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The process

Nathan Robert Wasson
University of Iowa

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THE PROCESS

by

Nathan Robert Wasson

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

May 2015

Thesis Supervisor: Professor John Cameron

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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

Nathan Robert Wasson

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

Thesis Committee:

John Cameron, Thesis Supervisor

Paul Kalina

Anne Marie Nest

To Sharon Wasson, whose smile shined brighter than any spotlight upon a stage. A vessel of infectious joy who required you to live fully and in the moment, every second of every day.

Life is a preparation for the future; and the best preparation for the future is to live as if there were none.

— Albert Einstein

There is no end to education. It is not that you read a book, pass an examination, and finish with education. The whole of life, from the moment you are born to the moment you die, is a process of learning.

Jiddu Krishnamurti

PUBLIC ABSTRACT

This statement of my process is a written description and analysis of my personal approach to developing a role or character for a performance. My approach to character development is vastly different today than it was three years ago. This statement of process describes the core of my work as an artist and what I value as an artist. It is an in depth perspective of what I do as a performer. It is what I value in acting, what I find relevant and a personal evaluation on where I lie in attempting to achieve those aesthetics. It is the process and product that I currently value and pursue; its strengths and weaknesses, and what I would like to change about it in the future. In better clarifying what my process is, I can define what the missing elements are and uncover my work for the future.

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THE PROCESS

I. My Process

Whenever I begin creating a character, the first thing I do is read the script. This preliminary reading is done to garner a base understanding of the play. After the preliminary reading, I will jot down a few gut takes or impulses about the play, including my impression of the piece and any thoughts about my character that may have surfaced. At this point, the work is not extremely detail oriented, but rather a general understanding of the piece of work I am about to embark upon. After the initial reading, I prefer to re-read the script as many times as possible before the rehearsals begin, sifting through the text with a fine-toothed comb as delicately as possible to gather as many specific details about the character as I can. I take notes on specific things my character says about themselves, as well as specific things that are said about my character by other characters.

When rehearsals begin, they usually commence with a table reading. I like to dive into this reading without any choices having been made, just allowing myself to vocally respond to what I hear by the other artists reading their parts. As we shuffle through the text, I write down impulse thoughts on what I believe might be my character's objectives and actions at this time in order to begin the process of becoming as specific as possible with what it is I want throughout the duration of the play. Sometimes, on the first day or within the first week, there are design presentations. During these presentations, I like to take as many notes as possible on the designers' thoughts and visions for the play as a whole, as well as what they are thinking about particularly for my character. Set, costumes, makeup and sounds can drastically help shape who your character becomes. I like to try to incorporate everyone's vision,

including my own, into the birthing of my character. Of course, all of this is done under the guidance of the director.

The next step usually consists of table work where the team sits around a table, re-reading through the play and discussing in detail any thoughts about the characters, the arc, pacing, problems, etc. I have always appreciated this part of the work and feel extremely comfortable in it, as it seems rather intellectual and for lack of a better term “heady.” To me, it is interesting to hear one another bounce thoughts and ideas of the show off of each other, and to intellectually flesh out the piece in order to create as good of an understanding about the show as one can before blocking commences. One element I feel missing during this point of the work is a free and open self-exploration of the character’s movement and vocal quality. I would like to incorporate, and allow myself to play with, how the character might move and how they might sound based off of impulses I have from the first readings. The point would not be to have already made concrete choices, but to have begun to play with options to bring to the table that can be accepted, discarded, or shaped during the continuation of the work.

Once table work has subsided and blocking has begun, I take as many specific notes as possible about what is being tried in rehearsal and the direction and blocking that is found. At this point, once any dialect or choices about the character’s age have been made, I work on getting off-book as quickly as possible. I tend to do this at the gym on a cardio machine while listening to music at the same time. For some reason, if I can recite the lines while doing this, I know that I have them pretty solid. As memorization progresses and blocking becomes set, I will work on both to mentally set them as quickly

as possible, so that within the structure of those guidelines, I can begin to play and allow choices to spontaneously occur.

As the process of solidifying blocking and beginning to run scenes, or even acts, of the show commences, and as I become more solid with memorization on the blocking and my lines, I attempt to put more of my focus on my partner. As soon as I can put the book down, I try to do so in an attempt to begin to listen, respond, play and be as present as possible with whoever else is on stage with me. Taking what choices have been made through the work thus far, I will try to actively begin to obtain an objective through my action with as many tactics as I have that I have found to be useful. I will continue to mold and shape my objectives, actions and tactics as needed once discoveries are made on what works and what does not. One missing element I feel at this point is maybe that I should return to the script to review the dialogue and blocking. I would like to incorporate this as a daily habit up through the end of the run to help make those pieces part of the work that I can eventually let go of in an attempt to play more freely.

At this point of the process, once the character has been given movement and voice through blocking and rehearsal, I begin to structure what will eventually become my pre-show warm up. Taking the work from my technique classes in movement and voice, I shape how I would like to prepare for the run of the show with warm ups and exercises that I feel will serve the character and myself best. This would obviously differ from a classical piece, to a musical, to a straight play.

When rehearsals have shifted to runs of scenes, and eventually runs of the show, I try to incorporate notes from the director as best as I can. Sometimes it works and sometimes it does not, yet I will continue to try and deliver what the director feels will

best serve his or her vision and the arc of the show. I really try to make sure that I am finding how all of the pieces of my objective, actions and tactics work together to move towards the super objectives and through lines of action, to push through the arc of the show and drive the character through the piece. I cannot pinpoint a specific element missing at this point, other than pushing myself to work harder than I ever have in an attempt to feel as solid in my work as possible. The goal would be that level of assuredness being reached before the reigns are handed over to stage management once the show is ready for the technical elements of light, sound, costumes, and scenery.

During “tech rehearsals,” the main focus is preparing the show mechanically to get it ready for the run. At this point, my goal is to have my work done and out of the way so that I can focus on the technical needs required by me for the show to run smoothly. I try to focus and be as present as possible for the management and crew to assess what needs to be done and how to do it, incorporating costumes, hair, makeup, props and the set. Personally, I like to walk the space as much as possible to become as comfortable with it as I can. To me, there is nothing as awkward as feeling like a fish out of water in a set just as much as not feeling comfortable in a costume or feeling constricted by a wig. My hope is to be able to incorporate all of these pieces to make it seem as though their use is a natural, everyday part of my character’s life.

As final dress rehearsals commence, my hope is to have put all of the pieces of the puzzle together so that there can be as many solid runs of the show before it opens. I review the script and blocking as often as I can, reworking the directors’ fresh notes into the piece, all the while attempting to continue to play and remain an active, responsive listener to my partner. Once opening night has occurred, and the opening night jitters

have subsided, I try to keep my work alive and fresh by continuing to play in the moment and actively listen to what is happening each and every performance. As life continues, we will bring new experiences and circumstances to the stage each day. I hope to be able to honor that idea and allow that new life to live through the characters and find joy in being able to be present in the moment, whatever ‘new’ moment that may be. One element I would really like to try to incorporate into my work at this stage is relinquishing fear and finding joy in the new. I would like to not stress about the possibility and probability of things being different, but find joy in the possibility of what *could* happen and the *new*.

I would have to say that, as an artist, the core of my work and what I do now is based heavily off of the introduction and continued in-depth technique training that I received while at the University of Iowa. Due to various circumstances surrounding my education at the undergraduate level, the area I felt I lacked the most in was a strong sense of technique and how to approach the work. Over the past three years, I have delved into the depths of Stanislavsky, Meisner, Fitzmaurice, Linklater, Berry, Copeau, Clown, Mask, Grotowski and more. Before coming to graduate school, one of my undergraduate professors urged me to try everything fully and be open to the work, allowing what *can* to penetrate and enrich. Of course, not every technique or school of thought is for every artist; that in and of itself is the beauty of what we do. I can take the techniques and tools I have found useful and put them in my acting toolbox to use in my work. One goal I would like to keep from this training is to keep learning as long as possible. I plan on refreshing my work within the techniques I have already been trained

in and exposing myself to new techniques or avenues to find tools that support my work as a more truthful and responsive actor.

II. Personal Aesthetic for the Art of Acting

When watching a play, one thing I value seeing in the performers more than anything is an attentive listener. As time moves on, technology and society has progressed, which in turn has driven us further from any form of personal connection. Our heads and hands seem glued to computer keyboards and cellphone screens. In a world of “social” media and instant connectivity, we seem more disconnected from one another than we ever have. In turn, we have forgotten how to listen to one another. We have forgotten how to truly be present and take in a person in the entirety. Many of the techniques I have learned in graduate school have helped me break through the disconnect and become a more present and responsive listener. Instead of attempting to manipulate a scene and control the outcome for a feeling of security or the drive to fulfill the needs of their ego, I think it is truly beautiful to see two people simply listen and respond.

I also love seeing transformative work in a performance to where one might forget that an actor is portraying someone else. One of my idols, Meryl Streep, repeatedly produces performances where she fully and painstakingly commands the audience to believe that she *is* the person that she is portraying. From The Devil Wears Prada to August Osage County to Julie and Julia, she repeatedly dissolves into the skin of her character causing you to forget who is driving the role. Another example of this is Stanley Tucci’s performance in Lovely Bones. For the first half of the movie, I felt that he seemed somewhat familiar, but did not realize until half way through that the killer was Tucci. He completely transformed into George Harvey. Not that every role is an iconic persona that calls for mimicry and memorization of lived pattern to be learned, but

it is important that we as the audience can suspend disbelief enough to buy into the identity of the characters. I believe that a majority of this work lies in the actor being able to step up and into the mask full, giving the character free reign and use of their lived experiences to breathe life into the mask of who they are to become.

I also believe that risk is really vital to create engaging work. In what I would call my previous technique or process, I was what I would call safe; safe, in that I liked to maintain control of my performance in a manipulative way so that there was not a possibility that I could look incompetent on stage. In last semester's clown class, we repeatedly were reminded to push ourselves past the edge with the understanding that we might fall flat on our face; a scary thought when you entertain the idea of looking foolish in front of complete strangers. However, if you never push yourself to the limits and risk anything, you will never see how far you can actually go. You will never stretch your artistic muscles to experience your full potential. Without risk, there is no growth. I truly believe through my work now that you learn more from your mistakes than you do your successes. Art is in and of itself imperfect, meaning that you cannot get it right. Since perfection is impossible, there is a pressure removed which allows you to risk and fail more gloriously. Who knows what beauty may surface from you jumping off of the diving board into an empty pool. The beauty is that the clown can and will always get back up and try it again. I have taken this principle from clown class and want to incorporate it into my work: to risk, play, fail and repeat.

One of the biggest things I find relevant in the art form of acting, is making said art form as relevant to a modern audience as possible. As technology has advanced and we as a society have become more disconnected, I think one of our biggest jobs as

performers is to remain as relevant as possible. There are many ways this can be done in theatre including costume design, set design, production design, marketing, etc. Romeo and Juliet can be made more relevant with an adaptation of text, setting it in modern day New Orleans, and costuming it with hoodies, cocktail dresses and having Juliet literally 'bite the bullet' by taking a glock to the brain in the end. However, the relevancy of theatre does not merely lie in the production design, but in the hands of the performers. In being attentive listeners that are responsive and present with our partners, I hope that we can continue to make personal connections and possess the ability to feel relevant. Last Christmas, I had the privilege to see Big Fish on Broadway shortly before it closed. During the show, I ended up crying more than four times at the connected, tangible experiences that took place mere steps away. The performers' ability to make their stories relevant to my life and experiences reminded me of what I do and why I do it.

III. Personal Assessment of Current Technique

Growing up, I always felt that there were rather high expectations on me and my work, including my ability to perform at one hundred and ten percent at all times. Now I have quite a different perspective. One of the first things I felt that I learned or was made aware of when I began this process was that ‘I knew nothing;’ an interesting place to start when you are twenty-five and hoping to conquer the world and be a star. The process was really humbling though to really have my eyes open to the habits and tricks I possessed which had served me well up unto this point. I realized that these habits and tricks helped me get to where I am today, but they are not reliable and do not provide a solid foundation in what I could call my process. Once I embraced that fact that I indeed did not know much of anything, I then saw how much there was to learn. I have learned more in the past three years than I ever thought possible. I wanted a more conservatory-like education to attain the tools to better understand how to approach the work.

Upon completion of this program, I know that I have not *finished* any work, but instead have begun to learn what it is I do and really shape my craft. I can take the tools I have been given in my tenure here and begin to play with them in the “real world.” I can put them to practice and figure out how to proceed with honing my process. One of my biggest goals, as aforementioned, is to continue to learn and take workshops and classes to remain as up-to-date and relevant as I can. A challenge to myself in order to keep growing would be to remain as open to the work as possible and to keep learning all of the time.

That said I am pleased with some of the work I have done in my tenure at the University of Iowa. I feel that Meisner and Stanislavsky have helped me to become

extremely more responsive than I use to be and that I am much better listener. Not to say that that is true all of the time, but I can definitely feel when I am not listening and the effect that that has on my work. The block work we focused on in the first year has helped me in finding my dynamic alignment, or actor neutral, which allows me to physically get out of my way. I feel that it, as well as my work in Grotowski, has also given me the freedom to be more physically responsive and supporting of those responses in truth, making them *just*. Vocally, our work with the techniques in Fitzmaurice, Linklater, Berry, and more has given me the confidence to claim *my* voice and my right to speak and be heard. I have begun to understand the emotional voice and have slowly begun to transition to a more free, open sound with more spontaneity and freedom beneath it. Last semester, I really felt as though I began to put all of the puzzle pieces together in the work, as I was able to allow myself to be emotionally vulnerable and support my work in a more truthful, responsive way than ever before. All of the work that lead up to last semester and continuing through with clown. Finding that essence of who I am and the playful, little boy underneath it all, gave me the freedom to just *be* onstage, which was an extremely powerful experience.

I feel like there is always room to improve. As most of the technique training and a better understanding of the practice of these techniques is relatively “new,” I need to keep up the work. I need to continue to do Meisner repetitions as much as possible and continue brushing up my psycho-physical response with the foundation of Grotowski. I need to continue to work off of what my partner is giving me new and in the moment, striving to listen all of the time. As I continue to adjust to my new body, I need to continue to work to fully release into the physical gesture and find the honesty and truth

to support the gestures fully. I want to continually go back to clown to remind myself of the innocent playfulness that exists and the vulnerability that lies within that. As I have tapped into my voice as an instrument, I really see how important diligent, fervent work in this area for me personally is. Finding a relaxed supported breath with which to give life to all of my characters' text is something I will work on diligently. I feel like I have a good understanding of everything I have learned in our voice classes. I honestly feel that I just need to commit to making my own personal voice work an everyday task to fully integrate the work into my life. I need to practice all of the techniques I have learned in order to make them so habitual and accessible, that I do not have to think about them, but can fully access them when needed.

All in all, my process is just that: a process. Merriam Webster defines a process as "a series of actions or steps taken in order to achieve a particular end." The action of attending graduate school was a step for me to be able to better shape and hone what my process is. Now that I have reached this "end," I see that this process is an ongoing one, and I am pleased to feel that way. I am eager to continue to learn and grow and play. Merriam Webster's definition of process as a verb is "perform a series of mechanical or chemical operations on (something) in order to change or preserve it." The mechanics that have been broken down and shared with me over the past three years have helped me change my process into what it is today. Though it still has its flaws, it is a process that I am proud to be a part of and call my own.

ANNOTATED PERFORMANCE HISTORY

The Liar

Production Information:

Written by: David Ives

Adapted by: Pierre Corneille

Produced by: University of Iowa - Department of Theatre Arts (Mainstage)

Principal Collaborators:

Director: Eric Forsythe

Assistant Director: Marisa Ramos

Scenic Designer: Josh Christofferson

Costume Designer: Angie Esposito

Lighting Designer: Cassie Malmquist

Sound Designer: Bri Atwood

Vocal Coach: Anne Marie Nest

Stage Manager: Kelsey Peterson

Assistant Stage Manager: Bre Anna McNeill

Cast: Dorante -	RJ McGhee
Cliton -	Kevin Argus
Lucrece -	Allyson Jean Malandra
Clarice -	Keyla McClure
Sabine/Isabelle -	Christina Sullivan
Alcippe -	Ari Craven
Philiste -	Alex Philoon
Geronte -	Nate Wasson

Location & Run:

Mabie Theatre – April 16-26, 2015

Role:

Principal Role – Geronte

Parking Gods

Production Information:

Written & Produced by: Peter Chantanakone

Principal Collaborators:

Director, Producer & Story: Peter Chanthanakone

Pre-Production: Fei Zhengqing & Andrea Jackson

Production: Kris Trieber Jared Jewell

Musical Composer/Producer: Matthew Gatsos

Cast: Grandpa - Nate Wasson

Work & Release Date:

February 2015 Release date: TBD

Role:

Voiceover Role – Grandpa

Striking 12

Production Information:

Written By: Brendan Milburn, Rachel Sheinkin & Valerie Vigoda

Produced by: University of Iowa - Department of Theatre Arts (Mainstage)

Principal Collaborators:

Director: John Cameron

Music Director: Carl Rowles

Accompanist: Grethe Nothling

Scenic Designer: Josh Christofferson

Costume Designer: Angie Esposito

Lighting Designer: Cassie Malmquist

Sound Designer: Bri Atwood

Accent Coach: Anne Marie Nest

Stage Manager: Adriana Fernandez

Assistant Stage Manager: Rachele Ekstrand

Assistant Stage Manager: Samantha Paradis

Cast: Diane/Mrs. Palamino -	Sydney Alexander
Space-Invading Girl -	Madeline Ascheri
Boss/Hogart Spokesman -	Mathias Blake
Narrator #3 -	Felipe Carrasco
Narrator #2 -	Haley Courter
Small Part Gal -	Caitlin Dorsett
Post Nasal Drip Guy, et. al. -	Yannik Encarnacao
Little Match Girl -	Niki-Charisse Franco
Erica & Passerby -	Madison Glanz-Guessford
S.A.D. Light Seller -	Sasha Hildebrand
Happy Foley -	Christopher Matheson
Narrator #1 -	Regina Morones
Jack -	Logan Adam Schultz
Craig/Johnny -	Michael Sotelo
Lydia -	Weiyi Zhang
The Man Who's Had Enough -	Nate Wasson

Location & Run:

Mabie Theatre – December 5-13, 2014

Role:

Principal Role – The Man Who's Had Enough

Johnny's Pizza House

Production Information:

Written by: Johnny's Pizza House Franchise Marketing Department

Produced by: GI Marketing Group (Industrial-Franchise Recruitment Video)

Principal Collaborators:

Director: Logan May

Supervisor: Seva May

First Assistant Director & Editing: Dustin Lincoln

Cast: Spokesperson - Nate Wasson

Work & Release Date:

July 2014 Release date: September 1, 2014

Role:

Principal Role - Spokesperson

Splitting the Bill

Production Information:

Produced by: Swaybox Productions (Pilot)

Principal Collaborators:

Contact at Sawybox: Cazes

Cast: (Disclosed) - (Disclosed)

Lambert Toussard - Nate Wasson

Work & Release Date:

July 2014 Release date: TBD

Role:

Principal Role - Lambert Toussard

Terminator: Gynesis

Production Information:

Written by: Laeta Kalogridis, Patrick Lussier, James Cameron & Gale Anne Hurd

Produced by: Paramount Pictures & Skydance Productions

Principal Collaborators:

Directed by: Alan Taylor

First Assistant Director: Philip A. Patterson & David Sardi

Film Editing by: Roger Barton

Production Design: Neil Spisak

Art Direction: Aaron Haye

Costume Designer: Susan Matheson

Cast: (Disclosed) -	J.K. Simmons
Terminator -	Arnold Schwarzenegger
Sarah Connor -	Emilia Clarke
Kyle Reese -	Jai Courtney
John Connor -	Jason Clarke
Background -	Nate Wasson

Work & Release Date:

June 2014 Release date: July 1, 2015

Role:

Background – Gynesis Employee & Hospital Worker

Hot Pursuit

Production Information:

Written by: David Feeney & John Quaintance

Produced by: Metro-Goldwyn-Mayer, New Line Cinema, Pacific Standard &
Warner Bros.

Principal Collaborators:

Directed by: Anne Fletcher

First Assistant Director: Joe Camp III

Film Editing by: Priscilla Nedd-Friendly

Production Design: Nelson Coates

Art Direction: Jaymes Hinkle

Costume Designer: Catherine Marie Thomas

Cast: Officer Cooper -	Reese Witherspoon
(Disclosed) -	Sofia Vergara
(Disclosed) -	Michael Mosley
Officer Hauser -	Matthew Del Negro
(Disclosed) -	Robert Kazinsky
Stand-In -	Nate Wasson

Work & Release Date:

June 2014 Release date: May 8, 2015

Role:

Crew – Male Utility Stand-In

Final Girls

Production Information:

Written by: M.A. Fortin & Joshua John Miller

Produced by: Groundswell Productions & Studio Solutions

Principal Collaborators:

Directed by: Todd Strauss-Schulson

Film Editing by: Debbie Berman

Production Design: Katie Byron

Art Direction: Alexi Gomez

Costume Designer: Lynette Meyer

Cast: Chris -	Alexander Ludwig
Max -	Taissa Farmiga
(Disclosed) -	Malin Akerman
Kurt -	Adam DeVine
Vicki -	Nina Dobrev
Background -	Nate Wasson

Work & Release Date:

June 2014 Release date: March 13, 2015

Role:

Background – Movie-Goer

Salem

Production Information:

Written by: Brannon Braga

Produced by: Tribune Studios & Twentieth Century Fox Television

Principal Collaborators:

Directed by: David Von Ancken

Film Editing by: Rick Tuber

Production Design: John Zachary

Art Direction: Hugo Santiago

Costume Designer: Joseph Porro

Cast: Mary Sibley -	Janet Montgomery
Cotton Mather -	Seth Gabel
John Alden -	Shane West
Tituba -	Ashley Madekwe
Mercy Lewis -	Elise Eberley
Background -	Nate Wasson

Work & Release Date:

May 2014 Release date: April 20, 2014

Role:

Background – Dead Militia Man & Townsperson

Speed of Light

Production Information:

Author: Bella Poynton

Dramaturg: Madison Colquette

Produced by: University of Iowa - Department of Theatre Arts
(New Play Festival - Production)

Principal Collaborators:

Directed by: Ariel Francouer

Fight Coordinator: Paul Kalina

Assistant Dramaturg: Chloe Waryan

Scenic Designer: Peggy Mead-Finizio

Costume Designer: Emily Busha

Lighting/Projection Designer: Matthew Carney

Sound Designer: Bri Atwood

Stage Manager: Joe Pray

Assistant Stage Manager: Dony Kim

Cast: Mayra Ecazin -	Elizabeth Hinkler
Frey Pevensey -	Nate Wasson
Tazmen Zandt -	Chris Rangel
Kipling (Kip) Rakal -	Ali Borchers
Nevik Kier -	Frankie Rose III
Ferrin Rubinowitz -	RJ McGhee
Valki Oveyyna -	Melina Neves

Location & Run:

David Thayer Theatre – May 9, 2014

Role:

Principal Role – Frey Pevensey

Makeover – A New Musical

Production Information:

Books & Lyrics by: Darrah Cloud

Music by: Kim D. Sherman

Produced by: University of Iowa - Department of Theatre Arts (Mainstage)
Iowa Partnership in the Arts

Principal Collaborators:

Directed & Choreographed by: Nick Demos

Music Director: Mark Bruckner

Assistant Director: Ariel Francouer

Preliminary Scenic Designer: Sam Transleau

Scene Designer Adviser: R. Eric Stone

Costume Designer: Melissa Gilbert

Lighting Designer: Bryon Winn

Sound Designer: Bri Atwood

Dialect Coaches: Morris Hill, Anne Marie Nest,
Valeria Avina Ortiz & Nate Wasson

Stage Manager: Leigh'Ann Andrews

Assistant Stage Manager: Amber Lewandowski

Assistant Stage Manager: Ali Kochman

Cast: Ruth Levine - Allyson Jean Malandra

Marilyn - Amelia S. Peacock

Dorothy - Niki-Charisse Franco

Carmen - Amy Toruno

Fred Gotovich - Michael Penick

Dinah - Sydney Hayes

Frankie as a Child - Dylan Davenport

Frankie - Chris Matheson

Comte Erich du Arsenault - Nate Wasson

Ensemble - Ben Alley, Mathias Blake, Katie Boothroyd, Ali Borchers
Haley Courter, Ari Craven, Ariel Davis, Skyler Matthias,
Tim Mizones, Regina Morones, Melina Neves, Josh
Ollendick, Frankie Rose, Michael Sotelo, Rubina Vidal,
Taylor Edelle Stuart

Location & Run:

David Thayer Theatre – February 6-16, 2014

Role:

Supporting Role – Comte Erich du Arsenault

Songs of the Season

Production Information:

Compiled, Written & Produced by: Denny Duron

Produced by: Community Church Shreveport – Drama Department

Principal Collaborators:

Directors: Jan Reedy, Denny & DeAnza Duron

Musical Director: Teddy Grover

Choreographers: Shelby Dupuy

Scenic Designer: Don Hooper

Assistant Scenic Designer: Rick Humphries

Costume Designer: Frankel's Costume Rental

Assistant Costume Designer: Amy Green

Lighting Designer: Tommy Knotts with TMF Lighting, Inc.

Sound Designer: Mike Arceneaux & John Vance

Stage Manager: Ron Green

Assistant Stage Manager: Cathey Ivey

Cast: Narrators -	Denny & DeAnza Duron
Jesus -	Denny Rodney Duron
Mary -	Suzanne Bechnel
Joseph -	David Dee Duron
Archangel -	Dustin Thames
Innkeeper -	Justin Williams
Mary Magdelene -	Debbie Dupuy
Devil -	Nate Wasson & Willie Jones

Location & Run:

Community Church Shreveport – November/December, 2013

Role:

Principal Role – Devil

The Imaginary Invalid

Production Information:

Author: Moliere

Adapted by: Emily Dedinger, Kristi Banker & Cast

Produced by: University of Iowa - Department of Theatre Arts (Mainstage)

Principal Collaborators:

Director: Carol MacVey

Scenic Designer: Josh Christofferson

Assistant Scenic Designer: Kevin Dudley

Costume Designer: Emily Busha

Assistant Costume Designer: Angie Esposito

Lighting Designer: Cassie Malmquist

Sound Designer: Jeffrey Shuter

Stage Manager: Katie Burnett

Assistant Stage Manager: Joe Pray

Dramaturg: Kristi Banker

Choreographer: Jeremy Blair

Music Director: Brooke LeWarne

Music Consultant/Arranger: Emily Christofferson

Movement Director: Marc Frost

Vocal Coach: Careena Melia

Cast: Argan –	Nate Wasson
Madeleine -	Lesley Geffinger
Yvanne -	Allyson Jean Malandra
Angelique -	Christina Sullivan
Toinette -	Sasha Hildebrand
Cleante -	Andrew Wilkes
Maxim Profite -	Ari Craven
Dr. Diquad -	Aaron Weiner
Thomas Diquad -	Michael Sotelo
Babu Bupkiss -	Luke Millington-Drake
Quartet -	Molly Elizabeth Brown, Sarah Lovell Brooke LeWarne, Amelia Peacock

Location & Run:

David Thayer Theatre – November 14-23, 2013

Role:

Principal Role – Argan

Tantivy from the Rooftops

Production Information:

Author: Sam Collier

Produced by: University of Iowa - Department of Theatre Arts

(New Play Festival - Reading)

Principal Collaborators:

Director: Anne Marie Nest

Production Stage Manager: Leigh' Ann Andrews

Cast: Tom and Ta -	Nate Wasson
Tantivy and Vi -	Valeria Avina
Miriam and Em -	Kat Gatewood
Cyrus and Sy -	Boston Dunning
Clay and Ay -	Joshua Raheim
Ruthie and Ru -	Lexi Morsch
Snowfeather and Al -	Breeyn Tighe
Zoe and Oz -	Ramya Hipp
Stage Directions -	Micah Ariel James

Location & Run:

Cosmo Catalano Acting Studio – May 7, 2013

Role:

Principal Role – Tom and Ta

She Stoops to Conquer, or The Mistakes of a Night

Production Information:

Author: Oliver Goldsmith

Produced by: University of Iowa - Department of Theatre Arts (Mainstage)

Principal Collaborators:

Director: Kristin Clippard

Scenic Designer: Andrew Nelsen

Costume Designer: Melissa Gilbert

Lighting Designer: David Thayer

Assistant Lighting Designer: Cassie Malmquist

Music Director/Composer: Doug Roberson

Choreography: Alex Bush

Dialect Coach: Anne Marie Nest

Stage Manager: Melissa L.F. Turner

Assistant Stage Manager: Ashley Pettit

Cast:	Stingo/Jeremy -	Kevin Argus
	Thomasina/Ethel -	Katherine Boothroyd
	Bridget/Betsy -	Molly Elizabeth Brown
	Roger/Slang -	David Freeman
	Tony Lumpkin -	Sam Hawkins
	Pimple/Marge -	Lily Henderson
	Mrs. Dorothy Hardcastle -	Sasha Hildebrand
	Miss Kate Hardcastle -	Allyson Jean Malandra
	Young Charles Marlow -	Luke Millington-Drake
	Miss Constance Neville -	Amelia Peacock
	Diggory/Henry -	Adam Phillips
	Mr. Richard Hardcastle -	Nate Wasson
	George Hastings -	John Whitney
	Charles Marlow/Muggins -	Aaron Weiner

Musicians:

Guitar - Doug Roberson

Bass - Miles Kean

Violin - Skye Carrasco

Percussion - Joel Carver

Location & Run:

Mabie Theatre – April 19-27, 2013

Role:

Principal Role – Mr. Richard Hardcastle

Dog Sees God

Production Information:

Written by: Bert V. Royal

Produced by: White Light Productions, LLC

Principal Collaborators:

Director, Choreographed & Designed by: Nate Wasson

Costume Designer:

Assistant Costume Designer: Sara Archer

Lighting Designer: Paul White

Stage Manager: Allison Hannon

Assistant Stage Manager: LisaAnn Kemper

Cast: CB -	Nic Ferguson
CB's Sister -	Madeline Collier
Van -	Loren Reese
Matt -	Brennan Williams
Beethoven -	Kaelon Gerard
Tricia -	Jasey Erin Brook Gilbert
Marcy -	Wallace Rakoczy
Van's Sister -	Audra Caitlyn Moss

Location & Run:

Louisiana State University Shreveport – Black Box Theatre at Bronson Hall

December 2012/January 2013

Role:

Production Team - Director

Songs of the Season

Production Information:

Compiled, Written & Produced by: Denny Duron

Produced by: Community Church Shreveport – Drama Department

Principal Collaborators:

Directors: Jan Reedy, Terri Eddington, Denny & DeAnza Duron

Musical Director: Teddy Grover

Choreographers: Amber Kent, Tammy Usie & Susan Meyer

Scenic Designer: Don Hooper

Assistant Scenic Designer: Rick Humphries

Costume Designer: Frankel's Costume Rental

Assistant Costume Designer: Amy Green

Lighting Designer: Tommy Knotts with TMF Lighting, Inc.

Sound Designer: Mike Arceneaux

Stage Manager: Ron Green

Assistant Stage Manager: Cathey Ivey

Cast: Narrators -	Denny & DeAnza Duron
Jesus -	Denny Rodney Duron
Mary -	Madison Gilcrease
Joseph -	David Dee Duron
Archangel -	Dustin Thames
Devil -	Nate Wasson
Mary Magdelene -	Debbie Dupuy
Mary (Wife of Clopas) -	Susie Adams
Innkeeper -	Justin Williams
Blind Man -	Hayden Jennings
Jewish Narrator -	George Methvin

Location & Run:

Community Church Shreveport – November/December, 2012

Role:

Principal Role – Devil

Lady M

Production Information:

Author: William Shakespeare

Adapted by: Matt Hawkins

Produced by: University of Iowa - Department of Theatre Arts (Mainstage)

Principal Collaborators:

Direction and Fight Choreography by: Matt Hawkins

Scenic Designer: R. Eric Stone

Costume Designer: Emily Busha

Assistant Costume Designer: Melissa Gilbert

Lighting Designer: Jess Fialko

Assistant Lighting Designer: Cassie Malmquist

Sound Designer: Andrew Stewart

Stage Manager: KatyBeth Schmid

Assistant Stage Manager: Adriana Fernandez

Verse Coach: Stacy Stoltz

Cast: Weird Sister -	Valeria Avina
Murderer/Soldier/Rebel -	Felipe Carrasco
Murderer/Soldier/Rebel -	Luke Cunningham
Fleance -	Dylan Davenport
Doctor/Soldier/Rebel -	Lesley Gefinger
Weird Sister -	Elizabeth Hinkler
Weird Sister -	Emily Hinkler
Macbeth -	Matthew James
Macduff's Son -	Nicole Lane
Lady Macduff -	Allyson Jean Malandra
Banquo -	RJ McGhee
Macduff -	Bryan McIntyre
Malcolm -	Luke Millington-Drake
Lady Macbeth -	Regina Morones
Orderly/Soldier/Rebel -	Scott Myers
Ross -	Ben TeBockhorst
Murderer/Soldier/Rebel -	Breeyn Tighe
King Duncan -	Nate Wasson

Location & Run:

David Thayer Theatre – October 11-21, 2012

Role:

Supporting Role – King Duncan

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