Takin' Care of Business

Cody Levi Shelton

University of Arkansas, Fayetteville
Takin’ Care of Business

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

by

Cody Levi Shelton
Oral Roberts University
Bachelor of Science in Drama, TV, Film, 2012

May 2018
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

______________________________
Amy Herzberg, M.F.A.
Thesis Director

______________________________
Steven Marzolf, M.F.A.
Committee Member

______________________________
Michael Landman, M.F.A.
Committee Member
Abstract

This thesis consists of my statement of artistry, and documentation of artistic materials and thesis related performances.
Acknowledgements

Special thanks to:

My family, who have constantly supported and encouraged me in the pursuit of my dreams.

Courtneay Sanders, Chris Crawford, and Chris Martin, for providing the opportunities that led me down this path.

Nate Stahlke, for helping me find my way to the University of Arkansas.
Table of Contents

I. STATEMENT OF ARTISTRY.................................................................1
II. THESIS ROLE PROGRAM AND PHOTOGRAPH..................................2
III. THESIS PERFORMANCE PROGRAM AND PHOTOGRAPH.....................12
IV. WORKS CITED................................................................................15
V. APPENDIX A: WEBSITE LINK............................................................16
VI. APPENDIX B: HEADSHOT...............................................................17
VII. APPENDIX C: RESUME.................................................................18
VIII. APPENDIX D: PROOF OF PERMISSIONS........................................19
IX. APPENDIX E: SCRIPT FOR ONE PERSON SHOW..............................21
I. Personal Statement of Artistry

Growing up I was fortunate to attend a school that encouraged its students to participate in missionary work. Over a seven-year period I travelled to ten different countries, more times than not working in the more poverty stricken areas. The majority of us didn’t speak the native language so we largely used theatre as a way to communicate to our audiences. Over those seven years I heard time and time again that it doesn’t matter the size of the crowd; whether there’s one person attending or eighty thousand, as artists it’s our job to offer our hearts fully in order to communicate a story that has the potential to reach a person right where they are. Despite the genre of the piece we perform with the purpose of providing something to the audience. I didn’t realize it until after but those seven years gave me a good deal of perspective on life and it’s where I found my love for theatre and the barriers it allows us to cross.

As an actor there is no role too small and everything we do is for a purpose. As theatre artists we offer people an opportunity to step away from the pressures of life to laugh, to cry, to get perspective, to be encouraged, to be inspired, to discover new worlds, to see they’re not alone, and to see we are united despite the issues that seemingly divide us. There is no gap too large to be bridged by the heart of an artist. Live presently and embrace it with everything you have.
II. Thesis Role Program and Photograph

Program for The Glass Menagerie, Pages eighteen and one, courtesy of The University of Arkansas, Department of Theatre.
Program for The Glass Menagerie, pages two and three, courtesy of The University of Arkansas, Department of Theatre.
Dear Theatre Friends,

I hope you are well. I am excited to share with you the upcoming events at our Theatre Department. We have a fantastic lineup of performances that I know you will enjoy. Please check out our website for more information and to purchase tickets. We look forward to seeing you at the performances.

With warm regards,
[signature]

Michael Blake
Chair of Theatre

Program for The Glass Menagerie, pages four and five, courtesy of The University of Arkansas, Department of Theatre.

[Program details]

[Image of a page from a program]

[Photo of a programme]

[Text]

Who is Mallory Heins? Where you grew up, family, etc.

Mallory Heins

Getting to Know...

What made you decide to pursue a degree in Theatre?

I decided to pursue a degree in theatre and drama because I have always been passionate about performing arts and the power of storytelling. I was drawn to the creativity and freedom that theatre offers, as well as the opportunity to work with talented and dedicated artists.

What does it mean to you to be a part of this production? Do you have any advice for students wanting to pursue a degree in theatre?

As a part of this production, I feel a sense of responsibility and excitement to bring my character to life. My advice for students wanting to pursue a degree in theatre would be to stay true to yourself and your passion. Practice as much as you can, take risks, and never give up on your dreams.

If you could tell the audience one thing about stage management, what would it be?

Stage management is a crucial and often undervalued role in theatre. It involves planning, coordinating, and overseeing all aspects of a production, from rehearsals to performances. My advice to those interested in stage management is to be prepared to be a team player, be organized, and have strong communication skills.

Thank you for your support and for being a part of our Theatre Department. We look forward to seeing you at the performances.
Staff for the Production

Stage Manager ................................................................. Mallory Heins
Assistant Stage Managers ................................................. Katie O'Rear, Hailey Scott
Assistant Scenic Designers ................................................. Brandon Roye, Marian Wood
Makeup Designer ............................................................... Montana McCoy
Vocal Coach ................................................................. Mavounee Dwyer
Assistant Vocal Coach ..................................................... Chris Tennison
Master Electrician .......................................................... Eric Armstrong
Sound Engineer ............................................................. Tyler Michael
Lighting Board Operator .................................................. Emmy Karschner
Sound Board Operator ..................................................... Aubrey Pohiman
Projections Operator ....................................................... Mary Larkin Furlow
Charge Artist/Properties Master .......................................... Susan Crabtree
Deck Crew .................................................................. Jeneil Chiders & Ashton Paoge
Microphone Technician ...................................................... Alexa Gilmore
Wardrobe Crew Head ......................................................... Gabrielle Deveco
Wardrobe Crew ............................................................... Anna Grace Estes, Alexa Peterson
Hair/Makeup Crew .......................................................... Hannah Mansfield
Cutter/Draper/First Hands .................................................. MJ Hal, Melissa Rooney, Kelsey Looney, Val Lane
Sewers ................................................................. Stephanie Collins, Josh Craig, Sara Yeager, Emma Harris, Hannah Hopson, Bethany Kasper, Alexa Peterson, Kelsey Ryder
Scenic/Lighting Staff ......................................................... Eric Armstrong, Austin Aschenbrenner, Catie Bencow, Joelie Gordon, Missy Hartsfeld, Kegan Kavanagh, Brandon Roy, Kathleen Schmidt, Sam Watson
Carpenters/Painters/Electricians ...................................... Alliance Akins, Madi Bel, Hannah Berry, Jeneé Childers, Cali Clifton, Hannah Estes, Mary Larkin Furlow, Addison Griffin, Alexa Gilmore, Savannah Haynes, Katie Heath, Annika Howard, Emmy Karschner, Jacob McFai, Marí Orone, Ashton Paoge, Aubrey Pohiman, Rashel Quiñatilla, Landan Stocker, Tristan Sutterfield, Emily Tomlin, Lauryn Waller, McClain Wood

Getting to Know...

Meghan McEnery

Who is Meghan McEnery? (where’d you grow up, family, etc.)

I’m a third year MFA playwriting student from St. Louis, MO.

What made you decide to pursue a degree in Playwriting?

I wanted to have a community to work in and a place to explore the aspects of theatre that I didn’t have a chance to dig into outside of a school setting. I also want to eventually become a teacher and I hope getting an MFA will help me head in that direction.

If you could tell the audience one thing about playwriting, what would it be?

Playwriting is so collaborative. A new play is shaped by everyone who works on it, which makes new play development really exciting.

Do you have any advice for undergraduate students wanting to pursue an MFA in playwriting?

Write a lot. Write everyday and learn to be disciplined about your work. Also, writers have to deal with a lot of rejection and that can be discouraging when you are just starting out. But that’s normal so don’t let it psych you out. Every time you write, you learn something about the world, so just keep working and know that what you’re doing is worthwhile.

Program for The Glass Menagerie, pages six and seven, courtesy of The University of Arkansas, Department of theatre.
In the political climate of today, it may seem unusual to view Tennessee Williams's poignant classic The Glass Menagerie as relevant fodder for reflection. When many theater seasons are programming more direct subject matter to confront national questions in a new light, we had a hunch that it was even more important to revisit a story about the poetry and politics of family.

In their desperate plight to escape the insecurities of the Great Depression, the Wingfields provide us not only an escape of perspective from our stressful news cycles and 24/7 information updates, but also—and more importantly—permit their audience to experience an acute insight into the inner lives of their characters. In this way, we may have a glimpse into a mirror unto ourselves: an opportunity to examine our own relationships to memory, desire, and ultimately, each other.

How might we transcend the fragile illusions we hold so dear at the cost of those we love? How can we make more empathetic choices when the obligations to our own hearts come into direct conflict with our obligations to those we cherish? These are just two of the many questions that The Glass Menagerie asks as it makes us look deep within ourselves. And, like all great stories in art, its elusive reflection lingers with a profound resonance—and reveals no easy answers.

- Cole Wimpee

Program for The Glass Menagerie, pages eight and nine, courtesy of The University of Arkansas, Department of Theatre.
Don't miss our next show at the University Theatre...

Avenue Q

BOOK by JEFF WHITTY
MUSIC AND LYRICS by ROBERT LOPEZ and JEFF MARX
BASED ON AN ORIGINAL CONCEPT by ROBERT LOPEZ and JEFF MARX

November 10 - 19, 2017

Humans and puppets share the stage in this hilarious tale of young adults learning to live and love in New York City. This Tony Award-winning Broadway musical has often been compared to a grown-up version of Sesame Street, featuring plenty of adult humor and hit songs such as “Everyone’s A Little Bit Racist” and “It Sucks To Be Me”. Don’t miss the first production of this gut-busting comedy to be done by a Northwest Arkansas theatre company!

Warning: This show contains strong language, adult themes, and puppet nudity. It is not recommended for children.

Friday, November 10 at 7:30pm
Saturday, November 11 at 7:30pm
Sunday, November 12 at 2:00pm and 7:30pm
Wednesday, November 15 at 7:30pm
Thursday, November 16 at 7:30pm
Friday, November 17 at 7:30pm
Sunday, November 20 at 2:00pm
Tickets are available now at theatre.uark.edu

Cast

Tom Wingfield .................................................. Chris Tennison
Amanda Wingfield .......................................... Mischa Hutchings
Laura Wingfield ............................................. Meghan McEnery
Jim O’Connor .................................................. Cody Shelton

Setting: St. Louis and Memory

Time: Now and the Past.

Part I: Preparation for a Gentlemen Caller.

Part II: The Gentlemen Calls.

Glass Menagerie will be performed in two acts, with one 10-minute intermission.

THE GLASS MENAGERIE is presented by special arrangement with Dramatists Play Service, Inc., New York.

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

Program for The Glass Menagerie, pages ten and eleven, courtesy of The University of Arkansas, Department of Theatre.
Who's Who in the Production

Catte Blenauwe (Lighting Designer) is from McKinney, TX. She has a BFA in Theatre from Sam Houston State University. Her previous lighting credits include Angels in America Part One, The Rocky Horror Show, The Lonesome West, The Arabian Nights, and Leading Ladies. She has also been the Festival Master Electrician for the Oklahoma Shakespearean Festival. After graduation, she plans to work in the industry and become a professor.

Susan Crabtree (Props Designer) is co-author of three editions of Scenic Art for the Theatre. She received a BFA in Theatre with a scenic design emphasis at the University of Northern Colorado. She studied painting and history at the Italian Fine Arts Conservatory in Padena. She is currently engaged in research of 18th and 19th century backdrop design and practice. To this end, she has viewed and studied collections at the Lee Lash Institute in Columbus Ohio, The Museum of the City of New York, the Fraternity archives at the University of Minnesota (Twins Cities, Theatre of the Fraternity), the Lyric Opera Collection, the Theatre Museum in Covent Gardens, the Victoria Albert Museum, the Uffizi in Florence, Italy, The Museum Archives of the Teatro Olimpico and the Pratochiteca in Venice, Italy. Crabtree has charged and worked as Scene Designer for over 35 years including the Denver Center Theatre, Pittsburgh Civic Light Opera, Indiana Repertory, Tobies Lake Studios, Wichita Music Theatre, Indiana Starlight Theatre, Kenmark, Inc. She has many credits as a scenic designer, including the National Theatre Company at the Denver Center Theatre Company, the Curious Theatre Company in Denver, Bas Bleu Theatre Company in Ft. Collins, Colorado, The Local Theatre Company, and Boulder Ballet Company in Boulder, Colorado. She has taught at the University of Michigan, University of Colorado, Colorado State University, and Brandeis University. Crabtree is the proprietor Crabtree Scene and Specialty Painting a theatrical backdrop and mural studio.

Ryan Dorin (Sound Designer) is a pianist, composer, sound designer, animator, and music producer. Currently based in his home town of Santa Monica, California, Ryan spent twelve years in New York City completing his Ph.D. in Music Composition at NYU, teaching, performing, producing, music directing, and doing sound design for numerous theater productions. Ryan has created music and sound design for nine Broadway productions, including A Christmas Carol, (collaborations: Angels in America Part One (University of Arkansas), My Aim is True (New Orleans Fringe and Crowns Point Festival in New York City), and the Working Men's Clothes production, She Like Girls, which was awarded the 2011 GLAAD award for an off-Broadway play. As a pianist, Ryan has played in New York City and around the East coast, as well as other venues and festivals. In New York City, he has been a featured performer at NUVO in Florence, Italy. Most recently, Ryan filled in at the last minute playing Gershwin's Rhapsody in Blue with the Chamber Orchestra of St. Matthews in the Pacific Palisades. Ryan's animated alter ego, the Robot, is a swimming following, as does his animated rock opera, The Adventures of Happyman on the Red Planet, which has also been heard on the radio.

Program for The Glass Menagerie, pages twelve and thirteen, courtesy of The University of Arkansas, Department of Theatre.
Who's Who in the Production

Mallory Heim (Stage Manager) is grateful to be a part of The Glass Menagerie. Her previous professional credits include Mary Poppins (SM), Seven Brides for Seven Brothers (SM), & In the Heights (ASM). Her previous Collin Theatre Center credits include Stiff (SM & Lighting Design), The Heidi Chronicles (Sound), & Songs for a New World (ASM & Lighting Design). Her University of Arkansas credits are Eurydice (Makeup), Angels in America: Millennium Approaches (SM), Angels in America: Perestroika (SM), & Convenors (SM). She will graduate from the University of Arkansas in 2019 with a B.A. in Theatre with a concentration in Design/Tech. Mallory would like to dedicate her work on this production to her supportive parents, Audrey & Rodney Heins.

Mischa Hutchings (Amanda Wingfield) is from Houston, TX. She holds a B.A. from the University of St. Thomas. Her previous credits include Hannah Pitt in Angels in America: Part Two, Mary in Detroit at the Catastrophic Theatre, Stacey in Spaghetti Code at the Horse Head Theatre, Margaret in Leading Ladies at the Texas Repertory Theatre, Mary in It’s a Wonderful Life: A Radio Play at the Unity Theatre, Catherine in Motels of Right and Wrong at Midwest’s Umbrellas, Katherine in Henry V and Catherine in Proof at the College of the Mainland, Aggie in The Bicycle at Nova Arts Project, Sylvia in Sylva and Sammy in The Last Night of Ballyhoo at The Strand Theatre, Marie Rodell in In the Garden of Live Flowers at the Main Street Theatre, Carol in Dream at the Ian Factory Theatre. Mischa has also done commercials for Orion Marketing and Pretty Good Pictures, and voice over work for Blueprint Films.

Shawn D. Irish (Projections Designer) is the Head of Lighting Design for Theatre at the University of Arkansas. Previous design work at the University includes scenic design for Lysistrata and She Stoops to Conquer, scenery and projections for The Messiah & the Nativity, and lighting for The Diary of Anne Frank, The Cherry Orchard, and Spring Awakening. He is a 2016 UNT Design Expo Winner and was featured in the summer issue of Design and Technology (TD&T) magazine. Professionally he has recently designed: Fun Home, intimate apparel, All The Way, Murder for Two, Rapture Blister Burn and Amadeus for TheatreSquared, 1776, Meet Me in St. Louis, and Gypsy for Ocean State Theatre Company, To Kill A Mockingbird, The Tempest, William and Judith, and Alan Ayckbourn’s simultaneously performed plays House and Garden (Playhouse Theatre); The Man Who Came to Dinner and The Music Man (The Arrow Rock Lyceum); and Arthur Miller’s The Price (Northern Stage). He is a member of United Scenic Artists – USA 829.

Montana McCoy (Makeup Designer) grew up in Huntsville, Arkansas, and is relieved to finally be a senior! Her previous credits include Spot Operator for Green Day’s American Idiot, Wardrobe Crew for Angels in America: Millennium Approaches, Fly Crew for Metal Children. After earning her degree in theatre she plans to further pursue her education. She hopes to be accepted by the University of Arkansas for their Master of Arts in Teaching program cohort of 2018. She aims to work as a high school theatre teacher here in NWA.

Program for The Glass Menagerie, pages fourteen and fifteen, courtesy of The University of Arkansas, Department of Theatre.
Who's Who in the Production

Meghan McEnery (Laura Wingfield) is a third-year MFA Candidate in playwriting. Her plays Compassionate and Room with a Blind Window were staged readings at the University of Arkansas, and she co-wrote the play Retrògrado, which was produced at Back Space. As a dramaturg, she has worked on Angels in America (University of Arkansas), Great Expectations (TheatreSquared), and the 2016 and 2017 Arkansas New Play Festivals (TheatreSquared). She is originally from St. Louis, Missouri and is a graduate of Webster University.

Tanner McAlpin (Costume Designer) is a second-year MFA candidate in Costume Design at the University of Arkansas. Tanner has worked as a makeup artist for Joshua Productions out of Beaumont, Texas, along with many studio and mainstage productions during his time as an undergraduate at Texas A&M University College Station including Mistletoe, Semper, and Macbeth. Last year was Tanner's first design work at the University of Arkansas.

Katie O'Rear (Assistant Stage Manager) is from Men, AR. Katie O'Rear has been involved in several University productions, such as Lysistrata, and professional productions such as Grounded with Arkansas Staged and Guided with Pioneer Playhouse. After graduating with a degree in Theatre with a focus in Stage Management she hopes to work with Theatre Squared in their educational tour and hopes to one day work in London.

Michael J. Riha (Scenic Designer) is the chair of the Department of Theatre at the University of Arkansas and has designed scenery, lighting, sound, and costumes for well over one hundred productions. Michael's most recent projects include set designs at the Berkshire Theatre Group, MA; TheatreSquared, AR; the Southcoast Repertory Theatre, CA; and Mark Taper Forum in Los Angeles, CA. He also worked as an assistant set designer for Head Games, Southcoast Repertory Theatre in 2013.

Brandon Rohe (Assistant Scenic Designer) is from Tulsa, OK. He has a BFA in Theatre from OBU. His previous credits include Assistant Props Master for Pentecost, Dirty Blonde, Rough Crossing at Old Globe Theatre in San Diego, Props Master at Ponderosa Playhouse for Rialto's Folly, 110 in the Shade, Enchanted April, Hallmark Movie Channel Art Department Leadman for the McBride Mystery Series, Technical Director for Lent Me a Tenor and Boy Gets Girl at Tulsa PAC. He plans to become a resident Technical Director and Scenic Designer for a regional theatre.

Who's Who in the Production

Halley Scott (Assistant Stage Manager) is from Tahlequah, OK. Her previous credits include desk crew for The Metal Children, wardrobe crew for Assassins and box office for River City Players. After earning her degree, Halley plans to pursue a career in technical theatre, hopefully in New York City.

Cody Shetron (Jim O'Connor) is from Tulsa, OK. He has a B.S. in Drama, TV, Film from Oral Roberts University and is a third-year MFA Acting candidate. His previous credits include Magistrate in Lysistrata, Mr. Van Doan in The Diary of Anne Frank, Lucien in Taming of the Shrew, Jorgen Torman in Hedda Gabler and Alan in God of Carnage. He plans to move to L.A. in the future.

Chris Vannerson (Tom Wingfield) is a third-year MFA Acting candidate. He hails from Houston, Texas, where he has been working in theatre and arts education for the last 21 years. His work has been seen in such theatres as The Ensemble Theatre, Main Street Theatre, Stages Theater, and The Alley Theatre. His previous credits at the University of Arkansas include Samuel Byrd in Assassins, Roy M. Colly/ Prior II in Angels in America: Part One and Part Two and Nasty Interesting/ Mary Lord of the Underworld in Equal.

Cole Wimpee (Director) is a 3rd year MFA Directing candidate. UARK credits: Angels in America: Part One. NYC directing and producing credits include P.S. 122, The Ohio Theatre, 3 Legged Dog, 18T, The Tank, The Brick, American Place Theatre, Bushwick Starr, Player's Theatre, Silent Barn, and Abrons Arts Center. Regional credits: The Fringe in Washington D.C., Collaboration in Chicago, WaterTower Theatre in Dallas, BreweryWorks in Houston, the Mud Bucket in New Orleans, Refraction Arts Project and Physical Plant Theatre in Austin, University of New Mexico in Albuquerque, the Columbus Festival of the Arts in Maryland, Know Theatre in Cincinnati, Glandore El Paso, and at EMP in Baltimore. Local credits include work with Artist's Lab Theatre at Crystal Bridges, Classical Edge, Arkansas Staged and ZOC Museum, and dramaturgy work with TheatreSquared. An associate member of the Society of Directors and Choreographers, Cole is also a proud member of the Lincoln Center Director's Lab. Cole is also a co-founder and artistic director of Performing Arts Directing Intensive, and since 2008 he has served as the artistic director of Brooklyn-based theatre co. Author. Economy. He earned his BFA in Acting Texas State University where he was a Kennedy Center/Irene Ryan Acting Finalist in 2003. Cole is also the recipient of numerous acting honors including 2 for best Supporting Actor from Austin Critics Table and the Molly Rizzo Classical Acting Award.

Marion Wood (Assistant Scenic Designer) is from Allen, TX. She has an Undergraduate in Interior Design and training in Set Design. This is her first show at University of Arkansas! She hopes to pursue a career in theatre, film design, or anything else design related! She is not sure where she is headed, but happy to be learning so much this year working with the best people in the Theatre Department.

Program for The Glass Menagerie, pages sixteen and seventeen, courtesy of The University of Arkansas, Department of Theatre.
Production photo for The Glass Menagerie, image of actors Meghan McEnery and Cody Shelton, courtesy of The University of Arkansas, Department of Theatre.
III. Thesis Performance Program and Photograph

Thank you for attending these works-in-progress presentations!

The pieces originated in the "Creating a One Person Show" class, a course that explores the process of writing, acting, and directing solo performances. Our group this semester included eight M.F.A. students: six actors and two playwrights, aided in performance by the graduate lighting designers.

The aim of the course is to enable these artists to begin to express their unique imaginations and theatrical sensibilities, telling the stories they’ve compelled to share with the world.

- Michael Landman

***

Crew, Sound, & Stage Management:
The Performers

Thank You:
Shawn Irish
Tyler Micheal
Joe Millett
Michael Rha
Barbara Springer
Weston Wilkerson

Program for One Person Show, pages four and one, courtesy of The University of Arkansas, Department of Theatre.
**Program for One Person Show, pages two and three, courtesy of The University of Arkansas, Department of Theatre.**

**TUESDAY, DECEMBER 5, 7:30PM**

**DR. DOERMANN's DATE**  
Meghan McEnery  
*  
**DA QUEEN, 1971**  
Paul Randall McInnis  
*  
**BESIDE MYSELF**  
Grant Hockenbrough  
***

**THURSDAY, DECEMBER 7, 7:30PM**

**DAYO: A BATHROOM STORY**  
Courtney Jensen  
*  
**TAKIN' CARE OF BUSINESS**  
Cody Shelton  
*  
**THE GREAT DEBATERS**  
Austen Dean Ashford

**MONDAY, DECEMBER 11, 3:30PM**

**STORMS**  
Chris Tennison  
*  
**WILL ACT FOR WORK**  
Charlie Rodriguez  
***

Lighting Design:  
Eric Armstrong  
Catie Blencowe

*There will be brief pauses between the shows.*
Production photo for One Person Show, image of Cody Shelton, provided courtesy of The University of Arkansas, Department of Theatre.
IV. Works Cited

Shelton, Cody. *Taking Care of Business*.

V. Appendix A: Website

https://codyshelton725.wixsite.com/codyshelton
VI. Appendix B: Headshot

Headshot provided, courtesy of Arlen J Photography.
VII. Appendix C: Resume

Cody Shelton  
SAG-E

<table>
<thead>
<tr>
<th>Film</th>
<th>Supporting</th>
<th>4:13 films</th>
<th>Jon Blaze</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Penitent Thief</td>
<td>Supporting</td>
<td>Train Media Group</td>
<td>Clay Tramel</td>
</tr>
<tr>
<td>Tell Me A Story</td>
<td>Supporting</td>
<td>Parts and Labor</td>
<td>Robinson Devor</td>
</tr>
<tr>
<td>You Can’t Win</td>
<td>Featured extra</td>
<td>TCM Productions</td>
<td>Jonathan Coussens</td>
</tr>
<tr>
<td>No Greater Love</td>
<td>Lead</td>
<td>Liberal Media Films</td>
<td>Jeremy Bartel</td>
</tr>
<tr>
<td><strong>Commercial</strong></td>
<td>Principal</td>
<td>Steelhouse Productions</td>
<td>Jeff Huston</td>
</tr>
<tr>
<td>Ford</td>
<td>Lead</td>
<td>Walton Media Services</td>
<td>Alex Wiench</td>
</tr>
<tr>
<td>Tulsa Federal Credit Union</td>
<td>Lead</td>
<td>5 Star Productions</td>
<td>Mike Hart</td>
</tr>
<tr>
<td>Studi</td>
<td>Lead</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FFO Home</td>
<td>Lead</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Mills</td>
<td>Lead</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelers Mutual Insurance</td>
<td>Featured</td>
<td>Cinema Libertad</td>
<td>Robert Stockwell</td>
</tr>
<tr>
<td>A Day in the Life</td>
<td>Featured</td>
<td>Skyline Media</td>
<td>Chase Bell</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theatre</th>
<th>He</th>
<th>Theatre Squared</th>
<th>Evrin Odcikin</th>
</tr>
</thead>
<tbody>
<tr>
<td>We Swim, We Talk (SR)…</td>
<td>Josh</td>
<td>Crystal Bridges</td>
<td>Jeremiah Albers</td>
</tr>
<tr>
<td>Two Dollars</td>
<td>Stanley</td>
<td>Playhouse Tulsa</td>
<td>Cody Daigle</td>
</tr>
<tr>
<td>A Streetcar Named Desire</td>
<td>Howie</td>
<td>Playhouse Tulsa</td>
<td>Chris Crawford</td>
</tr>
<tr>
<td>Howie The Rookie</td>
<td>Lucentio</td>
<td>Classical Edge Theatre</td>
<td>Steven Marzolf</td>
</tr>
<tr>
<td>The Taming of the Shrew</td>
<td>Caliban</td>
<td>Playhouse Tulsa</td>
<td>Chris Crawford</td>
</tr>
<tr>
<td>The Tempest</td>
<td>Romeo</td>
<td>Playhouse Tulsa</td>
<td>Chris Crawford</td>
</tr>
<tr>
<td>Romeo and Juliet</td>
<td>Macduff</td>
<td>Playhouse Tulsa</td>
<td>Chris Crawford</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Tony</td>
<td>Playhouse Tulsa</td>
<td>Chris Crawford</td>
</tr>
<tr>
<td>Boy Gets Girl</td>
<td>Arthur James Carter</td>
<td>Playhouse Tulsa</td>
<td>Courtney Sanders</td>
</tr>
<tr>
<td>West of Why</td>
<td>Chase</td>
<td>Univ. of Arkansas</td>
<td>Shana Gold</td>
</tr>
<tr>
<td>Life is a Dream</td>
<td>Segismundo</td>
<td>Univ. of Arkansas</td>
<td>Jeremiah Albers</td>
</tr>
<tr>
<td>The Glass Menagerie</td>
<td>Jim</td>
<td>Univ. of Arkansas</td>
<td>Cole Wimpee</td>
</tr>
<tr>
<td>Lysistrata</td>
<td>Magistrate</td>
<td>Univ. of Arkansas</td>
<td>Morgan Hicks</td>
</tr>
<tr>
<td>Canareal (SR)</td>
<td>Dan</td>
<td>Univ. of Arkansas</td>
<td>Jeremiah Albers</td>
</tr>
<tr>
<td>The Diary of Anne Frank</td>
<td>Mr. Van Daan</td>
<td>Univ. of Arkansas</td>
<td>Kate Frank</td>
</tr>
<tr>
<td>Moon Blind (SR)</td>
<td>Robbie</td>
<td>Univ. of Arkansas</td>
<td>Steven Marzolf</td>
</tr>
<tr>
<td>God of Carnage</td>
<td>Alan</td>
<td>Univ. of Arkansas</td>
<td>Jeremiah Albers</td>
</tr>
<tr>
<td>Hedda Gabler</td>
<td>Jorgen Tesman</td>
<td>Univ. of Arkansas</td>
<td>Cole Wimpee</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Print</th>
<th>Principal</th>
<th>National</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walgreens Red Nose Project</td>
<td>Principal</td>
<td>National</td>
</tr>
<tr>
<td>Express Pros Emp. Pros.</td>
<td>Principal</td>
<td>National</td>
</tr>
<tr>
<td>Ideal Homes</td>
<td>Principal</td>
<td>Regional</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Training</th>
<th>B.S. Drama, TV, Film: Oral Roberts University</th>
</tr>
</thead>
<tbody>
<tr>
<td>MFA: The University of Arkansas</td>
<td>Musical Theatre: Jason Burrow, Amy Herzberg</td>
</tr>
<tr>
<td>Acting: Amy Herzberg, Michael Landman</td>
<td>Voice and Speech: Mavourneen Dwyer</td>
</tr>
<tr>
<td>Shakespeare: Steven Marzolf</td>
<td>View Points: Michael Landman</td>
</tr>
<tr>
<td>Devised Theatre: Les Wade</td>
<td>Film Acting: Chris Frehofer (The Actor Factory)</td>
</tr>
</tbody>
</table>

**Special Skills:**
- Hand Gun training and experience
- Fast facial hair growth
- Improv
- Some boxing
- Weightlifting
- Can drive a stick shift
- Dialects: Southern and Irish
VIII. Appendix D: Proof of Permissions

Arlen J Photo

To Whom It May Concern:

The bearer of this notice (“Bearer”) has been granted partial rights to the high resolution digital files from his/her photography session with Arlen J Photo of Austin, Texas (AJP). Bearer is hereby granted permission by AJP to reproduce the images and make an unlimited number of prints, for personal use only. This permission applies worldwide. Bearer agrees that he/she may not use any AJP images for commercial or editorial purposes, or enter any AJP images into competition without the express written permission of AJP. AJP retains the copyright to all images, per USC Title 17 (US Copyright Law).

Copyright and Licensing Notice:

The images that are being provided to you are licensed to you for any reasonable personal purposes, including but not limited to: printing, copying, emailing and web publishing. Your license does not include use that results in financial gain, including but not limited to: advertising, stock photography, print sale profits or resale of any nature. You also may not edit these photos without separate written permission from AJP.

Your rights to the original files releases AJP from any liability due to loss or damage of the images, and also releases AJP from any obligation to maintain copies of any digital file, image or photograph. You hereby grant to AJP the right to use and publish images and photographs taken at your photography session to further promote its service, including portfolio, web site, display, advertisement and editorial use. AJP retains all copyrights to the images and derivative works thereof. By using any of these images, you are agreeing to the above terms.

--

2018
Arlen J Photography
Austin, Texas
arlenjphoto@gmail.com
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.

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. In cases where an officially licensed logo or artwork are used, federal trademark law and the bounds of the licensing agreement entered into by the University of Arkansas supersede the permissions granted in this memo. Students should consult the Department of Theatre Business Office and request additional permissions before including any licensed or trademarked materials.

If there are any questions on this matter, or any dispute over whether production material is being used in an inappropriate manner, please contact the Department of Theatre Business Manager, listed below.

Ashley Cohea
228 Fine Arts Center
University of Arkansas
(479) 575-6067
acohea@uark.edu

To: Graduate School and International Studies, University of Arkansas
From: Ashley Cohea, Business Manager for Department of Theatre
Date: April 14, 2018
Re: Use of Department of Theatre production programs, photos, and publicity materials in thesis publications
IX. Appendix D: Script for One Person Show

TCB

A One Person Show

by

Cody Shelton
SESSION ONE

INT. CAROLINE'S OFFICE- DAY.

Caroline sits at her desk looking over a patient file.

Debbie enters, more chipper than usual. She stands in the
door way, too large of a grin on her face.

DEBBIE

(Whispering) He’s here!

CAROLINE

Who’s that?

DEBBIE

You know who!

CAROLINE

My patient?

DEBBIE

Yes... forgive me doctor. Your patient has arrived... Your patient who happens to be an at
the top of the A list actor- like, Brad who? Robert Downey who?

CAROLINE

Spare me. You may send him in- oh, and Debbie-

DEBBIE

Yes?

CAROLINE

Maybe it you unbutton your shirt completely he will be more likely to notice-

DEBBIE

You think?

CAROLINE

(Amused) Just show him in.

Debbie leaves.
JOHN, a good looking man in his thirties, wearing wing-tip shoes and a rock-a-billy shirt enters.

Caroline greets him.

Caroline

Hello, John. I’m Dr. Moore.

JOHN

Nice to meet you.

JOHN

Please, have a seat.

JOHN

John takes a seat.

CAROLINE

How are you feeling?

JOHN

I’m good. How about you?

JOHN

I’m good, thank you. So, how are you?

JOHN

Good.

JOHN

Yeah, I guess so.

CAROLINE

What are you thoughts on that?

JOHN

It sucks but what are ya gonna do, you know?

CAROLINE

You can talk to me about it.
JOHN

I just did.

CAROLINE

I know your best friend just passed away-

JOHN

I have nothing to say about that.

CAROLINE

I'm sorry for you loss- we can come back to that later. How about we discuss why you're here?

Caroline scans Johns file.

CAROLINE

Two DUI's and a public intox with possession of a controlled substances in one month.

JOHN

The public intox was bullshit and those medications were prescribed.

CAROLINE

I don't believe I've ever met a person who required 150 30 milligram tablets of adderall and an equal amount of adavan for one month-

JOHN

Now you have. You can check that one off your list.

CAROLINE

(Referencing his file) How about this... so, from what I'm reading here, you believe you're the reincarnation of Elvis Presley?

What about it?

Is that correct?

JOHN

It's in the file isn't it?
CAROLINE
I know this information is listed in your file because of a viral video of you talking about being Elvis Presley. I'm interested if that's true or if it was something you said while under the influence?

John thinks.

JOHN

Both.

CAROLINE
Why is it you believe this to be true?

JOHN
I just know. (Taps his heart) In here. Plus my family always told me I had an unusual connection to him growing up.

CAROLINE
By him do you mean Elvis?

JOHN
Yeah. Oh, and the year I was born was the same year Black Velvet was a hit on the radio.

CAROLINE
Black velvet?

JOHN
Yeah, you know... the song? You never heard it? (John sings a part of the song) It's about Elvis and my mom say's the first time she heard that song she just knew somehow it connected to me.

CAROLINE
So, you grew up with your family telling you these things?

JOHN
No, I wouldn't say that. I have a good memory and these are things that I'd hear them say in passing, you know? I don't think she ever went out of her way to tell that story or make sure I knew it and it's not just my mom- actually, why don't you just ask them yourself.

CAROLINE
I don't believe that's necessary-

John looks at his phone.
JOHN
It can’t hurt. I’ll fly them in for the next session... I forgot I have a production meeting scheduled for today so I’m going to have to duck out.

CAROLINE
We still have time.

JOHN
What’s a minute or two.

JOHN stands to leave.

CAROLINE
John, I’m paid for this time regardless. What we do with it is up to you. I’d love for you to talk to me but if you want to sit here in silence we can sit here in silence. What isn’t optional is when you get to show up and leave - not because of me but, because of the judge who required you to be here. I’m not sure you fully understand the severity of your situation. John. If you don’t show up or you leave in the middle of your session I have to report that to your parole officer and you risk going to prison. I’m not trying to be a hard ass here I want-

JOHN
You’re the gate keeper. Understood.

CAROLINE
That’s not what I’m trying to do.

JOHN
Then what are you trying to do?

CAROLINE
Help you.

JOHN
So, your way of helping me is by telling me you have all the power?

CAROLINE
No, not at all. This is a different situation because you didn’t willingly seek me out. The courts are requiring you to be here for a specific amount of time. If it wasn’t for that, you could come and go as you pleased. Like I said, we can make this time whatever you want it to be. I’m here to listen, if you’re willing.

Caroline looks at her watch or a timer goes off and
Caroline looks at her watch.
CAROLINE
John, I’m sorry but we’re out of time. If I didn’t have another patient waiting I’d be happy to go over time and explain-

JOHN
Don’t worry about it. I understand. May I leave now?

CAROLINE
Yes.

John leaves.

CAROLINE
Shit.

SESSION TWO.

INT. CAROLINE’S OFFICE- DAY.

John enters with his MOM (50’S), DAD (50’S), and GRANDMA (late 60’s).

CAROLINE
Oh, John I thought that we had discussed that-

JOHN
This is my mom, dad, and grandma.

They exchange greetings.

CAROLINE
It’s very nice to meet you all but these sessions are for John and I-

JOHN
You hearing all this from me just makes you think I’m crazy. Hearing it from them will help you understand and they’re already here so you might as well hear them out.

CAROLINE
I don’t think you’re crazy-

JOHN
Then hear them out.
CAROLINE
Please, (referencing chairs) have a seat over here.

They all sit.

CAROLINE
John tells me- uh... that he has a unique connection to Elvis Presley.

Oh, yes-

GRANDMA
Boy, he’s always loved Elvis. He’d come up to visit me at work and we could always get him to shake that hip- you remember that?

Oh yeah!

GRANDMA
He’d take a little convincin’ but once he got goin’ boy he’d go.

Sometimes I’d worry that he was gonna dislocate somethin’. His poor lil head would just be a bobbin’ ain’t that right, Dewayne?

DAD
Yeah.

CAROLINE
I’d like to hear about this connection-

MOM
I can still remember... we were pretty poor, I don’t like to say poor- we we’re just getting started, when he was a baby and we lived in this lil trailer that backed up to a horse track- anyway I was in the kitchen and I heard him say: momma- he sounded like a lil billy goat when he was a baby, so I heard him sayin’ momma and I looked over and he was holding himself up on the TV and he said: It’s the king. I walked over and looked at the screen and it was Elvis. I didn’t even know he knew who Elvis was.

GRANDMA
Well, you know I always had his music playin’ in the house-

MOM
But that don’t explain how he knew what he looked like. I think that’s when I really connected it all.
CAROLINE

Connected what?

MOM

The connection between the two of them. When he was still in my belly strangers would come up to me- I mean ALL the time, and tell me that my baby is special- they’d walk up, no hello or nothing, point at my stomach and say: That baby is special... and I know blah, blah, blah, people just bein’ nice but you had to be there. It was strange. And the song black velvet was really popular on the radio. It would come on and I could feel him movin’ around, like he knew.

JOHN

See.

CAROLINE

From all this you decided John was the reincarnation of Elvis-

MOM

We’re non-denominational-

DAD

Pentecostal background-

GRANDMA

We don’t have to talk about that-

MOM

Point is we don’t believe in no reincarnation. It’s just curious is all.

CAROLINE

I see. John, is the reincarnation concept yours then?

JOHN

Yeah, that was my discovery. It just hit me one night when I was fifteen. I was watching one of his documentaries- which, that in itself I think was some kind of divine intervention or something. I couldn’t sleep. I turned on the TV and it was playing. They were talking about how Elvis’ loved acting and wanted to be a serious actor but the Colonel would only let him do singing pictures- Bam! I felt like I was struck by lightning. I got chills all over me. I realized all these connections weren’t nothing. I’m here to fulfill that part of his life.

Caroline writes in her notes. After a moment she looks at her watch.
CAROLINE
That’s all the time we have for today. I’d like to thank you all for coming all the way out here. It was very insightful.

GRANDMA
It was a pleasure meeting you honey.

MOM
We really appreciate all you’re doin’ for John, ain’t that right, Dewayne?

DAD
We do.

INT. BAR- NIGHT.

Caroline and Russ, a well dressed husky man in his fifties, are seated at a table.

They’re both laughing as Russ is mid-story.

CAROLINE
No!

RUSS
I kid you not. He took a shit right on my floor to show me he was losing his life force... I’ll never have carpet in my office again... so, what’s this patient issue you’re having?

CAROLINE
It’s not an issue really. It’s just- my patient believes they’re the reincarnation of a rock legend. Initially, I thought it was manifesting from substances abuse that’s resulting from their inability to deal with trauma—which is the real issue at hand, but the more I’ve spoken with them the more I believe they actually believe this shit.

RUSS
Mental illness?

CAROLINE
I don’t believe so. I need to address this as swiftly as possible so I can help them to begin addressing the fact that they experienced sever trauma and are self medicating to deal with it.

RUSS
What has your approach been so far?
CAROLINE
I’ve been asking all the questions that should dismiss their belief but it’s affirming it somehow.

RUSS
If it’s not the real issue then why put so much effort into ridding it right now?

CAROLINE
Because... it just- I just feel it is an escape for them to hide in and that hinders real progress.

I see-

CAROLINE
Don’t you “I see” me.

RUSS
Before you’re completely on the defensive, remember that I’m here as your friend. And as your friend I’m sitting here wondering if your need to quickly resolve this “patient issue” before getting to the real matter at hand has anything to do with you being an atheist?

CAROLINE
First off, I’m not an atheist. I just don’t believe everything happens for a reason. Things happen because they happen. Get over it. Move on. And I’m sorry if this whole heaven and hell bedtime story we’ve been told seems like a stretch. I feel like I have enough experience in this to know when you’re gone, you’re gone. You don’t get to just come back and try it again... I do appreciate you looking out for me.

Russ thinks it over.

RUSS
I know you can’t disclose your patient but I’m going to take an educated guess and say this person is an-uh... artist. Maybe you can take a more “dramatized” approach?

CAROLINE
How so?

RUSS
Drama therapy can create a platform for individuals to communicate more easily.

CAROLINE
So, I should bring in hand puppets and have them perform a scene for me?

RUSS
Find a way to set him up. Maybe you tell him you know how ol’ Elvis-
CAROLINE

I never said-

RUSS

You know how this “rock legend” can make an appearance and if he buys into it and puts on a show you can expose it as such.

CAROLINE

That sounds like playing with fire.

RUSS

You’re great at what you do so if you’re here then I’d say you’re looking for a hail marry play. If you can do it in a beneficial way, I say go for it… you’re trained in hypnosis… Maybe take a chapter out of L. Ron Hubbard’s book.

CAROLINE

Hypnosis into past lives is not real.

RUSS

Exactly.

SESSION THREE.

INT. CAROLINE’S OFFICE- DAY.

John and Caroline are seated.

CAROLINE

I’ve been thinking on our last session and I’m beginning to see from your perspective. I would like to try a different approach. If you’re comfortable with it.

JOHN

What’s that?

CAROLINE

There’s no guarantees but there have been studies that entertain the idea of a tapping into past lives through Hypnosis.

JOHN

Are you talking about that L. Ron Hubbard shit- cause I already told Tom I’m not doing it. I don’t care how clear it makes me-

CAROLINE

No, this is different. This deals more with the connection you already feel. The theory is that the connection is just that. A connection.
To give an example, let’s say you, John, are a set of double doors at the end of a very long hallway. If we can open those doors then we can potentially travel down that hallway and find another set of doors—those doors being Elvis. We open the “Elvis door” allowing a free flow from his door way, down the hall and out of your door way.

JOHN

What if it doesn’t work?

CAROLINE

Then we’re no worse off.

JOHN

You’re not trying to trick me so you can have free roam of my brain are you—cause let me tell you, there is some shit in there you do NOT want to see.

CAROLINE

Not at all, John.

Beat.

JOHN

Alright. What do I need to do—should I lay down or something?

CAROLINE

You’re fine just where you are. Take a deep breath in and out. Good. Now, as you continue to breathe in and out focus on a spot on the wall in front of you, allowing every muscle in your body to relax. As you breathe, any muscle that is holding tension will release. Now focus on a spot halfway between you and the spot on the wall. Another big breath in and total relaxation setting in. Now, focus on a spot in your imagination... Your eyes are closed and that’s good. There’s a part of the mind where awareness is created. Allow your mind to go fully to that place. You’ll know you’re there because you will experience a sensation that is unlike anything you’ve ever felt. Allow your head to relax forward in a state of total peace and serenity. Don’t worry about my voice—how quickly I’m speaking because the subconscious mind takes in information easily. As you’re in this state allow your mind to direct you to the doors we spoke about previously. Open that door and travel down the hall to the other set of doors. Open those doors and allow what’s on the other side to flow freely to the first set of doors and operate as it would like. Now that has taken place, I’m going to count to three and snap my fingers. When that happens whatever was on the other side of the far door will be fully present. One. Two. Three.

Caroline snaps her fingers.
Elvis comes to. His fingers drum on his legs as he looks around the room. Elvis looks down at his hands and studies them as if seeing them for the first time.

How are you feeling?

ELVIS

I’m just fine... I’m Elvis. Elvis Presley.

CAROLINE

You’re Elvis Presley?

ELVIS

Yes, ma’am.

CAROLINE

Do you know who I am?

ELVIS

Yes, ma’am. You’re Caroline. (Singing) Sweet Caroline-

Never heard that one before.

CAROLINE

I can imagine. I apologize.

ELVIS

Nothing to apologize for. I’m to the point I sometimes think you have to sing my name to pronounce it correctly.

ELVIS

(Amused) That’s funny.

CAROLINE

Do you know how you got here?

ELVIS

I was always here. You just helped me be a little more present is all.

CAROLINE

So, is it safe to say you are John?
ELVIS
I would say John is a part of me and I am a part of John. It’s hard to explain... It’s almost like a part of my soul is- uh, on vacation. The calling and drive is there but the memories aren’t fully present. See, I was given the opportunity to come back to fulfill my calling but if I was fully present like I am now I wouldn’t be able to do that. Having all my memories and such. I’d want to go see my little girl and Priscilla. I’d struggle because I’m not in the body I once was. There would be no starting from scratch.

CAROLINE
Interesting.

ELVIS
I don’t blame you for thinking it’s bullshit.

CAROLINE
I don’t think- If you’d be willing to go back to how all this came to be, it would help me better understand the areas that are unclear.

ELVIS
Sure thing. Where would you like me to start from?

CAROLINE
What is the last thing you remember as Elvis?

ELVIS
I am Elvis. That’s not changed.

CAROLINE
Sorry, what is the last thing you remember while you were still living in the body we know as Elvis?

ELVIS
I was at home and I went into the bathroom... Boy, it’s still embarrassing to think about... The king of rock n’ roll and I died on the throne. That’s about right in the grand scheme of things?

CAROLINE
What do you mean?

ELVIS
Just... life. We spend so much time trying be this or get that only to realize in the end those things compared to what really matter is shit.

CAROLINE
What things matter?
ELVIS
Enjoying the ride. All the everyday stuff. If you do find success like I was blessed enough
to have you realize how nice it is just to take a walk down the street or take the time to stop
and look around, you know? What’s that? Right, sorry, I got side tracked there. I
remember being home, in the bathroom, and the next thing I knew I was somewhere else,
heaven I think, but I couldn’t stay.

CAROLINE
Why?

ELVIS
My little girl, Lisa Marie. I couldn’t leave her.

Caroline shifts uncomfortably.

Are you okay?

ELVIS
Yes. Please continue.

ELVIS
I stayed with Lisa Marie for a long time, but it was hard... I knew I was there, but she
didn’t really know it. There were times she felt me there but for the most part she didn’t
know. It was really hard to see how she hurt and struggled because of how things played
out with me- my choices... I went back to heaven- I say I went back. It was more that I had
the want and the next thing I knew I was there. It was at that time I was given the
opportunity to come back as a new man to fulfill my calling.

CAROLINE
Why then and not right after you died?

ELVIS
It was there the whole time. It’s just like life. You have to want it and be open to it and I
wasn’t at first.

CAROLINE
What is this calling you came back to fulfill?

ELVIS
I’m here to fulfill my purpose as an actor. To finish what I originally set out to do.
CAROLINE
Why just acting and not singing or both? Why do you feel you didn’t accomplish that goal—being an actor? You were in a number of movies.

ELVIS
My music still reaches people to this day. Because I was an open vessel, Rock n’ Roll was born and it still lives today... There’s a difference between a goal and a calling. I was put on this earth with gifts for the purpose of reaching lives. Just like you. You touch lives. You turned what most would consider tragedy and an excuse to fall off the rails into a vehicle to accomplish what you were put on this earth to do.

CAROLINE
I’m sorry?

ELVIS
What happened when you were young-

CAROLINE
What makes you think - this time is about you John- Elvis.

ELVIS
Of course...

CAROLINE
You don’t feel you fulfilled your calling as an actor?

ELVIS
Have you ever seen any of my films?

CAROLINE
I know I’ve seen at least one. It was... fun in Acapulco?

ELVIS
Well, just take what you saw, change the names and maybe put it the country or on a racetrack—maybe making the songs a little worse each time, and you’ve seen all my films. I never understood it. The studios just put me in these stupid ass films that only made money because my name was on it— I guess that’s the answer right there. I can’t remember who it was but someone said: you could title Elvis’ films one through thirty- one and they’d still make money. They were right about that and by that standard I would not say I accomplished my goal nor calling.

CAROLINE
Why do you think that is?
ELVIS

Why do I think what is?

CAROLINE

You didn’t get the same opportunity with acting?

ELVIS

I’d like to say I was done wrong and had no part in it but that’s not true. When I did Love Me Tender- my first film, I didn’t know anything about acting. I didn’t approach it like I had my music at first. I goofed off in-between shots and was a distraction to my cast members. I was passionate about what I was doing but I did give people a reason to write me off. Honestly, I could have been the most professional actor in the world and I’m not sure it would have changed anything. I was a product and I didn’t do anything to break out of that.

CAROLINE

What could you have done to break out of that box you feel they put you in?

ELVIS

When I was first coming up as a musician people only wanted me to record or play hits that were already being done and that wasn’t what I liked and because of that I wouldn’t really do it. I played the music I was passionate about and that’s what got me where I am. I felt trapped in the contract I had with the studios and I was worrying so much about what other people thought... I didn’t feel I could get out of it. I just let it beat me down.

CAROLINE

Do you feel nothing good came from your movies?

No, ma’am-

ELVIS

You can call me Caroline.

ELVIS

No, Caroline, I wouldn’t say that. I know a lot of my fans enjoyed the songs. On a selfish level I know I grew as an actor. James Drury played my brother in Love Me Tender - he’s a real gifted actor and he gave me all kinds of good advice. Now, it took me about eight more films to apply it on the set of Blue Hawaii. I remember Mr. Taurog who was directing that film and had directed eight of my other films pulled me aside one day and told me: “Whatever change you’re going through. Keep going.” He said I was finally tapping into my potential.
Lee Strasberg, my acting coach, saw it too—said I was a great talent going to waste, and he worked with James Dean, Brando, Marilyn Monroe and a lot of other great actors... I think at the very least my films provided an escape for my fans. Something that they could laugh and sing along with instead of worrying about what all was going on in their life, but I want to tell stories that inspire people.

CAROLINE
Would you say that you’ve accomplished all that now—through John?

ELVIS
I’m thirty-two now and I’ve already won three Oscar’s, set box office records— not that any of that is what it’s about... just a way to help measure to some degree the impact you’re having on people. I’m no where close to being done, but I’m off to a good start... At least I hope.

CAROLINE
Are you worried you won’t continue? From what you’ve told me so far it sounds like since you’ve come back you’ve approached acting like you did your music and it’s working out.

ELVIS
Only God, or whatever name you have for him, knows the end marker. All we can do is make the most of each day. (Beat) You’re right. I am making a lot of the same choices as last time... It’s funny how history can repeat itself... We all have these moments where we make the wrong choice about something and then we look back on it and think: If I could go back I do this or that instead and I wouldn’t be in this situation... but then life will bring us the same opportunity, dressed up a little different, and we just make the same damn choice all over again, completely unaware. Like we’re on a marry-go-round or something. Maybe it’s because we’re so focused on the past we miss out on the present- I don’t know.
One night a long while back I went out to dinner with this nice couple that owned some of the venues I’d play at. We were having a good time and uh... this woman walked up to our table and I figured she just wanted to meet me or have me sign an autograph- something like that, but she didn’t. She just wanted to shake my hand and I remember she said: you’re my bell sheep. I didn’t know what that was. She explained that a Sheppard will tie a bell around one of the sheep in his heard. Everywhere that little sheep goes the other sheep will follow. She told me she was led to the Lord because of me. That rocked me to my core.

CAROLINE
Would you talk more about that?

ELVIS
Life just moves so fast, you know? How everything played out for me with my music— I just got swept up in it and kinda fell off the rails. It was nice to see that despite me getting in my own way I was still accomplishing the thing I was created to do. I made a lot of poor choices and I paid for it... Worst of all, my family paid for it. I lost my marriage.
I left my baby girl when she was just little. I missed out on the most important things. There’s a high price to fame but God doesn’t give you more than you can handle. It’s like driving a car at a high rate of speed. When you’re going slow a slip of the wheel is easily corrected but when you going a thousand miles an hour the slightest error can send you miles off track before you know it. I see it all happening again. I just don’t know how to stop it.

CAROLINE
You can begin the correction now. With me. I want to help you.

ELVIS
You’re a good person, Caroline... You’re also in the same boat as me. I can see it.

CAROLINE
This time is about you-

ELVIS
I know that, but I hope you can see it’s also for you. Your family is proud- you’re not alone.

Stop.

Beat.

ELVIS
That last show I played... part of me knew my time was coming. I always offered a part of myself on stage but over time I learned to hide a lot things... I was stuck on that marry-go-round and then life said: enough is enough. I stood up there out of shape and scared out of my mind. I couldn’t stop crying because I knew there was no more hiding, and I embraced it. I told them I only know three chords on the guitar... I forgot the words to my songs- there was a point where I had to hold a damn paper with the lyrics on it... And they embraced me just as I was. It was the most alive I felt in a very long time. Had I embraced it sooner... Life is precious, Caroline... If I get a third go at it I think maybe I’ll drive an electric truck or something... maybe I’ll get it right then.

CAROLINE
It’s not too late now.

Elvis sings “Glory, Glory.”

ELVIS
I think I’d like to be done now, if that’s okay with you?
CAROLINE

Of course.

ELVIS

It was a pleasure to meet you. I hope this isn’t the last time.

CAROLINE

So do I.

Caroline snaps her fingers.

Lights shift to bar.

INT. BAR- NIGHT.

CAROLINE

I mean, the nerve of this guy. It’s one thing to be sitting there pretending to be Elvis Presley, but to act like he knew things about my life.

RUSS

I hear what you’re saying but he was actually right.

CAROLINE

He was not right.

RUSS

Caroline, I understand your anger but what he said was true. So you can’t say he wasn’t right.

CAROLINE

It was bullshit lucky guess.

RUSS

What if it wasn’t? I know you feel strongly about your beliefs but what if he’s the one who is right... honestly, how is that worse for you than what you already believe? The way I see it, it makes life better. I know this is a blow to your ego-

CAROLINE

What is that supposed to mean?
RUSS
I mean you working with a patient who has the complete opposite values and or beliefs as you when pertaining to life and the hereafter. Not only that but he has found tremendous success because of it- so how can you dismiss it? I think it’s chipping away at that wall you built and that’s why you’re struggling... Don’t answer me now, but if you decide this isn’t something you can do I’m willing to take on this patient.

SESSION FOUR. CAROLINE
How are you today, John?

JOHN
I’m pretty good. How about yourself?

CAROLINE
I’m good. I asked if you would take time to process our last session and I’m curious what thoughts you have?

JOHN
Honestly, I’m a little freaked out. I know what all you told me but I can’t remember things myself... that’s scary. It’s like waking up the next day after you blacked out the night before and you don’t know where you are or what happened- only worse. God only knows what I said or did and I’m sure you think I’m batshit crazy.

CAROLINE
I believe you, John.

JOHN
You do?

CAROLINE
I do. I better understand your connection to Elvis, but I failed to ask you, John, why you act? What do you hope to achieve?

JOHN
I want to inspire people. I want to change lives for the better. These days I feel like we’re told to fit in a certain box- I feel like that’s changing, but still. Go to school. Be a doctor or work in oil. Make money. Gather things. When really we should chase after what’s in heart. What we’re passionate about, you know. I hope that my movies and my life inspire people to do that. To say, Fuck what people say I should be. I’m going to be who I want to be and I’m going to be the best at it. If they want to be a hot dog vender then be the best fucking hot dog vender that ever was. Find that thing that makes your heart come alive and chase it with everything you have in you and you will find success and more importantly you will inspire others to do the same.
CAROLINE
Do you think the choices you’re making right now are doing that? (Beat) This is your time but if you don’t mind I would like to share something about myself... When I was seventeen I was a hot mess to say the least- who isn’t when they’re in high school, right? I was selfish and didn’t know who I was. It was the summer before my senior year and I got invited to a party- an overnight party, boys and girls- didn’t tell my parents that part. They gave me permission to go and at one point in the night I had this feeling inside of me like I should go home. Of course, I was having a great time so I ignored it, but it kept eating at me. This deep twisting in my heart, but everyone was at this party- including my high school love... so I ignored it. I went home the next morning... as I was putting my key in the door that same twisting feeling came back, stronger than ever, and I didn’t know why but I knew I needed to be careful as I put the key in the door. I unlocked the door and carefully opened it. Immediately I could smell gas... we had a gas stove and someone must have bumped one of the knobs... the gas was on high and had been filling the house all night. My entire family died in their sleep. If I had gone home I could have saved them, but I didn’t. Needless to say, I became a very driven person after that. Both my parents had large life insurance policies and that paid my way through school. Every accomplishment I’ve had since then has been spoiled by this overwhelming guilt. I’ve come a long way since that morning but it’s still hard on me... I’m not saying I know how you feel, but I do understand the pain of loss. I want to help you, John.

JOHN
I don’t know how.

CAROLINE
The best way to find out is to do- just start talking and it will come to you.

Beat.

JOHN
I want to. I really do... I just- the words won’t come.

CAROLINE
If you like, we can try hypnosis again.

John nods his head yes.

Caroline snaps her fingers.

FLASH BACK. BEACH. MORNING.

Sounds of the ocean are heard.
John is laying on the sand. He comes to, very hung over. Seth, John’s best friend is laying face down on the sand. Just close enough to the shore that when the tide had come in his face would have been under water. Note* He is unseen by the audience in the flashback.

John slowly props himself up and places a hand on his head.

JOHN

Fuck me... never again. (Slightly amused) Making those memories, baby.

John feels his pockets.

JOHN

Shit. Where’s my phone?

John scans around him for his phone. He see’s Seth laying, face down, close to the shore.

JOHN

Seth... Hey, fuck head.

John gingerly stands to his feet and walks over to Seth.

JOHN

Seth, wake up man. A hair o’ the dog is much needed, my friend. Let’s get out of here.

John realizes something is wrong.

JOHN

Seth?

John rolls Seth over. He’s stiff and not breathing.

JOHN

Oh, shit. Seth, wake up.

John puts his head on Seth’s chest and begins doing CPR.

JOHN


John continues doing CPR.
JOHN
Come on, buddy. Fuck- I don’t know what I’m doing. Help! Please, someone help me!
Please don’t die... please don’t die.

John continues doing CPR while screaming for help.

Caroline snaps her fingers and John comes to. He’s sitting on the floor in her office attempting to do CPR on the floor. Caroline is kneeling beside him.

JOHN
I was right there.

CAROLINE
I’m so sorry, John.

JOHN
I let my best friend die.

CAROLINE
You did no such thing.

JOHN
I was right there. I should have been there for him.

CAROLINE
John, you were both passed out-

JOHN
That’s right. I was passed out while the tide came in and my best friend slowly drowned in a fucking foot of water.

CAROLINE
It was an accident. This is not your fault.

JOHN
I miss my friend.

Lights fade.

SESSION FIVE.

Two months later.
John and Caroline are sitting in her office. She looks at her watch.

CAROLINE
We’re at time... Well, this is it. Our last session. You’re a free man.

JOHN
I’d like to continue meeting with you, if that’s alright?

CAROLINE
Of course. I know you’re about to leave town. When will you be back?

JOHN
I think this time I’ll be gone for a month or so for the premier tour.

CAROLINE
You have a big meeting coming up before you leave, right?

JOHN
I wouldn’t say a big meeting... it’s just two months-

CAROLINE
Don’t discredit your accomplishment. Two months sober is a big deal... I hear rumors of another Oscar coming your way for this film.

JOHN
(Amused) We’ll see.

CAROLINE
I’m proud of you... I know you’re schedule will be hectic but we can still meet over the phone at the same time every week and you can call me at anytime.

JOHN
Sounds like a plan.

John gets up to leave.

JOHN
Thanks for everything.

CAROLINE
That’s what I’m here for.

John leaves.
Caroline moves over to her desk and sits down. She opens a patient file sitting on her desk. After a moment she closes it and looks around the room.

CAROLINE
Mom. Dad. If you’re here... I love you.

Lights fade to black.

End of play.