

5-2015

An Actor's Freedom

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An Actor's Freedom

An Actor's Freedom

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Drama

by

James Taylor Odom
Brenau University
Bachelor of Arts in Theatre 2012

May 2015
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

Jenny McKnight, M.F.A.
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Committee Member

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Committee Member

ABSTRACT

This thesis is an exploration and reflection on the discovery of an actor's freedom following an intense, three year study of the craft. It contains my statement of artistry, documentation of my thesis project and performance, as well as my future professional development materials.

ACKNOWLEDGEMENTS

Special thanks to:

Amy Herzberg, for helping me discover the courage to access and reveal my heart.

Michael Landman, for helping me discover my body's relationship to heart, space, objects, and others.

Kate Frank, for providing me with methods that allow me the release of unwanted physical tension.

Mavourneen Dwyer, for nurturing my voice through breath and text, to discover its freedom.

Bob Ford, for guiding me through Meisner where I discovered the freedom in honesty.

Gail Leftwich, for coaching me through styles of dance, where I discovered the freedom to make dance my own.

Jenny McKnight, for helping me to discover the freedom of living on camera.

TheatreSquared, for being an artistic home, where I explored the freedom of professional experience.

Jim Hammond, for being my life-long coach of artistry and dear friend.

My family, for their encouragement, investment, and love.

Stefanie, for always seeing and expecting excellence in me, where I have often doubted it.

DEDICATION

This is dedicated to:

My father: An entertainer of such magnitude. Thank you for the gift of laughter, song, and lyric. You were my biggest fan and sometimes my biggest foe. We celebrated through the cheers and found forgiveness through the tears. I remember some of your very last words, "I'm proud of you and I love you." Let these words in here be an echo back to you: my dad, the dreamer.

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STATEMENT OF ARTISTRY

The truth will set you free (John 8:32). It's interesting that this text that the world has heard time and time again, could be a source of inspiration as if it were just spoken to me for the first time. Truth brings freedom to those who so desperately need it. As an artist I have always struggled to be free of myself, my best and worst critic. I have been desperate for that abandonment. These last 3 years have been a journey and discovery of freedom through truth and an understanding of my heart, body, and voice.

I have been performing in front of people my whole life. When I was young I performed for my family and anyone that I encountered. I would put on voices, play Sherlock Holmes, or run around the house believing I was in some other circumstance. I began acting on stage when I was 14 and I've never stopped. All the while, I never realized that I was disguising myself. I became void of my own person, to put on something else.

In college I became familiar with the saying "Acting is living truthfully under imaginary circumstances." I was aware of this definition but I didn't grasp what it meant for me. It wasn't until I met Amy Herzberg that I heard that "without the use of your heart, you'll be a heartless character." The idea of using my heart seemed so antithetical to everything I thought I knew about acting. I always heard acting was "disappearing into the character" or "to wear the mask of another." So I asked myself, if acting is living truthfully under imaginary circumstances, is masking myself honest? It took exploration in scene work to answer that question. I discovered that using my own heart, and revealing the biggest truth about me in my work was a recipe for successful acting. The access of my heart made me feel alive and free in a way that I had never experienced before. I could be confident about my work because my job was being done. I'm

telling the truth. The only truth I can tell, is the truth I know. Here's where it becomes tricky though: "Acting is living truthfully under *imaginary* circumstances." I can't just reveal the truth of James. It's the truth of me in someone else's experience. I discovered I had to find what was true for me and make it compatible for the character I was playing.

As soon as I understood that the reveal of my heart was what I must do as an actor, I became so unsure of what to do with my body. I was so afraid that this choice or that choice of movement might not be telling the truth. Can I have a large, expansive physicality and it be honest? So for a while my choices were small and close to the vest and I became frustrated. In discovering freedom through the truth of my heart, my body became entrapped in a state of boring and weak physicality. I had no confidence to explore the space, objects in the room, and the other people within the scene. It wasn't until Michael Landman allowed me to see that there is truth to both large movement and small movement as well as fast tempos and slow tempos. There is truth in that as long as it is born out of the need of the character. There is nothing too much or too little, as long as it is in line with what the character wants. Viewpoints is a technique of acting in movement that Michael Landman taught as a course where I could explore the vast world of movement and gesture. It is there that I was able to comprehend the freedom of movement and discover the strength that it gives an actor on stage.

The voice is one of the hardest parts of acting for me. I love to color my voice with style, character and description. The problem is that I am in control of my voice and it's unable to be free like my heart and body. When I am in control of it, I am usually unable to give the truth. I indicate and describe instead of living. That's the other key to the definition: "Acting is *living* truthfully under imaginary circumstances." How do I live? Well it involves the freedom of heart and body as well as voice. If my heart is enough for the character, then surely my voice is more

than enough for the character. There lies the discovery of the power of the actor's voice. His or her own voice is powerful when it is released and there are no holds and the actor is out of control.

It's interesting to take these things apart to look at heart, body and voice. With each one, I can assess my growth and discovery of freedom. However, in the end, the last truth is that they all are reciprocal. What that means is that one informs the other. When I free my voice, my heart becomes free. When I free my heart, my body becomes free. When I am free on stage, I am not worried about my best or worst critic. I am living truthfully and there is nothing to worry about. I can now enter the professional world with complete abandon and not second guess my work. I will always strive to uphold the power of freedom as an actor and encourage other actors that their heart, voice and body is more than enough.

KIN PRODUCTION PROGRAM

DEPARTMENT OF THEATRE PATRONS

SUPER ANGELS.....Orville and Susan Hall, Barbara Shadden, Trike Theatre

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For more information on how to become a patron of the Department of Theatre, please call (479) 575-3645,

Coming Soon to the University of Arkansas...

Talking Pictures- By Horton Foote
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Studio 404 at Kimpel Hall

The Mountaintop- By Katori Hall
January 30th-February 1st
Studio 404 at Kimpel Hall

The Foreigner- By Larry Shue
February 20th-March 1st
University Theatre

The University of Arkansas
Department of Theatre
Proudly Presents

Kin
By Bathesheba Doran


Directed by
Amy Herzberg

Scenic Design
Shawn D. Irish

Costume Design
Cayla Greer

Lighting Design
Jacob Hofer

Projection Design
Kiah Kayser

 UNIVERSITY OF
ARKANSAS
J. WILLIAM FULBRIGHT
COLLEGE OF ARTS & SCIENCES

Program Courtesy of UARK THEATRE

Meet the Cast



Stephanie Slavoff



Guadalupe Campos



Robert Fisherly Hart



Grant Hockenbrough



James Odom



Laura Shatkus



Jason Sherman



Bill Rogers



Britney Walker-Merritt



Phyllis Yip

Dear University Theatre Patron,

First of all, welcome to the University Theatre's second production of the 2014-15 main stage season under the newly named Department of Theatre! You may be wondering why we decided to change the name from Department of Drama to the Department of Theatre. The short answer is quite simple. We are a department made up of scholars and artists who "make theatre." The training our students receive is rooted in the principles and technique one needs to know in order to sustain a life creating high quality, imaginative, and engaging theatre. We believe that the subtle name change more closely reflects who we are and what we do.

2014-15 is an exciting year for us as we continue to make changes in an effort to grow our season subscriptions and patron list as well as make it easier for you to find us on campus. I hope you saw the "Sandwich Board" signs guiding you to our theatre – we know many of you know your way around, but some of you may be attending for the first time and we wanted you to feel welcome as you maneuver through our beautiful campus. We will also be using them for our Studio Series productions guiding you up from the Harmon Garage, and into Kimpel Hall where our studio theatre is located on the 4th floor. We also invite each of you to stop and have your picture taken in front of our "step & repeat" wall located in the lobby of the University Theatre. We would love for you to share it on your favorite social media to let everyone know you are at the #University Theatre.

I am so pleased to report that between 2013 and 2014, the number of patrons who support University Theatre has grown by 50% with an increase in giving by 65%! Not only will your contribution continue to allow us to produce theatre at the highest level, it will also serve our students by offering them experience and training using state-of-the-art technology. In an ever changing technological world, it is more important today than it has ever been to give the students at the University of Arkansas a leg up on the competition by providing outstanding training – your generous gift helps to make that a reality for us. Although we do receive state funding that supports some of our production costs, by no means does that cover the expenses associated with providing the highest caliber training possible.

As chair of this fine department, it is my desire that each of you will become a member of our theatre "family" by subscribing to either our Main Stage Series here at the University Theatre, or our Studio Series in Kimpel Hall Studio 404. Both will provide you an outstanding live theatre experience at an incredible value. I would also like you to consider supporting our exceptionally talented students by contributing to our University Theatre Patron Program. By becoming a Friend (\$50-\$99) Patron (\$100-\$199), Grand Patron (\$200-\$349), Angel (\$350-\$499) or Super Angel (\$500+)

I hope you enjoy this evening's (or afternoon's!) performance of *Kin*.

Best,

Program Courtesy of UARK THEATRE

Staff for the Production

Stage Manager.....Danielle Walsh	Scenery Construction.....Joseph Farley,
Asst. Stage Managers.....Celeste Richard	Kiah Kayser, Joshua Samaniego,
	Students of Production Practicum &
Technical Director.....Weston Wilkerson	Stage Tech II
Asst. Scenic Designer/Props Masters.....Kiah Kayser	Nicole Thompson,
Makeup Designer.....Cayla Greer	Valerie Lane
Sound Designer.....Keefer Roach	First Hands.....Tiffany Bounkhong
Fight Choreography.....Adam Rose	Stitchers.....Priscilla White,
Dialect/Vocal Coach.....Mavourneen Dwyer	Jade Novak, Stephanie Jolly,
Sound Board Operator.....Camilla Restrepo	Kelsey Cain, Jennifer Hatfield
Lighting Board Operator.....Michael McMahan	Brianna Lanauze-Hayes
Backstage Crew Head.....Elijah DeWitt	Wardrobe Crew Head.....Nilufar Zafri
Stage Crew.....JP Green, Olivia Tener	Wardrobe/Makeup Crew....Gaby Montoya,
Master Electrician.....Emily Clarkson	Sarah West, Maggie Harris, Sarah Gill

Special Thanks To...

Bob Ford, Kathy Logelin, Megan Monaghan Rivas, Kholoud Sawaf

Staff for the Department of Theatre

Chair of Theatre.....Michael J. Riha	Theatre Faculty.....Justin Ashley,
Vice-Chair of Theatre.....Patricia J. Martin	Mavourneen Dwyer, Amy Herzberg,
Theatre Office Manager.....Barbara J. Springer	Kate Frank, Robert Ford,
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Scene Shop Manager.....Justin Ashley	Shawn Irish, Bryce Kempf,
Costume Shop Manager.....Valerie Lane	Michael Landman, Valerie Lane,
Music Theatre Accompanist.....Jeannie Lee	Gail Leftwich, Patricia J. Martin,
Theatre Business Manager.....Ashley Cohea	Jenny McKnight, Michael J. Riha,
Ticket Office Manager.....Rachel Washington	Clinnesha Sibley, Les Wade,
	Weston Wilkerson
Publicity Manager.....Stephanie Faatz Murry	
House Manager.....Brittany Taylor	

Kin is presented by special arrangement with
Dramtists Play Services Inc., New York.

CAST

Anna.....	Lupe Campos
Helena.....	Stephanie Bignault
Sean.....	Jason Shipman
Rachel.....	Priscilla White
Linda.....	Laura Shatkus
Kay.....	Britney Walker-Merritte
Simon.....	James Odom
Adam.....	Bill Rogers
Max.....	Robert Hart
Gideon.....	Grant Hockenbrough

"What can I say? God help me, what can I say? Silence will stifle me..."

-Sophocles, Electra

"I saw a crow running about with a stork. I marveled long and investigated their case in order that I may find the clue as to what it was they had in common. When amazed and bewildered I approached them then indeed I saw both of them were lame."

-Rumi, Spiritual Couplets

"A man who calls his kinsman to a feast does not do so to save them from starving. They all have food in their own homes. When we gather together in the moonlit village ground it is not because of the moon. Every man can see it in his own compound. We come together because it is good for kinsman to do so."

-Chinua Achebe, Things Fall Apart

Kin will be performed in Two Acts, with one ten minute
Intermission.

The video taping or other video or audio recording of this production is strictly prohibited. As a courtesy to other patrons, PLEASE TURN OFF CELLPHONES AND OTHER DEVICES during the performance.

Program Courtesy of UARK THEATRE

WHO'S WHO IN THE PRODUCTION

Amy Herzberg (*Director*) is a co-founder of TheatreSquared (T2) and directs the MFA/BA acting programs at U of A. Acting credits include work at La Jolla Playhouse, George Street Playhouse, Valle Christi International Theatre Festival (Italy), and San Diego Repertory Theatre, where she was in the resident company for four years. Recent performances in new plays include the Blank Theatre (Los Angeles), New Harmony Project (Indiana), New York Theatre Workshop, Theatre J (Washington DC), Cambridge University, and English Theatre Berlin (Germany). For TheatreSquared, she has directed *Good People*, *One Man, Two Guvnors*, *Bad Dates*, *The Last Five Years*, *Moonlight and Magnolias* and *Next to Normal*. She appeared in T2's world premiere of *My Father's War*, a play about her father's experiences in WWII, and in numerous roles for the Arkansas New Play Festival. She has directed over 30 productions for the U of A, including most recently *33 Variations*. She has received numerous honors for her work, including the Kennedy Center's ACTF National Acting Teacher Fellowship (2003), U of A's Charles and Nadine Baum Teaching Award (2005), Fulbright College Master Teacher Award (2013) and the Governor's Arts Award (2013). Her former students regularly perform on and off Broadway, in major regional theatres, and in film and television. She holds an MFA in Acting from Cal Arts, with additional training from American Conservatory Theatre and the Actors Center in New York.

Stephanie Bignault (*Helena*) is a 3rd year MFA Actor from Atlanta, Georgia. She received her BA in Theatre Arts from

Piedmont College in Demorest, Georgia and her recent credits include Constance in *She Stoops to Conquer*, Sarah in *Time Stands Still*, Nicole in *Flamingo & Decatur* and Stella in *A Streetcar Named Desire*. This past summer, Stephanie appeared in the Arkansas New Play Festival as Camille in *Disfarmer*. In April, she will be playing Liubov in the University Theatre's production of *The Cherry Orchard*. Following her graduation in May, Stephanie will be moving to LA to pursue her acting career.

Guadalupe Campos (*Anna*) is originally from El Paso, TX. She holds a BFA in Acting from UT: El Paso and is currently a 2nd year MFA Acting Candidate. Previous roles include Matilde in *The Clean House*, Mandy in *Time Stands Still*, Emilia in *Othello*, Nina in *The Seagull*, Ariel in *The Tempest* and Juliet in *Romeo and Juliet*. She also appeared in the 2014 Arkansas New Play Festival. In the future Guadalupe would like to work in theatre as a professional actor and an educator.

Robert Flaherty Hart (*Max*) is a 3rd year MFA Playwright who also holds an MFA in Acting from the University of Arkansas. He has performed in many University productions, including *Translations*, *A Streetcar Named Desire*, *33 Variations*, *A Christmas Carol*, *Down the Road*, *Circle Mirror Transformation* and *Urinetown: The Musical*. He also wrote the play *Poor Relations*, which premiered this semester in Studio 404. A Kansas City native, he is currently searching for a full-time faculty position for the Fall of 2015.

GETTING TO KNOW...

Britney Walker-Merritte: Kay

Who is Britney Walker-Merritte?

I was born and raised in Houston, Texas. I have a baby brother who is now a freshman in college. I received my BA in Drama/Television/Film from Oral Roberts University, and I am currently a 2nd year MFA in Acting candidate. Something that I do in my free time is write poetry. I am a spoken word poet, and this is something that I want to pursue as well as acting. A fun fact about me is that I have been a camp counselor for the last three summers. I hope to continue this tradition. I have a heart for kids and this is an excellent way for me to show my love for them when I am free during the summer.

What made you decide to pursue an MFA in Acting?

When I was 10 years old I had the opportunity to see "The Lion King". I remember being absolutely amazed by the performance and thinking that I would love to do what the actors were doing. Unfortunately, I did not fully pursue acting until I received my first role as Rabbit in "Winnie the Pooh" when I was a sophomore in high school. I remember thinking that this is what I want to do with my life.

Why did you choose the University of Arkansas?

I chose the U of A because my two favorite professors (Courtney Sanders and Chris Crawford) received their training here. I love what they taught me at ORU and I decided that I wanted to get the same training as them.

What is your favorite thing about this role? The most challenging?

My favorite thing about this role is that I get to play Kay, the most loving and joyful woman I have ever played. I love that she is just so full of life. I would love to be friends with a woman like Kay. The most challenging thing about his role is that it hits close to home for me. During this rehearsal process, my Aunt passed away from cancer, which Kay is also suffering. It is a challenge because it forces me to separate my personal life from my theatre life. I am grateful that I am surrounded by such a great cast and crew that keep me laughing!

If you could play any role in the world, what would it be and why?

I would love to be Esther in "Intimate Apparel". I learned about this play in Acting Studio last year. It is a story that I would love to tell. I instantly fell in love with the character. I think it would be a challenging role for me and I would love to take it on.

What do you plan to do after you receive your MFA?

After I receive my MFA in Acting, I plan to move back to Houston and pursue Acting and Spoken Word poetry. In the future, I also have a desire to teach Acting at a Collegiate level. I definitely believe in giving back what I have learned.

If you had to give one piece of advice to undergraduate students hoping to pursue an MFA, what would it be?

I would recommend that you do research on which schools you are interested in. Every program is different and has different techniques that they focus on. You need to find the school that best fits you. Also, make sure you do everything possible to visit the schools, see what environment you will be in and the people you would be working with. Ask yourself if you would like to be in this environment. You need to choose the right school for you. I can say the U of A was the right fit for me.

Program courtesy of UARK THEATRE

GETTING TO KNOW...

Cayla Greer: Costume Designer

Who is Cayla Greer?

I grew up in the tiny town of Watonga, Oklahoma. My sister Carla named me after Cayla on Days of Our Lives. This is my third year at the University of Arkansas as an MFA Candidate for Costume Design and Technology.

What made you want to do costume design?

I love costume design because there is always something new to learn or do.

What do you wish people knew/understood about costume design?

It's more about designing and discovering a whole person rather than just picking clothes.

If you could design any show, what would it be and why?

So far I've had great experiences on every show I've been able to work on, they always become my favorite. Honestly, I would love to design anything.

What do you plan to do after you receive your MFA?

I'm getting married in June! And then I plan to work as a freelance costume designer anywhere I have the opportunity.

If you were not working in costume design, what would you want to do?

In another life, I'd have loved to be an Olympic gymnast. In real life, there is nothing else I'd rather be doing.



WHO'S WHO IN THE PRODUCTION

Grant Hockenbrough (*Gideon*) is a Senior Theatre Major from Dallas, Texas. Previous University credits include Kevin in *V is for Violin*, Duke Fredrick/Jacques de Boys in *As You Like It*, Daniel in *Tribes*, Asst. Stage Manager for *33 Variations* and *A Streetcar Named Desire* and Spotlight Operator for *Spring Awakening*. He also directed *Nothing Is The End of the World* for Broken Branch Theatre Company this past summer. Grant plans to pursue a career in Acting, Directing and Stage Management regionally before attending Graduate School.

James Taylor Odom (*Simon*) is a 3rd year MFA Actor from Lawrenceville, GA. He holds a BA in Theatre from Gainesville Theatre Alliance at Brenau University. Previous credits include Charles Marlow in *She Stoops to Conquer*, Hanschen in *Spring Awakening*, Larry in *Company*, Jack Worthing in *The Importance of Being Ernest* and Vice Principal Panche in *The 25th...* *Spelling Bee*. He recently appeared in *Hamlet* and *One Man, Two Guvnors* at TheatreSquared. After graduating, James plans to pursue a professional acting career. He also intends to explore his skills as a Director, Writer and Musician. He one day hopes to lead a University Theatre Program, cultivating great theatre artists for the next generation.

Bill Rogers (*Adam*) is a 2nd year MFA Acting Candidate originally from Memphis, TN. Regional credits include TheatreSquared productions of *Sons of The Prophet* (Bill) and *Sundown Town* (Scratch) as well as *Swimming with*

Van Gogh (Gardiner) as part of T2's 2013 Arkansas New Play Festival. UA Theatre credits include *Translations* (Jimmy Jack), *She Stoops To Conquer* (Landlord/Sir Charles) and *Time Stands Still* (Richard). After graduation, Bill hopes to pursue a career as an actor as well as teach and/or work at a performing arts center.

Laura Shatkus (*Linda*) is a 3rd year MFA Acting Candidate from Elgin, IL. She holds a B.A. in English from the University of Illinois and has studied acting at various studios in Chicago. Previous local credits include *The Fall of The House, Arkansas New Play Festival* (TheatreSquared), *The New Now* (Artist's Laboratory Theatre), *Art Out Loud: Gertrude Stein & Picasso at the Lapin Agile* (Arkansas Staged), *Prison Stories* (NWA Prison Stories Project), *The Case of The Missing Melody* (Trike Theatre). Co-Founder of *5 Months Pregnant-Fayetteville's* only predominantly female improv group. Professional credits include *Mariposa Nocturna*, *Accidental Rapture* (16th Street Theatre), *Macbeth* (Muse of Fire), *The Last Days of Judas Iscariot*, *Talk Radio* (The Gift Theatre), *Beggars in the House of Plenty* (Mary Arrchie), *Berwyn Avenue* (VonOrthal Puppets) among others. At the University Theatre, Laura has appeared in the following roles: *Gertie*: *33 Variations*, *Joanne*: *Company*, *Lane*: *The Clean House*, *Adult Woman*: *Spring Awakening*. Future projects: *Old Woman in The Chairs* directed by Kholoud Sawaf in April of 2015.

Program courtesy of UARK THEATRE

WHO'S WHO IN THE PRODUCTION

Jason M. Shipman (*Sean*) is a 3rd year MFA Acting Candidate from Alexandria, Virginia. He holds a BA in Fine Arts with a Minor in Anthropology from USC Aiken. Previous Credits include work with TheatreSquared, Artist's Laboratory Theatre, Arkansas New Play Festival (2014), The Warehouse Theatre, Trustus Theatre, The Lost Colony, South Carolina Children's Theatre and The Distracted Globe. Recent University credits include *Spring Awakening*, *She Stoops to Conquer*, *33 Variations*, *Flamingo and Decatur* and *A Doll's House*.

Britney Walker-Merritte (*Kay*) is a native of Houston, Texas. She received a BA in Drama/TV/Film from Oral Roberts University and is a 2nd Year MFA Actor. One of her favorite roles was Auntie MiMi in *The Unmentionable* at Tulsa Playhouse Theatre. Some additional credits include Karen in *Poor Relations*, Pecola in *The Bluest Eye*, Jackie in *Bound by Blood*, Ariel in *The Tempest*, and the Landlady in *Lucky Stiff*. This Spring she will be performing the role of Camae in *The Mountain Top* and Varya in *The Cherry Orchard* at the U of A. After graduating Britney plans to move back to Houston to pursue her two passions, Acting and Spoken Word Poetry.

Priscilla White (*Rachel*) is a Senior Theatre Major from Bentonville, AR. She has appeared on stage as Edith in *Blithe Spirit* and can be seen later this year as Dunyasha in *The Cherry Orchard*. She designed props for *Poor Relations* and *V is for Violin* and is excited to Sound Design *The Foreigner* this Spring!

Shawn D. Irish (*Scenic Designer*) has recently been appointed Head of Lighting Design for Theatre at the U of A. He designed scenery for last year's production of *She Stoops to Conquer* and Lighting for *Spring Awakening*. Professionally, he has designed: *Proof*, *4000 Miles*, *The Spiritualist*, *The Fall of the House*, *39 Steps*, *Underneath the Lintel*, *'Twas the Night*, *Drawer Boy*, *The Mystery of Irma Vep*, *Jacob Marley's Christmas Carol*, *Moonlight & Magnolias* and *My Father's War* for TheatreSquared. Other recent credits include a new adaption of *Little Women*, *The Tempest*, *William and Judith*, and Alan Ayckbourn's *House and Garden* (Playhouse Theatre); and Arthur Miller's *The Price* (Northern Stage). His award-winning lighting design for *Big Love* was featured in Theatre Design and Technology and American Theatre magazines. He has been awarded Outstanding Scenic Design three times by The Kennedy Center American College Theatre Festival for *Rabbit Hole*, *A Doll's House* and *Iphigenia 2.0*.

Cayla Greer (*Costume Designer*) is 3rd year MFA Candidate in Costume Design and Technology from Wantonga, OK. Previously Costume Design credits include *As You Like It*, *The Clean House* (U of A) and Asst. Costume Designer for *Oliver!* (Arkansas Shakespeare Festival). This past summer she worked as a stitcher on *Romeo and Juliet* and *The Seagull* at American Players Theatre.

WHO'S WHO IN THE PRODUCTION

Jacob Hofer (*Lighting Designer*) is a 2nd year MFA Lighting Design Candidate from Sioux Falls, South Dakota. He holds a B.S. in Theatre from South Dakota State University. He served as Lighting Designer at SDSU and was the Lighting Head at Prairie Repertory Theatre for the past three summers. He previously designed lighting for *As You Like It* at the University of Arkansas. In the future he plans to move to Chicago or Minneapolis and pursue a professional career in Lighting Design.

Keefer Roach (*Sound Designer*) is a Junior Theatre major from Trumann, AR. *Kin* marks his Sound Design debut! His work can also be heard in *Talking Pictures* later this semester. Previous credits include Friar Laurence/Prince in *Romeo and Juliet* (The Crude Mechanicals Shakespeare Company), Jesus in *Godspell*, Otto in *Spring Awakening*, Roger in *She Stoops to Conquer* and Soldier/Thane in *Macbeth* (U of A). After graduation, he plans to move to Nashville to pursue theatre and music simultaneously.

Kiah Kayser (*Projection Designer/Asst. Scenic Designer*) is a 1st year MFA Scenic Design Candidate from Young America, MN. She holds a B.A. in Theatre from Iowa State University. Previous scenic design credits include *Romeo and Juliet*, *A Steady Rain*, *Gin Dialogues* and *God of Carnage* (Iowa State University); *The Little Mermaid*, *Snow White* and *The Wizard of Oz* (Story Theatre Company). She plans to pursue a career as a professional scenic painter and designer.

Danielle Walsh (*Stage Manager*) has called Fayetteville home for the past four years. She is a senior at the University of Arkansas and is currently studying to get her Bachelors of Arts in Theatre. Her previous Stage Management credits include *Into the Woods* with New Threshold Theatre, *The New Now* with Artists Laboratory Theatre, *The Jungle Book* with Trike Theatre, *Time Stands Still*, and Assistant Stage Manager on *She Stoops to Conquer*. After graduation she plans on finding work at local theaters and someday moving to Chicago to pursue a stage management career.

Celeste Richard (*Asst. Stage Manager*) is a Junior Theatre Major from Monticello, Arkansas. Previous credits include Assistant Stage Manager for *Spring Awakening*, Iris in *Kill/Shot* at Hot Off the Page: New Play Festival at the University of Arkansas, and Rosie in *Bye Bye Birdie* at Monticello Community Theatre. Her future theatre plans include graduating with honors from the U of A, then moving to New York for Graduate School.

Emily Riggs (*Asst. Stage Manager*) is a Sophomore Theatre Major from St. Louis, MO. St. Louis theatre credits include *Singin' in the Rain*, *The Adding Machine* and *Bye, Bye Birdie*. She was recently on Wardrobe Crew for *Godspell* and is Costume Designer for the upcoming production of *Talking Pictures*. She plans to attend graduate school and pursue a professional acting career.

Program courtesy of UARK THEATRE

KIN PRODUCTION PHOTOGRAPHS



Photo Courtesy of UARK THEATRE

(Pictured from left, James Taylor Odom and Lupe Campos)



Photo Courtesy of UARK THEATRE

(Pictured from left, James Taylor Odom and Lupe Campos)



Photo Courtesy of UARK THEATRE

(Pictured above James Taylor Odom)

FOREIGNER PRODUCTION PROGRAM

The University of Arkansas
Department of Theatre
Proudly Presents

The Foreigner
By Larry Shue


Directed by
Michael Landman

Scenic Design
Joseph B. Farley

Costume Design
Patricia J. Martin

Lighting Design
Jacquelyn R. Cox

Sound Design
Priscilla White

 UNIVERSITY OF
ARKANSAS
J. WILLIAM FULBRIGHT
COLLEGE OF ARTS & SCIENCES

Program Courtesy of UARK THEATRE

MEET THE CAST



Robert Flaherty Hart



Colin Bennett



Stephanie Faatz Murry



Bill Rogers



James Taylor Odom



James Taylor Odom



Matt Clothier



Flex Coreas



Kelsey Cain



Erin Doshier



Rachel Boekhaus



Elijah Dewitt

CAST

S/Sgt. "Froggy" LeSueur.....Robert Flaherty Hart
 Charlie Baker.....James Taylor Odom
 Betty Meeks.....Stephanie Faatz Murry
 Rev. David Marshall Lee.....Colin Bennett
 Catherine Simms.....Kelsey Cain
 Owen Musser.....Bill Rogers
 Ellard SimmsNate Stahlke
 TownspeopleRachel Boekhaus
 Matt Clothier, Flex Coreas
 Elijah Dewitt, Erin Doshier

Place

Betty Meeks' Fishing Lodge Resort
 Tilghman County, Georgia, U.S.A.

Time

1983

Act 1

Scene 1: Evening.
 Scene 2: The following morning.

Act 2

Scene 1: Afternoon, two days later.
 Scene 2: That evening.

The Foreigner will be performed in two acts,
 With one 10-minute intermission.

The videotaping or other video or audio recording of this production is strictly prohibited. As a courtesy to other patrons, PLEASE TURN OFF CELLPHONES AND OTHER DEVICES during the performance.

Program Courtesy of UARK THEATRE

DIRECTOR'S NOTES

How I wish...

How I wish... playwright and actor Larry Shue might be alive today, continuing to share his inventive comic gifts. Mr. Shue was only 39-years-old when he died in a small plane crash in 1985, less than a year after *The Foreigner* opened Off-Broadway. At that time his career was burgeoning: he was adapting *The Foreigner* as a screenplay for Disney, and was cast in his first Broadway role in *The Mystery of Edwin Drood*. While he didn't get to perform on Broadway, in 1987 his play *The Nerd* was produced there, where it ran for over a year. *The Foreigner* continues to be immensely popular and is regularly produced by professional, university, and community theatres.

How I wish... the organization the villains of our play are associated with, the Ku Klux Klan, had long ago disbanded. Unfortunately, this hate group remains active in small factions throughout the United States, with its self-proclaimed national headquarters here in Arkansas. Their blanket intolerance reminds me of the words of one of our Founding Fathers, Benjamin Franklin, who said, "Being ignorant is not so much a shame, as being unwilling to learn." Or, as Martin Luther King, Jr., noted, "Nothing in all the world is more dangerous than sincere ignorance and conscientious stupidity."

Michael Landman
Director



WHO'S WHO IN THE PRODUCTION

Michael Landman (Director) is an Associate Professor of Theatre and head of the MFA Directing program at the University of Arkansas. Productions directed here include *She Stoops to Conquer*, *A Streetcar Named Desire*, *Othello*, *Circle Mirror Transformation*, *Death of a Salesman*, *All My Sons*, *Lend Me a Tenor*, and *Big Love*. Professional credits include *The 39 Steps*, *Rabbit Hole* (TheatreSquared), *The Sound of Music* (Arkansas Shakespeare Festival), *All Things Home*, *Bed, and Church* (Festival Valle Christi, Italy), *The Comedy of Errors*, *The Winter's Tale*, and *As You Like It* (Hamptons Shakespeare Festival). Assistant Directing: Royal Shakespeare Company, The Shakespeare Theatre. He holds an MFA in Theatre Directing from Columbia University. Michael teaches graduate and undergraduate directing and acting classes at the UofA, among which are *Creating a One Person Show* and the Viewpoints movement technique.

Stephanie Faatz Murry (Betty Meeks) is a 2nd year MFA Acting Candidate from Rochester, NY. She holds a BFA in Musical Theatre/Dance Minor from SUNY Fredonia and a certificate in Classical Acting from the London Academy of Music and Dramatic Art. Professionally, she has worked with companies such as Playhouse on the Square, Charleston Stage Company, Black Hills Playhouse, Nebraska Theatre Caravan, Hampstead Stage and Gyeonggi English Village in Paju, South Korea. She hopes to teach theatre at the collegiate level and someday open her own theatre company.

Robert Flaherty Hart ("Froggy" LeSueur), a native of Kansas City, has appeared in many University Theatre productions, including *King A Streetcar Named Desire*, *33 Variations* and *A Christmas Carol*. He earned a BA in Theatre from Emporia State University and an MFA in Acting from the University of Arkansas. In May, he will earn a second MFA in Playwriting, after which he plans to pursue a theatre career in Chicago.

Nate Stahlke (Elford Simms) is a 2nd year MFA Acting Candidate from Mansfield, OH. He holds a Bachelor's Degree in Theatre Arts from Oral Roberts University. Previous credits include *Lucky Stiff*, *A Midsummer Night's Dream*, *Oklahoma!* (ORU), *Flamingo and Decatur* (Arkansas New Play Festival), *Charlie Brown Christmas*, *The Tempest*, *Urinetown! The Musical* (Playhouse Tulsa), *Company*, *Translations*, *Godspell*, *As You Like It* (U of A), and *A Christmas Carol* (TheatreSquared).

James Taylor Odom (Charlie Baker) is a 3rd year MFA Actor from Lawrenceville, GA. He holds a BA in Theatre from Gainesville Theatre Alliance at Brenau University. Previous credits include *Charles Marlow in She Stoops to Conquer*, *Hanschen in Spring Awakening*, *Larry in Company*, *Jack Worthing in The Importance of Being Earnest* and *Vice Principal Panche in The 25th - Spelling Bee*. He recently appeared in *Hamlet* and *One Man, Two Guvnors* at TheatreSquared. After graduating, James plans to pursue a professional acting career. He also intends to explore his skills as a director, writer and musician. He one day hopes to lead a university theatre program, cultivating great theatre artists for the next generation.

Bill Rogers (Owen Musser) is a 2nd year MFA candidate originally from Memphis, TN. Recent regional credits include TheatreSquared productions of *Sons of the Prophet* (Bill), *Sundown Town* (Scratch) and the 2014 Arkansas New Play Festival. University of Arkansas credits include *King (Adam)*, *Time Stands Still* (Richard), *Translations* (Jimmy Jack) and *She Stoops to Conquer* (Landlord/Sir Charles). Among Bill's NWA credits are the Dupont series and *Radio Dazed: Dracula vs. Old Man Winter* (Ceramic Cow Productions), *Alley 38* (The Artist's Laboratory Theatre), *The Foreigner*, *Cat on a Hot Tin Roof*, *Gays and Dolls*, *Anne of the Thousand Days* (Arts Center of the Ozarks) and numerous other

Program Courtesy of UARK THEATRE

WHO'S WHO IN THE PRODUCTION

Community theatre productions. Film credits include *Phli* in *Neopolitan* and *Gordon Family Tree*. After graduation, Bill hopes to pursue a career as an actor and educator.

Colin Bennett (*David Lee*) hails from Olathe, Kansas and is in his third year here at the U of A. He plans to graduate with a Bachelor of Arts in Journalism Advertising/Public Relations with a minor in Theatre. This is his fifth show at the U of A with a few former roles being George Hastings in *She Stoops to Conquer*, Symbus in *As You Like It*, and Krogstad in *A Doll's House*. After he graduates Colin plans to attend graduate school to receive his Masters of Fine Arts in Acting. From there he would like to pursue Chicago as an avenue for professional work.

Kelsey Cain (*Catherine Stems*) is originally from Bentonville, AR. She is currently a junior at the University of Arkansas with a major in Theatre. Previously she played the Weld Sister in *Macbeth*. She plans to attend graduate school at the U of A.

Flex Cores (*Townpeople*) is from Los Angeles, CA. He holds a Bachelor of Science in Business and is currently working on his Bachelor of Arts in Theatre. Previously Flex appeared in the Undergraduate Project *Talking Pictures* at the U of A.

Rachel Boekhaus (*Townpeople*) is a native of St. Paul, Minnesota. She is currently a senior at the University of Arkansas. She previously designed make-up for *Godspell* and will design costumes for *KIR/Shot* later this spring.

Erin Doshier (*Townpeople*) is originally from Waco, TX. She is a sophomore at the University of Arkansas with a double major in Theatre and Advertising/Public Relations. Previous credits include the staged reading of *Getting In: SIN PAPELES*, Haylie in *Slender and Jule* in *Let the Devil Cry* (Independent films). After graduation Erin plans to work as a performer for Disney parks for a couple of

years while continuing her training. Following Disney, she plans to move to either New York or California to further her acting career.

Elijah DeWitt (*Townpeople*) is a native Arkansan. He is a Junior in the U of A Theatre Department, and this is his first full-length production as an actor since high school. Previous U of A credits include Wardrobe Crew for *She Stoops to Conquer*, Light Board Operator for *Godspell*, and Backstage Crew Chief for *Kim*. After graduating, Elijah intends to pursue a career in theatre as a designer, director, and playwright.

Matthew Travis Clothier (*Townpeople*) is originally from Little Rock, AR. He is currently a sophomore at the University of Arkansas with a double major in Theatre and Spanish. Previously he appeared as Laurie in *Little Women* at Arkansas Baptist High School where he graduated in 2013. There he also participated in *If the Good Lord's Willing and the Creek Don't Rise* and served as the assistant stage manager for *Arsenic and Old Lace*. Recently, Matthew participated in an improvisation by City Hunt Co. at the University of Arkansas. He will also appear in *The Cherry Orchard* later this spring. He plans to pursue a professional acting career after graduation.

Patricia Martin (*Costume Designer*) is a professor, vice chair and head of design for the Department of Theatre at the University of Arkansas, Fayetteville. She has designed costumes for the Southern Theatre Festival, Arkansas Repertory Theatre, TheatreSquared, Idaho Repertory Theatre, Idaho Theatre for Youth, the University of Idaho, and Tulsa University. She has also worked professionally in New York as a draper's assistant on a variety of Broadway productions and as a cutter for the Colorado Shakespeare Festival and the Utah Shakespearean Festival. Patricia is the recipient of three ACTF design awards and

WHO'S WHO IN THE PRODUCTION

served as Costume Design and Technology Commissioner for USITT from 2002-2006.

Joseph Farley (*Scenic Designer*) is originally from Paragould, AR. He holds a Bachelor of Arts in Theatre Arts and is a 1st year MFA Scenic Design candidate. He has worked with Connecticut Repertory Theatre as a stagehand and carpenter. Joseph has also worked with the Santa Fe Opera as a stagehand and Stage Crew Chief. Previous scenic design credits include *The Laramie Project* and *Twelve Angry Men* (Henderson State University), and associate scenic designer for *V is for Violin* and *Poor Relations* (University of Arkansas).

Jacquelyn Cox (*Lighting Designer*) is a 2nd year MFA Lighting Design Candidate from Chattanooga, TN. She holds a BA in Theatre/Political Violence and Peace Studies from Birmingham-Southern College. Credits include *Summer Seasonal Showcase* (West Chicago Ballet), *Nothing is the End of the World* (Broken Branch Theatre Company), *Tribes* (U of A), and *Reit* (Birmingham-Southern). In the future, she hopes to focus on Architectural Lighting Design and freelance in Lighting Design for the theatre.

Priscilla White (*Sound Designer*) is a senior Theatre major from Bentonville, AR. She has appeared on stage as Edith in *Blithe Spirit* and can be seen later this year as Dunsyasha in *The Cherry Orchard*. She previously designed props for *Poor Relations* and *V is for Violin*. Priscilla is also the sound designer for *Bravemule*, and her work can be seen in the game *Beneath Floes*, which is free to play. After graduation she plans to continue designing sound for video games and theatre.

Danielle Walsh (*Stage Manager*) has called Fayetteville home for the past four years. She is a senior at the University of Arkansas and is currently studying to get her Bachelor of Arts in Theatre. Her previous stage management credits include *Into the Woods*

(New Threshold Theatre), *The New Now* (Artists Laboratory Theatre), *The Jungle Book* (Tike Theatre), *Time Stands Still*, *KIN*, and Assistant Stage Manager on *She Stoops to Conquer* at the University of Arkansas. She will also be stage managing *The Chairs* in Studio 404 in April. After graduation she plans on finding work at local theaters and someday moving to Chicago to pursue a stage management career.

Dominique Bonilla (*Assistant Director*) is originally from Springdale Arkansas. She is a junior at the University of Arkansas with a major in Theatre. Previous credits include stage manager for *V is for Violin* and *Talking Pictures*. She was also an assistant stage manager for *As You Like It* (U of A) and sound board operator for *Around the World in 80 Days* (Theatre Squared). Dominique also appeared as Elissa/Zulema in *Just Like Us* at the Arkansas New Play Festival. Later this spring, she will be stage managing *The Cherry Orchard*. In the future Dominique would like to pursue an MFA in Directing.

Camilla Restrepo (*Asst. Stage Manager*) is from Fayetteville, Arkansas. She is a sophomore English major and Spanish and theatre minor. She previously worked as soundboard operator on the U of A's production of *Kim*. She will be the assistant stage manager *The Cherry Orchard* later this spring.

Sarah Gill (*Asst. Stage Manager*) is from Fayetteville, AR. She is a sophomore English major at the University of Arkansas, minoring in Theatre and Anthropology. She previously worked on costume crew for the University's production of *Kim*. Future work at the UofA will include assistant stage manager for *The Chairs*.

Program Courtesy of UARK THEATRE

GETTING TO KNOW...

Actor/Playwright Robert Flaherty Hart

Who is Robert Flaherty Hart?

I was born in Kansas City, MO, and grew up in the suburb of Overland Park, KS. My undergraduate degree is a BA in Theatre from Emporia State University. I worked for many years as a writer and editor – for a weekly newspaper, a parenting magazine, a non-profit child sponsorship organization, and ultimately in corporate communications for both Sprint and H&R Block. Although I acted in community theatre in the KC area for many years, it wasn't until I was past the age of 40 that I decided to go back to school and pursue a career in the arts.

What made you decide to pursue not one, but two MFA degrees at the University of Arkansas?

I came to Fayetteville in 2010 to begin the MFA Acting program, which was a wonderful experience. I managed to take one elective outside the very challenging acting curriculum during those three years – a course in screenwriting. That led unexpectedly to my being invited to join the MFA Playwriting program, which has been an extraordinary adventure as well.

What is your favorite show that you have ever worked on?

Just one? Okay, I think it was probably *33 Variations*, here at UofA in the fall of 2012. It was so beautifully directed by Amy Herzberg and I loved my role as Ludwig van Beethoven. Plus, I got to work with an amazing cast and crew. (Honorable mention to *Poor Relations*, a play I wrote that was directed by Mavourneen Dwyer in Studio 404 last fall.)

If you had to pick either acting or playwriting, which would you choose? Why?

Acting. I've always had a love/hate relationship with writing. I love *having done it*; but I don't necessarily enjoy the process. Acting, on the other hand, is sheer joy, particularly once everything gels and the audience arrives to experience something live and exciting.

What do you plan to do after you receive your MFA?

I'm off to Chicago to be a starving and, I hope eventually, non-starving theatre artist!

What would you say is the biggest or most important thing you've learned in your time here at the University of Arkansas?

Trust yourself. Trust your mentors. All the time spent second-guessing is truly wasted.

trike
THEATRE

GETTING TO KNOW...

Scenic Designer Joseph Farley

Who is Joseph Farley?

I am a first year scenic design candidate from a small town in Northeast Arkansas called Paragould. I received my high school degree from Paragould High School. I also received my bachelor's degree from Henderson State University in Arkadelphia, AR.

What made you come to the University of Arkansas to pursue your MFA in Scenic Design?

Graduate school is a place where I can grow, and develop my style of design to help prepare myself for the professional world. The University of Arkansas Department of Theatre looked like the program where I could get excellent training, without being lost in the mass of graduate students. Michael Riha is always willing to dedicate time to help me and the other scenic design grads at a moment's notice. He is also willing to help us find professional work and establish useful connections in our field. This was the kind of training that I searched for and was glad to find it in my own back yard!

Were there any special challenges to designing this production?

One of the biggest challenges to this design was working with new colleagues and a new space. Coming from a program where I have worked with the same people for four years I was able to adapt to the procedures and techniques for one space.

If you could choose any show to design a set for, what show would it be?

I would love to have the opportunity to do a scenic design for a musical. One of the most exciting productions I have seen is *Guys and Dolls* because it has countless opportunities for design.

What do you plan to do after you receive your MFA?

I plan on spending 5 to 10 years as a freelance designer, including assistant work with other professional artists throughout Broadway, Chicago, or even LA for film if possible. After spending the younger part of my life as a freelance artist, I would like to settle down as a professor at the collegiate level to teach and inspire young artists to grow in the world of technical theatre.

Do you have any advice for undergraduate theatre students who want to go to graduate school?

Graduate school is the gateway into the professional world. Find a graduate program that will help you take your skills to the next level and will challenge you to work harder. The greatest thing about this field is that everything is always developing. There is never a point where you stop learning. Strive to learn all you can and you will find ultimate success.

Program Courtesy of UARK THEATRE

Staff for the Production

Stage Manager.....	Danielle Walsh	Scenery Construction.....	Joseph Farley,
Asst. Stage Managers.....	Camila Restrepo		Kiah Kayser, Joshua Samanigo,
	Sarah Gill		Jacqueline Cox, Jacob Hoffer, Emily
Assistant Director.....	Dominique Bonilla		Clarkson, Students of Production
Technical Director.....	Weston Wilkerson		Practicum & Stage Tech II
Props Masters.....	Kiah Kayser	Cutters/Drapers.....	Nicole Thompson,
Makeup Designer.....	Patricia J. Martin		Cayla Greer, Valerie Lane
Dialect/Vocal Coach.....	Mavoumeen Dwyer	First Hands.....	Tiffany Bounkhong,
Sound Board Operator.....	Wyatt Williams		Robin Okimodo
Lighting Board Operator.....	Alexa Smith	Stitchers.....	Students of Production
Stage Crew.....	Brandee Byrd, Matt Clothier,		Practicum & Stage Tech I
	Duncan Wood	Wardrobe Head.....	Chandler Birmingham
Master Electrician.....	Jacob Hoffer	Wardrobe/Makeup Crew.....	Sid Tanner,
			Kayla White
			Melissa Ferguson

Special Thanks To...

Janet Forbess and the Department of Health, Human Performance and Recreation;
Henderson State University Theatre and Dance and Dr. Michael Miller;
Janie Landman

Staff for the Department of Theatre

Chair of Theatre.....	Michael J. Riha	Theatre Faculty.....	Justin Ashley,
Vice-Chair of Theatre.....	Patricia J. Martin		Mavoumeen Dwyer, Amy Herzberg,
Theatre Office Manager.....	Barbara J. Springer		Kate Frank, Robert Ford,
Technical Director.....	Weston Wilkerson		D. Andrew Gibbs, Morgan Hicks,
Scene Shop Manager.....	Justin Ashley		Shawn Irish, Bryce Kempf,
Costume Shop Manager.....	Valerie Lane		Michael Landman, Valerie Lane,
Music Theatre Accompanist.....	Jeannie Lee		Gail Lefwich, Patricia J. Martin,
Theatre Business Manager.....	Ashley Cohoa		Jenny McKnight, Michael J. Riha,
Ticket Office Manager.....	Rachel Washington		Clinnesha Sibley, Les Wade,
	Robert Flaherty Hart		Weston Wilkerson
Publicity Manager.....	Guadalupe Campos		
House Manager.....	Brittany Taylor		

Coming Soon to the University of Arkansas...

Kill/Shot By Rachel Washington
March 5- 8 - Studio 404 at Kimpel Hall

The Chairs By Eugene Ionesco, Translated by Rob Melrose
April 2- 5 - Studio 404 at Kimpel Hall

The Cherry Orchard By Anton Chekhov
April 17-26 - University Theatre

The Foreigner is presented by special arrangement with
Dramatists Play Services Inc., New York.

Dear University Theatre Patron,

First of all, welcome to the University Theatre's third production of the 2014-15 Mainstage Series! We have an exciting line up of productions both here at the University Theatre, and at our Studio Theatre - 404 located in Kimpel Hall as well. We hope you have a chance to experience the fine work being done in that intimate, 70 seat black box space.

2014-15 is an exciting year for us. We continue to make changes in an effort to grow our season subscriptions and patron list as well as make it easier for you to find us on campus. I hope you saw the "Sandwich Board" signs guiding you to our theatre - we know many of you know your way around, but some of you may be attending for the first time and we wanted you to feel welcome as you maneuver through our beautiful campus. We will also be using them for our Studio Series productions guiding you up from the Harmon Garage, and into Kimpel Hall where our studio theatre is located on the 4th floor. We also invite each of you to stop and have your picture taken in front of our "step & repeat" wall located in the lobby of the University Theatre. We would love for you to share it on your favorite social media to let everyone know you are at the #University Theatre.

I am so pleased to report that between 2013 and 2014, the number of patrons who support University Theatre has grown by 50% with an increase in giving by 65%! Not only do these contributions allow us to produce theatre at the highest level, they also serve our students by offering them experience and training using state-of-the-art technology. In an ever changing technological world, it is more important today than it has ever been to give the students at the University of Arkansas a leg up on the competition by providing outstanding training - your generous gift helps to make that a reality for us. Although we do receive state funding that supports some of our production costs, by no means does that cover the expenses associated with providing the highest caliber training possible.

As chair of this fine department, it is my desire that each of you will become a member of our theatre "family" by subscribing to either our Mainstage Series here at the University Theatre, or our Studio Series in Kimpel Hall Studio 404. Both will provide you an outstanding live theatre experience at an incredible value. I would also like you to consider supporting our exceptionally talented students by contributing to our University Theatre Patron Program by becoming a Friend (\$50-\$99) Patron (\$100-\$199), Grand Patron (\$200-\$349), Angel (\$350-\$499) or Super Angel (\$500+).

I hope you enjoy this evening's (or afternoon's!) performance of *The Foreigner*.

Best,

Program Courtesy of UARK THEATRE

WEBSITE LINK

<http://jamestaylorodom.com>

HEADSHOT AND RESUME



Photo reprinted with permission from photographer, Jen Odom.

(Pictured above: James Taylor Odom)

JAMES TAYLOR ODOM



Range: Baritone/tenor Height: 6'2 Weight: 200

THEATRICAL EXPERIENCE

<i>Sherlock Holmes & West End Horror</i>	Sherlock Holmes	Cortland Repertory Theatre
<i>It's a Wonderful Life</i>	George Bailey	Gainesville Theatre Alliance*
<i>One man 2 Guvvners</i>	Gareth (+8 others)	TheatreSquared
<i>Disfarmer</i>	Vance	Arkansas Repertory Theatre
<i>Hamlet</i>	Rosencrantz/Marcellus	TheatreSquared
<i>A Christmas Carol</i>	Scrooge U.S. (all roles)	TheatreSquared
<i>Confession: The Musical</i>	Dylan Bennett	The Blue Gate Theatre
<i>The Foreigner</i>	Charlie Baker	University of Arkansas
<i>Spring Awakening</i>	Hanschen	University of Arkansas
<i>She Stoops to Conquer</i>	Marlow	University of Arkansas
<i>Company</i>	Larry	University of Arkansas
<i>The Importance of Being Earnest</i>	Jack Worthing	Gainesville Theatre Alliance*
<i>25th Annual P. C. Spelling Bee</i>	Douglas Panche	GTA Discovery Series
<i>Hairspray!</i>	Wilbur Turnblad	Gainesville Theatre Alliance*
<i>Singin' in the Rain</i>	Roscoe Dexter	Gainesville Theatre Alliance*
<i>The Wedding Singer</i>	Reagan/Ensemble	Gainesville Theatre Alliance*
<i>Thoroughly Modern Millie</i>	Ensemble	Gainesville Theatre Alliance*
<i>Antigone</i>	Haimon/Teresias	GTA Repertory Company

TRAINING

Acting, Meisner	Amy Herzberg	Prof., University of Arkansas
Voice & Diction	Elisa Carlson	Prof., University N. Georgia
Dance	David Rossetti	Dance Cpt., Broadway's Annie
Shakespearean Voice	Joanne Camp	AEA & Tony Award Nominee
Suruki	Monica Bell	Prof., Coastal Carolina Univ.

DEGREES

Master's of Fine Arts	Acting	University of Arkansas
Bachelor's of Arts	Theatre	Brenau University

SPECIAL SKILLS

Musical Instruments: Piano, Violin, Guitar, Accordion	Impersonations: Reagan
Dialects: RP, Cockney, Irish, German, french	Musical Improv: Piano
Creator of original One-Person Musical: <i>The Mystery Bookshop</i>	

REFERENCES

Jim Hammond Gainesville Theatre Alliance	Bob Ford TheatreSquared	Alan Kilpatrick Atlanta Lyric Theatre
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*The Gainesville Theatre Alliance is a nationally acclaimed collaboration of University of North Georgia, Brenau University, theatre professionals and the Northeast Georgia Community

Photo Courtesy of Jen Odom

(Pictured above: James Taylor Odom)


WORKS CITED


Odom, Jen. *James Taylor Odom*. 2015. Headshot. Personal Collection.

APPENDIX A.1

Email Correspondence with Jen Odom

Headshot permission Inbox x

 **Jen Marie Odom**
[Show details](#)


 **James Odom** Apr 5 (1 day ago) ☆ ↶ ↷
to Jen ▾

hey Jen,

Would you be willing to allow me to use the head shots you took for me in my thesis?

JT

[...](#)

 **Jennifer Odom** 9:28 PM (15 hours ago) ☆ ↶ ↷
to me ▾


Sure! Feel free to use any of them any way you like!


Grins!

Jen

Sent from my iPhone

[...](#)

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APPENDIX A.2

Department of Theatre Publicity Release Memo



J. William Fulbright College of Arts and Sciences
Department of Theatre

To: Graduate School and International Studies, University of Arkansas
From: Ashley Cohea, Business Manager for University Theatre
Date: March 13, 2015
Re: Use of Department of Theatre production programs, photos, and publicity materials in thesis publications

The University of Arkansas Department of Theatre grants permission for students seeking a BA or MFA in our department to use programs, photos, and publicity materials for productions in which they participated for the purpose of advancing their academic or professional careers. This permission includes both electronic and print format used for thesis publications, professional portfolios, websites, etc.

Photos should be credited with the photographer, as well as the University of Arkansas and Department of Theatre names. Programs or posters must be used in their entirety. Artwork from a program or poster may not be used in any other format without permission from and credit to the designer of said artwork. The program may not be altered in any way from the original PDF format provided by Department of Theatre. Photos may be resized or cropped to suit the needs of the publication or website, but may not be filtered, touched up, or edited in any other way.

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This permission includes any and all programs and publicity material from productions presented by or on behalf of the University of Arkansas Department of Theatre. Use of productions from other companies such as TheatreSquared or Trike Theatre are not under our jurisdiction and may require a separate memo.

If there are any questions on this matter, or any dispute over whether a program is being used in an inappropriate manner, please contact the Department of Drama business manager, listed below.

Ashley Cohea
228 Fine Arts Center
University of Arkansas
(479) 575-6067

228 Fine Arts Center • Fayetteville, AR 72701 • 479-575-6067 • Fax: 479-575-3947 • theatre.uark.edu
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