myself to play fully. It's make-believe—I loved it as a kid and didn't shut down any of the possibilities. That's the youthful innocence that I seek to bring every time I do character work. I work to find the moment to play and get lost in it!

CONCLUSION: IT NEVER ENDS...KAIZEN

In short, what you've just read is what I'm doing and constantly working on to be the best actor I can be. This is definitely not an exhaustive account of the things that go into my work in preparing for a role or further developing myself, but it is a good look into the foundations of the work. My goal in acting is to remember the basics and keep it simple, which is a task because I always make things more complicated than they need to be. I love the term *kaizen*. It is defined as the practice of continuous improvement. It speaks to work never being done and as an actor my work is never done. I must constantly hone my craft and tune the instrument inside me that allows me to release myself into the world of imagination and make believe.

ANNOTATED PERFORMANCE HISTORY

Luck of the Irish

By Kirsten Greenridge

University of Iowa Mainstage

Director – Tlaloc Rivas

Assistant Director – Maritza Pineda

Stage Manager – Kathleen Haines

Assistant Stage Manager – Alisha Lemon

Scenic Designer – R. Eric Stone

Costume Designer – Melissa Gilbert

Lighting Designer – David Thayer

Assistant Lighting Designer – Alex Casillas

Sound Designer – Ray Ockenfels

Dialect Director – Anne Marie Nest

Cast – Diviin Huff (Nessa Charles), Aneisa Hicks (Hannah Davis), Kevin Burford (Mr. Donovan), John Whitney (Joe Donovan), Sasha Hidebrand (Mrs. Donovan), Lesley Geffinger (Patty Ann Donovan), Regina Morones (Lucy Taylor), Ruben Lebron Villegas (Rich Davis), Bennett Ruhinda (Miles), Shane Nielsen (Ensemble), Alice Doherty (Ensemble).

Location – David Thayer Theatre

Dates – March 5, 2015 to March 14, 2015

Role – Dr. Rex Taylor, Principal Role

Crescendo

By Matteo Destro, Paola Coletto

University of Iowa Mainstage

Director/Collaborator – Matteo Destro and Paolo Coletto

Collaborators – Paul Kalina, David Bills, John Rapson

Stage Manager – Alison Kochman

Assistant Stage Manager – Kelsey Petersen

Assistant Stage Manager – Lauren Watt

Music Director – John Rapson

Vocal Director – Anne Marie Nest

Scenic Designer – Kevin Dudley

Dramaturg – Madison Colquette

Costume Designer – Jae Hee Kim

Assistant Costume Designer – Desiree Smith

Lighting Designer – Bryon Winn

Assistant Lighting Designer – Joshua Hinden

Sound Designer – Andrew Stewart

Cast – Valeria Avina, Felipe Carrasco, Ari Craven, Aneisa Hicks, Paul Kalina, Alay Arcelus Macazaga, Allyson Jean Malandra, Bre Anna McNeill, Chris Rangel, Damitri Taylor, Rubina Vidal

Location – David Thayer Theatre

Dates – October 9, 2014 to October 19, 2014

Role – Supporting Role

Slaughter City

By Naomi Wallace

University of Iowa Mainstage

Director – Meredith Alexander

Assistant Director – Kelsey Chingren

Dramaturg – Sarah Johnson

Assistant Dramaturgs – Cory Evans, Hiram Alexander Orozco

Vocal Director – Anne Marie Nest

Movement Director/Fight Choreographer – Paul Kalina

Scenic Designer – R. Eric Stone

Costume Designer – Loyce Arthur

Assistant Costume Designer – Hiram Alexander Orozco

Lighting Designer – David Thayer

Assistant Lighting Designer – Lucas Ingram

Sound Designer – Bri Atwood

Music Director and Composer – Nathaniel Yoder

Choreographer – Duane Holland

Stage Manager – Kathleen Hains

Assistant Stage Manager – Rachele Ekstrand

Cast – Aneisa Hicks (Roach), Sasha Hildebrand (Maggot), Kit Grassi (Brandon), K. Krohn (Cod), Megan Henry (Textile Worker), Connor Hanratty (Sausage Man), Felipe Carrasco (Baquin)

Location – David Thayer Theatre

Date – April 10, 2014 to April 20, 2014

Role – Tuck, Principal Role

Water by the Spoonful

By Quiara Alegría Hudes

University of Iowa Mainstage

Director – Tlaloc Rivas

Assistant Director – Maritza Pineda

Stage Manager – Melissa L. F. Turner

Assistant Stage Manager – Rachel E. Winfield

Scenic Designer – Taesup Lee

Costume Designer – Jess Fialko

Assistant Costume Designer – Emms Zhang

Lighting/Video Designer – Peggy Mead-Finizio

Assistant Lighting Designer – Lucas Ingram

Sound Designer – Bri Atwood

Dialect Coach – Careena Melia

Cast – Christopher Rangel (Elliot Ortiz), Valeria Avina (Yazmin Ortiz), Regina Morones (Haikumom, a.k.a. Odessa Ortiz), Kevin Argus (Fountainhead, a.k.a. John), Kristin Ho (Orangutan, a.k.a. Madeleine Mays), Jordan Corpman (Ghost/Professor Aman/Policeman)

Location – David Thayer Theatre

Dates - Oct 10, 2013 to Oct 20, 2013

Role – Chutes & Ladders, a.k.a. Clayton Buddy Wilkie, Principal Role

Global Express

The Newspaper by Asma Nadia

University of Iowa Special Projects

Location – Theatre B

Dates – October 13, 2013

Role – Principal Role

Someday

By Basil Kreimendahl

University of Iowa New Play Festival Reading Series

Director – Nathan Halvorson

Cast – Aneisa Hicks (TEA), Sasha Hildebrand (Loretta), Kevin Cole (Cement)

Location – TB 172

Date – May 10, 2013

Role – Sadie River, Principal Role

Koreans Eat Dog

By Sarah Cho

University of Iowa New Play Festival Reading Series

Director – Tlaloc Rivas

Cast – Connett Croghan (Frank), Caitlin Dorsett (Lor), Meynard Bernardo (John), Alex Rhinehart (Shannon), Kevin Louis Cole (Joshua), Hao Zhang (Alexa)

Location – TB 172

Dates – May 10, 2013

Role – Policeman, Supporting Role

Book Wings

The Dead Parent Club by Carlos Murillo

The Dream House by Sherry Kramer

University of Iowa Special Projects

Production Stage Manager – Rebecca Tritten

Stage Manager – Leigh’ Ann Andrews

Stage Manager – Amber Lewandowski

Stage Manager – LeeAnn Yeckley

Videoconferencing and Livestream Project Lead – Les Finken

Projection Engineer – Brent Garrett

Livestream Management – Lauren Haldeman

University of Iowa Television – Ben Hill, Producer

Production Designer – Bryon Winn

Lighting Designer – Peggy Mead-Finizio

Sound Designer/Sound Engineer – Andrew Nelsen

Sound Designer – Bri Atwood

Video Designer – Matt Benyo

Costume Designer – Sarah Pipho

Properties Manager – Josh Christoffersen

Supertitle Operator – Oleg Timofeyev

Supertitle Slide Preparer – Addie Leak

Cast – Christopher Rangel (Colleague); Christopher Rangel (The Skunk), Ari Craven (Jerry), Krista Neumann (Mandy)

Location – Theatre B

Dates – March 14, 2013

Role – Professor M, Principal Role; Maurizio and Kevin, Principle Role

Memoire

By Micah Ariel James

University of Iowa Gallery Series

Director – Rachel Howell

Assistant Director – Joshua Raheim

Stage Manager – Regan Loula

Scenic/Lighting Designer – Sam Tansleau

Dramaturg – Sarah Johnson

Cast – Ashley Sorensen (Isabelle), Jaret Morlan (Eliot), Molly Elizabeth Brown (Sunni), Sarah Jarmon (Emilia)

Location – Theatre B

Date – November 29, 2012 to December 2, 2012

Role – Furnas, Principal Role

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