5-2019

An Intimate Portrayal of Madame Armfeldt In A Little Night Music

Mollie Armour

University of Arkansas, Fayetteville

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An Intimate Portrayal of Madame Armfeldt in A Little Night Music

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

by

Mollie Armour
Oklahoma City University
Bachelor of Fine Arts in Acting, 2010

May 2019
University of Arkansas

This thesis is approved for recommendation by the Graduate Council.

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

____________________________
John Walch, M.F.A.
Committee Member

____________________________
Michael Landman, M.F.A.
Committee Member
ABSTRACT

This thesis contains documents supporting my thesis role, my personal statement of artistry, a script for my one person show, and materials used in my professional career.
ACKNOWLEDGMENTS

Special thanks to:

My parents and brothers for their boundless love.
My friends for their support and humor.
My grad-mates for helping me along the way.
My students for teaching me new things every day.
My instructors for their constant inspiration and patience.
My grandparents for their sacrifices to secure me with a wonderful legacy.
DEDICATION

For those brave enough to risk failure and embrace vulnerability for the good of others.
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STATEMENT OF ARTISTRY

When people cease to create, they stop moving forward. As an artist, I have an insatiable hunger to discover and share. An actor’s work is never done. We must continually keep our hearts, minds, and bodies finely tuned and readily available for the work. By exploring the individual, I am able to strengthen the collective. I am responsible for honoring the stories I tell with nothing less than truth. It is my hope to inspire deeper understandings and empathy.
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A Little Night Music
APRIL 5 - APRIL 14, 2019

BOOK BY HUGH WHEELER
MUSIC AND LYRICS BY STEPHEN SONDHEIM

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Program for *A Little Night Music*, courtesy of University of Arkansas Department of Theatre. Pages 1 and 18.
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Dear Theatre Friends,

We would like to welcome you to the final installment of our 2018/19 Season. A Little Night Music, by Stephen Sondheim & Hugh Wheeler is a heartbreakingly witty musical set in 1900 Sweden. It is a complex love story about actress, Desirée Armfeldt and the men who seek her affections. We are once again pleased to present this production as a collaborative venture between the Department of Theatre and the Department of Music. The coordination of over 75 people serving as performers, musicians, designers, technicians, backstage crew members, and house staff, make this one of the largest productions ever produced on the University Theater stage. We continue to seek out artistically rewarding production opportunities where students from both departments can develop their artistry by working together toward a common goal. We hope to develop additional collaborative ventures for the 2019/20 production season and beyond.

In 2018/19 we produced numerous shows with approximately 500 opportunities as well as hosted over 10 guest artists, where students experienced substantial and meaningful collaborative relationships between peers, faculty, staff and visiting theatre artists. The University Theater, UA Black Box Theater, and Studio 404 serve as our formal "laboratory" where this work takes place. However, our classrooms serve as the foundation for their training. We take great pride in our hands-on approach to teaching the art and craft of producing high quality theatre. The productions you see on our stages are the direct result of our dedicated faculty, staff and support members, as well as our engaged and talented student body. Our students exhibited great success as actors, directors, playwrights, scenic artists, carpenters, and designers earning national recognition in directing, lighting design, set design, and acting.

I want to close by thanking you all for your continued patronage of the Department of Theatre. We are grateful that you have chosen to be a part of our "family" by supporting the outstanding work of the students, faculty and staff. We believe that it is our responsibility to provide an opportunity for audiences, students and faculty to be challenged; to be provoked; to be inspired; and ultimately, to be changed. We hope that by participating in our productions — created by the next generation of world leaders in the arts and beyond — you are moved to engage in a dialogue about the world in which we live, and perhaps even more importantly, the world we will leave to those who come after us. Once again, thank you for joining us and enjoy A Little Night Music.

Michael Riha
Chair of Theatre

Getting to Know... Mollie Armour

Who is Mollie?
I am a native Arkansan, and have had a life long passion for acting, whether performing, teaching, directing or casting. My acting resume begins with the star angel in a church play, and currently concludes with the role of Madame Armfeldt in A Little Night Music. I was recently lucky enough to act as Assistant Director of The Wolves at Theatresquared under Shana Gold. I am a Teaching Artist at Trike Theatre in Bentonville and am an Associate Casting Director with Actors Casting Agency. I look forward to graduating in May with my MFA in Acting from the University of Arkansas. I feel blessed to have had exceptional teachers throughout my education. I thank them for sharing their expertise, their patience, and their inspiration.

Can you tell us what an Intimacy Director is and what they do during a production?
They choreograph moments of intimacy on stage using a codified technique. In addition, they are responsible for the emotional safety of those in the rehearsal space. They also advocate a safe working environment for all cast and crew.

Why is it important to have an Intimacy Director in the performing arts today?
The definitions and movements happen because there was no protocol standard in the industry. Intimacy Directors International is changing that. It is important that moments of great vulnerability are handled with care and are choreographed and guided by someone who isn’t going to have a say in whether or not you get an A in your class or get your paycheck.

What is your favorite role that you’ve played here at the University of Arkansas?
I loved getting to play Alonza in The Man of La Mancha.

Do you have any plans for after you receive your MFA?
I plan to continue my work as an actress, educator, and director.

*For more information on Intimacy Directors International, please visit teamidi.org.
Program for *A Little Night Music*, courtesy of University of Arkansas Department of Theatre.
Pages 4 and 15.
Staff for the Production

Stage Manager ................................................................. Joe Millett
Assistant Choreographer/Dance Captain ............................ Landan Stocker
Assistant Stage Managers .......................................................... Jacinda Fletcher, Hailey Scott
Intimacy Director .............................................................. Mollie Armstrong
Makeup Designer .............................................................. Melissa Rooney
Properties Master/Charge Artist ............................................. Karl Hermanson
Sound Engineer ............................................................... Sierra Mitchell
Assistant Master Electrician ..................................................... Eric Armstrong
Audio Assistant ............................................................... Jamal Burnett
Fellow Socs .................................................................... Naoko Manue, Josh Haroel
Taylor Hasberry, Celena Tijerina
Lighting Board Operator ....................................................... Emily Gray
Wardrobe Crew Head ............................................................. Tristan Sutterfield
Wardrobe Crew ................................................................. Jordan Boyett, Zach Currie, Emily Floyd, Pete Kieklak, Megan Pendley
Hair/Makeup Crew .............................................................. Braedan Barlow, Abby Yaeger
Deck Crew ................................................................. Austin Bowerman, Joulia Colarusso, Andrew Frank, Blake Gordon, Chloe Haroldson, Chyna Mayer, Audrey Romero, Skylar Ward
Drapers/First Hands ............................................................. Kelsey Looney, Tooner McAlpin, Valerie Lane, Melissa Rooney
Stitchers .................................................................... Christina Aronowitz, Anna Grace Estes, Mary Larkin Furlow, Bethany Kasper, Alex Larson, Kelsey Ryder, Hailey Scott, Annie Sullivan
Carpenters/Painters/Electricians .............................................. Alliance Akins, Eric Armstrong, Austin Aschenbrenner, Catie Blencowe, Jacinda Fletcher, Emily Gray, Missy Hartsfield, Kathleen Holmes, Chyna Mayer, Sierra Mitchell, Christin Rogers, Brandon Roy, Jamie Spillars, Nicholas White
Apprentice Carpenters/Painters/Electricians ............................. Daulton Brown, Matt Clothier, Matthew Coonsden, Josh Craig, Caroline Dean, Finley Daniel, Emily Floyd, Zach Hobby, Megan Pendley, Mackenzie Stuart

Getting to Know... Landan Stocker

Who is Landan?
I’m originally from a town in southwest Missouri called Billings. My immediate family includes Dan, Jami, and Harlee. (My father, mother, and older sister.) When I was growing up I was fortunate enough to have a very supportive immediate and extended family on both sides. They always made time to come see my artistic exploits, and remain my greatest believers! Thank you all. Another great group of influencers are the wonderful educators, band directors, and drama teachers that I had in my hometown. They created an environment where I was encouraged to be creative, and it greatly shaped who I am today. Thanks, y’all! In college, I’m a Theatre Performance major with a minor in Music, a member of the Razorback Marching Band, and a brother of Koosa Koosa Phi, Honorary Band Service Fraternity.

What made you decide to pursue a degree in Theatre?
I chose Theatre because it is one of a few things in life that never fails to make me feel accomplished and fulfilled, even when it’s hard. I have always loved performing. The idea that my art can be a part of something that brings people of all kinds together for a few hours and evokes conversation is one that really draws me to theatre as I come into adulthood. Our hearts on stage can help close the gaps that people make between one another.

Aside from the singing, how is being in a musical different from a straight play? Which do you prefer, as an actor?
One of my favorite things to do is to listen to a score and try to figure out which instrument is trying to say for the story. It’s something unique to musical theatre that I adore. I tend to prefer musicals as an actor because they speak to my personal experience on a deeper level than many straight plays, but it depends on the show!

Were there any particular challenges with this show? Or anything that you especially love?
Our design team and orchestra for this show are particularly incredible. The set, sound, lights, and costumes are some of the best I have been fortunate enough to experience at the U of A. Sondheim is hard to put on in all aspects, but these designers and musicians took on the challenge and made it look like it was easy with their countless hours of hard work. It’s been a delight!

What advice would you give someone who is considering moving to Fayetteville for school?
To those considering Fayetteville, I would offer two things. First, find some of the great local businesses and get to know the amazing city as much as you do the campus. Second, I guarantee that there are people with similar interests and concerns who have a place for you, you need only to seek them out. Find your people and you will always have people to support you in the good and bad times!

Program for A Little Night Music, courtesy of University of Arkansas Department of Theatre. Pages 5 and 14.
Who’s Who in the Production

Mollie Amour (Intimacy Director, Madame Armfeldt) is from Fort Smith. She received her BFA in Acting from Oklahoma City University and studied for two years at Playhouse West Repertory School and Theatre In Los Angeles. Previous UARK Theatre roles include Joyce in Top Girls, Alcina in The Man of La Mancha, Lucy in Avenue Q, The Angel in Angels In America: Parts 1 & 2, and Sam in Company. She would like to thank Halley, Judit, Mischa, Natocha, and Scott for the past three years of endless laughter and irreplaceable friendship.

Caitie Blencke (Lighting Designer) is from McKinney, TX. She has a BFA in Theatre from Sam Houston State University. Her previous lighting credits include Resident Alien, A Gentleman’s Guide to Love and Murder (Regional Premier), Jesus Christ Superstar: Mixed Emotions at Tibbits Summer Theater as well as The Glass Menagerie, Angels in America Part One, Rise (World Premier) the University of Arkansas. Her other credits include The Rocky Horror Show, The Loneliness of a Wandering Spirit, and Leading Ladies. She has also been the Festival Master Electrician for the Oklahoma Shakespearean Festival. Caitie participated in UPTT’s Young Designer and Technician Forum in Louisville, KY in March, and she will be representing the University of Arkansas in Washington DC as a Kennedy Center’s American College Theater Festival national finalist for her lighting design for She Kills Monsters. After graduation, she plans to work in the industry and become a professor.

Jordan DeMarcus Belton Brown (Mr. Erlanson) is in his Senior Year at the University of Arkansas. He is majoring in Vocal Music Education and minoring in African and African-American Studies. He has competed in State and Regional NATS competitions and placed in multiple categories, including 1st place in the Hal Johnson Spirituals category. His previous credits include the Padre in The Man of La Mancha. After graduation, Jordan plans to pursue a career in singing and teaching.

Jason Burrow (Music Director) is an Assistant Professor of Musical Theatre at the University of Arkansas. UA credits include The Man of La Mancha, Avenue Q, Assassins, and American Idiot. Regional credits include Once, Fun Home, Next To Normal, and Murder For Two (TheatreSquared). Peter and the Starcatcher (TheatreSquared and Arkansas Repertory Theatre), and Joseph and the Amazing Technicolor Dreamcoat (Arkansas Shakespeare Theatre). Jason served as an adjunct professor at NYU’s Tisch School of the Arts in The New Studio on Broadway and sang with the Broadway Inspirational Voices. He has performed in the United States and internationally as a singer and pianist. He studied voice pedagogy with Jeanette Lucafer through her Somatic Voicework™ training. He holds a Bachelor of Music degree from the University of Arkansas and Master of Music degrees from Ohio University.

Who’s Who in the Production

Halley Scott (Assistant Stage Manager) is from Tahlequah, OK. Her previous credits include deck crew for assistant stage manager for The Glass Menagerie, The Metal Children, and wardrobe crew for Assassins and box office for River City Players. She was an ASM on The Man of La Mancha and for the River City Players. After earning her degree, Halley plans to pursue a career in professional theatre. She is interested in stage management, design and dramaturgy.

Ashlee Steffen (Mrs. Andersson) is from Tulsa OK and is a Senior at the University of Arkansas this year. She has been currently studying with Professor David Mallis since her Freshman year of College. She studies a range of music at the University. She’s been singing since middle school and throughout the years was involved in musicals and choir programs. She also traveled with a show choir to Disney World and performed on the downtown stage there. Since her time at the University, she has performed in Opera and the University musical, The Man of La Mancha, as a supporting role this past year, and was the lead in The Old Maid and the Thief last year. Ashlee has studied at the Icon Arts summer music program learning technique each day until the final two performances. She loves to play guitar on the side and write her own music.

Landon Stocker (Assistant Stage Manager) is a junior theatre major from Billings, Missouri. Previous credits include Davy, Harold/Ensemble in Assassins, Music Director in The Christians, Servant 1 in Life is a Dream, Barber/Muleteer/Guard in The Man of La Mancha, Josh in Two Dollars, and Kenneth Stoiler in Clybourne Park. After graduating, he intends to pursue a career in acting.

Charli Young (Mrs. Nordstrom) is a senior pursuing a Bachelor of Arts in Music in classical voice and Musical theatre performance. She is a member of the U of A Women’s Choir and inspirational choral. Her theatre credits include, Ensemble in Life is a Dream, The Arkansas Repertory’s Summer Musical Theatre Intensive, Dido in Thebesia and Chair/Pianist in The Christians

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Program for A Little Night Music, courtesy of University of Arkansas Department of Theatre. Pages 7 and 12.
Who's Who in the Production

Joseph Millett (Stage Manager) is a Visiting Assistant Professor of Stage and Production Management at the University of Arkansas. He has been a professional stage manager since 1975, working on Broadway, off-Broadway and regional theatre. Joseph is a proud member of Actors Equity. He dedicates his work to his loving wife.

Melissa Moznabi (Second Lady, Servant) is from Rogers, Arkansas and graduated from Rogers High School. She was involved in theater during high school, and plans to pursue it after university. She was last seen as Kiki/Shona in Top Girls.

Hannah Balston (Fredericka Armfield) is a freshman majoring in Theatre with a concentration in Performance. A Little Night Music is her University Debut, but you may have seen her in the Pilot Arts production of Mamma Mia in November. She aspires to be a Broadway actress, and to start a non-profit youth theatre organization for kids and teens to be involved in the arts.

Melissa Rooney (Makeup Designer) is from Guy, Arkansas. She holds a B.A. in Theatre Arts from Hendrix College. She designed costumes for Macbeth, Avenue Q, Angels in America: Perestroika at the University of Arkansas as well as Hendrix College's production of Time Stands Still. She was also the assistant costume designer for The Metal Children and Angels in America: Millennium Approaches and makeup designer for Assassins and Life is a Dream.

Scott Russell (Frederick Eggersman) is a third-year M.F.A. student at the Conservatory at ACT One Studios - Chicago, previous works include Macbeth in Macbeth, Rusty/Dan in Clybourne Park, Clock'd in Life is a Dream, Brian in Avenue Q, Colgos in Assassins, Otto Hurley in Metal Children (University of Arkansas), Children of a Lesser God (Footlight Theatre, Chicago), A Christmas Carol (Metropolis PAC), Passion (Theatre on the Square, Indianapolis), The Crucible and A Christmas Carol (Indiana Repertory Theatre), Coriolanus, The Winter's Tale and Twelfth Night (IndyShakes), Unnecessary Farce (Actors Theatre of Indiana), Water By the Spoonful and Distracted (Wisdom Tooth Theatre Project), and many more. Scott is a member of the Society of American Fight Directors; Dwelling Arts International; the Society of Australian Fight Directors, INC; Fight Directors Canada; the British Academy of Stage and Screen Combat; and the Nordic Stage Fight Society.

Who's Who in the Production

Finley Daniel (First Lady, Servant) is from Little Rock, AR. She is a theater major at the University of Arkansas. She is excited and honored to be having her debut here at the UARK Theater. Finley is pursuing a career in film and music production. She has starred in Gods Not Dead 3 and was nominated for best actress in Based in at the 48 hour film festival in Little Rock. After graduation she wants to move to Atlanta and focus on her acting career while working on her music. All the glory to God. I hope you enjoy the show!!

Anna Grace Estes (Petra) is from Little Rock, AR. She is a junior and her previous credits include: Bad Idea Beat/Mrs. Thistlewayt/Ensemble in Avenue Q, Ensemble in Assassins at the University of Arkansas, Elle in Legally Blonde: The Musical, and Kitty in The Drowsy Chaperone. Additionally, she attended Arkansas Governor’s School for Drama, and has been involved in productions at the Arkansas Arts Center Children’s Theatre. She hopes to pursue a career in acting after graduating, and move to New York City. She also hopes to attend Graduate School to further her training in theatre at some point in the future.

Chandler Reid Evans (Count Carl-Magnus Malcolm) is from Eureka Springs, AR. His previous credits include Governor/Carrasco/Knight of Mirrors in The Man of La Mancha, Astolfo in Life is a Dream, Princeton in Avenue Q, John Wilkes Booth in Assassins, and Johnny in American Idiot at the University of Arkansas. He is a senior Vocal Performance major with a minor in Theatre. His future plans include pursuing a career in acting.

Jacinda Fletcher (Assistant Stage Manager) is from Kingsland, Arkansas. She has performed in Top Girls, Turk, Everlasting, Life is a Dream, Footloose!, Creep, Murder at the Pie Auction and Vagina Monologues. She has crewed shows such as The Man of La Mancha, Avenue Q, The Drowsy Chaperone, All or Nothing, Assassins, Lysistrata, Murder at the Pie Auction. After graduating Jacinda intends to pursue a career in the theatre.

Claire Fossey (Anna Egerman) is a Theatre Performance major from Fayetteville, Arkansas. She has spent the past two years studying Music Theater at Oklahoma City University where she appeared as a Dynamite in Hair, Sprague, Elizabeth in the Next Room, and Diana Dream in On the Town. She has also appeared as Whatsername in American Idiot at the University of Arkansas, as Lulu Lane in ACO’s summer musical, Kiss Me, Kate, Serena in Legally Blonde at Arkansas Public Theater, and in 2010’s Arkansas New Play Fest at TheatreSquared. Claire is so happy to be back at the University of Arkansas Department of Theatre.

Program for A Little Night Music, courtesy of University of Arkansas Department of Theatre. Pages 8 and 11.
Who's Who in the Production

and to have the opportunity to continue learning and growing as an artist. After graduation, Claire wants to work to become a professional actress.

Kate Frank (Director) is originally from San Diego, California. She received her B.A. in Theatre at the University of California, Los Angeles, and her M.F.A. in Directing at the University of Arkansas, Fayetteville. Previous productions include Hay Fever, The Cherry Orchard, The Clean House, and Company. Kate is a member of the Department of Theatre faculty, and a certified teacher of The Alexander Technique.

Mary Larkin Furlow (Countess Charlotte Malcolm) is a sophomore Theatre major from Fayetteville, AR. She was last seen as the Innkeeper in the University’s production of The Man of La Mancha and Cygbourne Park. She is also a member of Kappa Kappa Gamma. Upon graduation she plans to continue to pursue a career in the world of theatre.

Marrah Gools (Mrs. Segstrom) is a junior double major in Art Education and Music Vocal Performance. Her previous credits include The Man of La Mancha (Housekeeper) University of Arkansas, Kiss Me Kate (ensemble) Arts Center of the Ozarks, and Oklahoma! (Ado Annie) Arts Center of the Ozarks. After she graduates, Marrah plans to continue performing and pursue a Masters of Fine Arts in Ceramics.

Kathleen Holmes (Scenic Designer) is from Tyler TX. She has a Bachelor of Arts in Theatre, with a minor in Studio Art, both from Louisiana Tech University. Her previous credits include scenic designer for The Man of La Mancha and (illegal) Jilipan (Tirap), lighting designer for Tuck Everlasting, Mama Mia, and Freaky Friday with Pilot Arts, and projections designer for Cygbourne Park. After earning her MFA in scenic design, she plans to work as a freelance designer.

Bethany Kasper (Malla) is from Jacksonville, AR. She is a North Pulaski High School 2016 graduate. She has appeared in Life is a Dream and Dream of a Burning Boy at the U of A. After earning her degree she plans to move to NYC for Graduate School and eventually pursue a career on Broadway.

John Lackey (Mr. Undershaft) is a performer currently based in Fayetteville, Arkansas. Favorite past roles include Don Quijote (The Man of La Mancha, University of Arkansas), Mayor (Sweetwater, Town), and Colline (La bohème, Spotlight).

Who's Who in the Production

on Opera). John is moving to Stillwater, Oklahoma for his directorial debut at Town and Gown Theatre this summer, and plans to move to New York next spring to pursue acting, voice, and dance training.

Gail Loftwich (Choreographer) has been with the UA Department of Theatre since 1992, teaching Ballet I&II, Modern I&II, Period Movement, Musical Theatre dance and tap. Her last choreography for the department was seen in the production of Avenue Q, and for TheatreSquared, Fun Home.

Caleb Lorenzino (Fred) is a junior, and now majoring in Theater. At the U of A, he has been in The Man of La Mancha, and The Christians. He would like to continue to pursue acting after he graduates, for the experience, but also because he loves all of these incredibly talented and kind people that he get to work with everyday.

Halley Mayo (Desirée Armfeldt) is a native of Fayetteville. Credits at the University of Arkansas include Anne Frank in The Diary of Anne Frank, Myrivonne in Lysistrata, Abby in workshop of Canaveral, Kate Monster in Avenue Q. Halley holds a BA in Theatre Arts from Hendrix College and studied Musical Theatre at NYU’s CAP21.

Tanner McAlpin (Costume Designer) is a third year MFA candidate in Costume Design at the University of Arkansas. His previous credits include Rise, The Glass Menagerie, and Lysistrata. Tanner has worked as a makeup artist for Joshua Productions out of Beaumont, Texas, along with many studio and main stage productions during his time as an undergraduate at Texas A&M University in College Station including Billet Spirit and Macbeth.

Tyler Michael (Sound Designer) is from Madison, SD. This is Tyler’s third year at the University of Arkansas as the Lighting and Sound Supervisor. He graduated the University of South Dakota with his M.F.A. in Design Technology emphasizing in Lighting and Sound Design. His Bachelor’s Degree is in Digital Arts and Design emphasizing in Audio Production from Dakota State University. At the University of Arkansas he has designed for She Kills Monsters, Assassins, The Man of La Mancha, Metal Children, and (ly)strata. Professionally, he has designed for the Black Hills Playhouse with shows such as To Kill a Mockingbird, Moonlight and Magnolias, Streek the Musical, The Adams Family, Pageant, Nunsense, and She Loves Me. Tyler has been recognized by the Kennedy Center American College Theatre Festival for lighting designs for A Servant of Two Masters and Bus Stop.

Program for A Little Night Music, Courtesy of University of Arkansas Department of Theatre. Pages 9 and 10.
THE DEPARTMENT OF THEATRE PRESENTS

UARK SOLOS

ORIGINAL WORKS IN PROGRESS

12.4 & 12.6
STUDIO THEATRE
404 KIMPEL HALL
DOORS OPEN @ 7PM
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TU ES
Justin Mackey
Scott Russell
Mischa Hutchings
Halley Mayo

TH UR S
Mollie Armour
Jake Lewis
Austin Dean Ashford
Natasha Devon

8 Shows in 2 Nights

Program for One Person Shows, courtesy of University of Arkansas Department of Theatre.
Marching Home, A One Person Show

by

Mollie Armour
MILDRED:
Our bodies may change with age, but in our thoughts and feelings we remain forever young. In memories, I can still go back to the people and places I have loved. I think writing is not part of my life—it is my life. It helps me find peace. It helps me know love.

My mother, an immigrant from Norway and my father, an immigrant from Germany. I was the first in my family to be born a citizen of the United States. I had dreams of becoming Florence Nightingale, saving lives on the battlefield somewhere in France. I went to nursing school and joined the Navy the moment I graduated. I was posted to the Naval Hospital in Millington, Tennessee, a place that couldn’t get any more different than France. And I couldn’t have been more disappointed. Fate knew better, for it was there that I met Charles.

I often wonder how different my life would be now if more could have been done for him.

(LQ2 as MILDRED transforms into MILLIE, steps forward.)

In memory, past and present intermingle, and both is very real as I remember those who are gone.

(At Millington Naval Hospital.)
(MILLIE is gazing off. Her friend catches her attention.)

MILLIE:
What did you say? I’m sorry, I was in a daydream.

MARTHA:
They’re here! Millie! I’m so nervous! I read in the paper they’re callin’ them the “90 day wonders”! What if I poke one of them too hard with a shot?

MILLIE:
Oh, don’t be ridiculous! It’s a standard physical. You don’t treat them like they’re “wonders”, you treat them like you would any patient. Now go on, you’re down the hall.

(MILLIE walks forward and greets a patient.)
Armour, please follow me. Step on to the scale. Hawaii, huh? I wager it’s a lot different than anywhere close to here.
CHARLES:
Where are you from? I’ve never heard an accent like that before.

MILLIE:
Brooklyn. *(She nervously checks her chart.)* I hear they’re callin you boys the “90 day wonders.” *(She laughs.)* Alright, Charles. Can I call you Charles? It’s time for your shot. Please turn around and pull down your pants. *(She giggles.)* I’m so sorry. I normally don’t laugh. This is so unprofessional. I am so sorry. Oh, I’m nervous.

CHARLES:
*(He is bent over the bed.)* That’s not the most reassuring thing to hear. *(He turns to her.)* It’s been a pleasure..I’m sorry, I never got your name.

MILLIE:
Millie. I wish you the best of luck. Where exactly are they sending you?

CHARLES:
Pearl Harbor.

*(LQ 3)*

*(SQ 2)*

*(LQ 4)*

*(SQ 3)*

*(CHARLES and his comrade HARDING run for their lives into an old abandoned building and hide. They are being followed.)*

CHARLES:
Did we lose them? I think we might’ve lost them, but I can’t be sure. I tried to not look back. I think if we head North, we might stand a chance at finding shelter up in the hills for a few nights.

HARDING:
Have a little more faith in our boys, Charles. They’ll be coming for us.

CHARLES:
There’s nobody coming to help! McArthur sent the cease order weeks ago! We don’t have any other option. We can’t stay here. I won’t die a prisoner.
HARDING:
Charles. I saw our men. They had them lined up. I think they’re gonna shoot them, if we don’t surrender.
(Beat.)
Let me go. I’m hurt. You still have a chance. Hey, you tell my family, okay.

CHARLES:
I’m not leaving you. I told you, I’ll see you out of here. We go together. Put your arm around my shoulder.

(CHARLES forcefully picks up HARDING.)

(LQ 5)

(Philippine Prison Camp. CHARLES and HARDING work farm detail in the sweltering heat with the sun blazing down on them.)

HARDING:
How were we so lucky as to get farm detail? I can’t take the heat anymore.
(Beat.)
Charles!
(Making sure the coast is clear.)
Look! A worm!

(HARDING holds up an earth worm and breaks it in half; gives half to CHARLES.)

CHARLES:
(Chewing)
Tastes like dirt.

HARDING:
Better than uncooked rice. Add that to your little book. Yanno, that’s a good thing you’re doin. It’s keepin us goin’. Gives us something to look forward to. Keeps my mind offa the bed bugs. I mean, I think you stand to add a couple more of my ideas to the book, but who am I?

CHARLES:
Nobody likes liver loaf. Nobody.

HARDING:
Hey, don’t knock it till ya tried it. I guarantee you’d love it. We ever get outa here, I’ll have my mother cook for you. Make ya head spin.
(Silence as they work.)
You know what I can’t wrap my head around?
Why they keep marchin us. It’s like everything they do, they’re tryin to demean us or humiliate us. Leme ask you something. You always knew you’d be in the Navy?

CHARLES:
I was kind of built with it, really. Every generation in my family has been to war.

HARDING:
Yeah, well I hope I’m the last in mine.

(LQ 6)

(POW CAMP, 2 years later.)

HARDING:
What day is it, Charles?

CHARLES:
It’s Christmas Eve.

HARDING:
What year?

CHARLES:
1943.

HARDING:
Well, wattya know. Happy two year anniversary, Charlie boy. Bet you thought you’d be rid of me by now.
(Beat.)
What’s on the menu tonight, Charles?

CHARLES:
I was thinking about just leaving today’s date blank.

HARDING:
Blank? Don’t tell me you’re going dark on us, now.

CHARLES:
Did you ever study about the Babylonian exile?
HARDING:
I don’t feel like getting philosophical. It’s all a crock of shit. There are no promises. There’s no one coming to save us.

CHARLES:
The entire Jewish population was forced to live in concentration camps, probably a lot worse that this one, yet it was in their deepest moment of despair that they found their hope again. I keep asking myself how they did that.

HARDING:
(Pause)
My mother’s Christmas Cake. That’s what you should put for today’s recipe. My mother’s Christmas Cake. Merry Christmas, Charles.

(LQ 7)

CHARLES:
Any requests for tonight’s meal?
(Silence. He thumbs through the book.)

Well, let’s see, the last entry was “German Roast Duck”, thank you Henry. Before that was “Sweet Potato Croquettes” from your’s truly, so who’s up next? Harding? No? Henry, you wanna go again? Tommy, what about you?

(He looks at the faces. There is no response. He closes the book. The hurt in the room is too great. There are no words that can comfort. There is silence.)

(Beat. He opens the book, begins to write, and announces.)

“Chocolate Cheeseburger”

(CHARLES flinches and laughs as the men smack him or throw rocks, but this doesn’t stop him.)

What? What? Nobody else seemed eager to write tonight’s menu so it appears its dealer’s choice, boys, and I’m craving a big ole’ juicy chocolatey cheeseburger.

(CHARLES stops. The joke isn’t funny anymore, not even to himself. He looks off distantly. His memories seem so foreign to him now.)

Before my dad died, my mother would open the French doors to our dining room and play the Victrola after dinner as my sister and I would finish our desert. We would watch them dancing in next room, the music so loud it echoed down the street. Our bellies full of wonderful things..the most delicious things.. It’s hard to imagine going back to that now.

(Beat.)
Yet, I can’t help but wonder if maybe someday I’ll sit at that table again. My mother twirling through the living room, Guy Lombardo playing while Jane and I stuff our faces with fried doughnuts.

For thirty years, I’ve been fucked by this life. When we get out, I’m going to be the fucker.

(His expression hardens.)

(LQ 8)

MILDRED:
Almost a year to the date, Charles would find himself trapped as human cargo in one of the infamous Japanese Hell Ships, The Oryoku Maru. In my research, I came across Charles’s name in a book published by another prisoner on the ship.

(She stands and walks forward)

“Each time the ship’s anti-aircraft batteries opened fire, we huddled against one another and lay on the deck or against bulkheads as best we could in an effort to present as little of our bodies as possible to hits by the planes’ machine gun bullets as they ricocheted through the hold. Ensign Charles W. Armour, USNR, stood bolt upright in the center of the hold where he could get the best view of the air action. Just before each pass he shouted, “Here they come again!” and then, “The bombs are on their way!”...Armour was suddenly drenched with blood; he appeared to have been badly hit, as blood streamed down from his head and over his body. Armour was as surprised as we were to discover that the blood was pouring on him from a Japanese soldier on the edge of the hatch...”

Death became increasingly familiar in those last few months in hell. By the end of the war, Charles would be a prisoner for a total of three years and eight months. He stood 6ft tall and weighed less than 100 pounds.

(LQ 9)

(The remnants of men are being held on an abandoned tennis court. It is Spring of 1945.)

CHARLES:
I going to ask you a question and I want you to tell me the truth.

HARDING:
Of course.
CHARLES:
Do I—Do I look like the others? Skinny like that?

HARDING:
Yeh…Yeah, you do. (Beat.) I wonder what’s next. When will this godforsaken war be over?

CHARLES:
What do you think it will be like, on the outside?

HARDING:
You know, Charles, I’ve been dreaming of that day. But the longer I’ve dreamed, the more and more it seems to look like a nightmare. How could we ever return to the lives we had? I had faith in mankind before this war, Charles. It’s why I enlisted. I think now I realize there is no such thing as greater good on this Earth. You do what you can to get to the next day and that’s really all a man can do.

CHARLES:
I’m not sure that I can agree. There has to be a reason for all of this. I don’t know, I don’t plan on wasting any time feeling sorry for myself if I ever get out

HARDING:
I don’t feel sorry for myself anymore. If I felt sorry for myself, that would mean that some part of me still cared. Look around us, Charles! There’s nothing to see but death.

CHARLES:
I don’t believe any of this that you’re saying. After what we’ve been through, together. We haven’t gone through all of this to give up on life if we ever have the chance at freedom. And all the lives that will be better for what we’ve done, I see that.

(Beat.)
When I look around me, I see one tiny thread, my friend. There’s a bigger picture, I promise you. If you take nothing else away from this, then take that.

HARDING:
You’re a greater man than I am, Charles.

CHARLES:
That’s just it, though, no one man is greater than another. We all have darkness inside of us. And when it comes to the end, we all die the same. As for me, I plan on dying with a smile on my face.

(Pause)
Now, what’s on the menu tonight?

CHARLES smiles at his friend, better for knowing him.)
(LQ 10)

(*MILDRED walks forward.*)

(SQ 5)

MILDRED:
I’ll never forget the day the prisoners from Bataan came to occupy the beds at Millington. There was nothing left of them, but the distorted outlines of soldiers. What they truly had been—fathers, husbands, brothers, and sons; were all now unrecognizable. Their figures seemed almost two dimensional, as if life itself had been sucked out, leaving them with nothing but emaciated bodies, little more than skin clinging to their broken bones. The men, themselves, were broken in ways we could not imagine, in ways we could not see. What we saw was the result of neglect, the consequences of man’s inhumanity against man. To heal these men, we would need more than medicine…

(LQ 11)

(*She looks at CHARLES and sits by his bedside.*)

MILLIE:
Welcome home, Charles.

I bet you don’t remember me. I’m Millie. (*His eyes are empty.*) I’ll be taking care of you. You’re safe now.

You don’t have to say anything. You just rest now.

(*Time passes.*)

(LQ 12)

MILLIE:
Well, Charles, I have to say, your levels are really improving! You’ve made a lot of progress these past few weeks. Actually, I think it’s okay to clear you to leave the grounds for an hour or two, with someone accompanying you of course.

CHARLES:
As forward as this might seem, could I ask you a personal question? Did you know—

(*Beat.*)
You’re wearing two different shoes.

**MILLIE:**
Oh, Heavens! And here I was hoping you were about to ask me on a date!

**CHARLES:**
Would you?

**MILLIE:**
Would I what?

**CHARLES:**
Go on a date with me?

**MILLIE:**
Oh, you’re only asking me because you haven’t seen a woman in so long. With mismatched shoes, who could resist?

**CHARLES:**
Oh, I sure hope I didn’t offend you. I find it quite endearing. Really.

So, you’ll go? On a date with me?

(LQ 13)

(The hospital. There is tension in the air.)

**MILLIE:**
Good morning, Charles.

(He is silent. He seems different.)

**MILLIE:**
Charles? Are you feeling alright? Did something happen in the night?
Oh. Well, then what’s the matter? No, Charles, I’m sorry, I didn’t pick up a paper this morning. I came straight here. I’ll go out and get you one as soon as my rounds are done. Did you still want to go on a walk this evening?

**CHARLES:**
I just think that from now on, we should keep things...professional between us.

**MILLIE:**
Professional? Charles, you were the one asking me for dates, remember? Fine. If you want it *professional*, then I can keep it that way. Now lift your rear so I can change your sheets!
CHARLES:
Millie, stop. I...just sit down for a second. I owe you an explanation. I'm sorry. Will you sit?

(She sits)

I want you to have something.

(He reaches for a small leather bound book with the gold lettering of “American Life Insurance” stamped on the front.)

I kept a journal. I have it here and I want to give it to you. The men and I would write down recipes, all kinds of things. I'm not sure any of it would taste very good, but we sure thought it would at the time. I slept with it in my hand. I must have held it very tight.

(She feels the shape of his palm squeezed into the leather.)

CHARLES:
The ship that I was on..

The ship was called the Oryuko Maru, but we called her the “hell ship”. In the beginning, there were so many of us that laying down was not possible. It wasn't long before we learned to sleep standing up. It was so dark at night that sometimes you weren't always sure if the man next to you was dead or alive. They gave us four gallons of water, Millie. There were over 600 men in the hold of that ship and four gallons of water. When a man is thirsty enough, he will drink anything that's wet. When the ship sank, the Japanese commanders took those of us that had survived to shore and then they made us march...barefoot...they stripped and beat us. As a Christmas gift to us, they selected fifteen men who were then forced to dig their own graves and were beheaded. We never imagined there could be anything worse than being on that ship until then.

(Beat.)

I never wanted much for my life. All I wanted was to serve my country. All I wanted was to do my duty. But then we got captured. So, I survived, Millie. And in my survival all I could think of was how I was going to *live* if I ever got out. I made a promise to myself that if I ever made it out of those camps, I’d never let another man or woman on this earth tie me down. But you’ve ruined me, Millie. You’ve ruined me.

MILLIE:

(Softly.)

It was my mismatched shoes, wasn’t it?

(LQ 14)
(MILLIE/MILDRED walks to chair.)

(SQ 6)

MILDRED:
He never fully recovered from the toll the death march took on his health, but this isn’t the story of the life that Charles lost, but rather a story of the life that he gave while he was able. Charles and I shared a couple beautiful years together. And we had a son, named after his father. We were with him when he passed. His last words were, “Remember, I love you.” I’m sitting here tonight looking back on days past. I have lost my simple and childlike ideals, but I am not sorry. After he was gone, I went on to travel the world, establishing nursing programs so that men like Charles would never be lost again. I know I found a bigger and a better way to help Him. I followed His example. I did my work quietly for the sake of man.

(She holds Charles’s book, feeling his palmprint pressed into the leather. She presses it to her heart. Lights out.)
WORKS CITED

### APPENDIX A

**Mollie Armour**

<table>
<thead>
<tr>
<th>HEIGHT:</th>
<th>5'2 3/4''</th>
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<tbody>
<tr>
<td>HAIR:</td>
<td>Blonde</td>
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<tr>
<td>EYES:</td>
<td>Blue</td>
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</tbody>
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**SAG Eligible/EMC**

**FILM:**

- **SWEET INSPIRATIONS** Supporting: BRITTANY YOST
- **W.A.C.K.** Lead: CHRIS LIEBE

**TELEVISION:**

- **REVENGE, Ep. 14** Featured: ABC
- **REVENGE, Ep. 20** Featured: ABC

**STAGE (SELECTED ROLES):**

- **A LITTLE NIGHT MUSIC** Mdm. ARMFELDT: UNIVERSITY OF ARKANSAS
- **TOP GIRLS** JOYCE/LOUISE: UNIVERSITY OF ARKANSAS
- **MAN OF LA MANCHA** ALDONZA: UNIVERSITY OF ARKANSAS
- **THE HUMANS** BRIGID & AIMEE u/s: THEATRE SQUARED
- **AVENUE Q** LUCY T. SLUT: UNIVERSITY OF ARKANSAS
- **ANGELS IN AMERICA** ANGEL: UNIVERSITY OF ARKANSAS
- **9 TO 5** DORALEE: FORT SMITH LITTLE THEATRE
- **ROGERS & HAMMERTIME** GLORIA: PLAYHOUSE WEST LA
- **LYSISTRATA** MYRRHINE: OKC REPERTORY THEATER
- **A CHRISTMAS CAROL** BELLE: OKC REPERTORY THEATER
- **INTO THE WOODS** CINDERELLA: FORT SMITH LITTLE THEATRE
- **COSI** RUTH: OKLAHOMA CITY UNIVERSITY
- **THE LARAMIE PROJECT** ENSEMBLE: OKLAHOMA CITY UNIVERSITY
- **A MIDSUMMER NIGHTS DREAM** HIPPOLYTA: OKLAHOMA CITY UNIVERSITY

**TRAINING/WORKSHOPS:**

- MUSICAL THEATRE: KELLI O'HARA
- MUSICAL THEATRE: KRISTIN CHENOWETH
- COLD READ: JAY SKULLY
- STAGE COMBAT: TONY WOLFE
- VOICE OVER: GARY OWEN
- COLD READ: ELIZABETH BARNES

**EDUCATION:**

- PLAYHOUSE WEST SCHOOL AND REPERTORY THEATER, LOS ANGELES
- MFA ACTING, UNIVERSITY OF ARKANSAS (Spring '19)
- BFA ACTING, OKLAHOMA CITY UNIVERSITY
MOLLIE ARMOUR
MFA, EMC, SAG-E

EMPLOYMENT

HIGHER EDUCATION:
Department of Theatre, University of Arkansas, Fayetteville, AR
  Graduate Instructor, Acting for Majors, Spring 2019
  Graduate Instructor, Acting for non-Majors, Fall 2018
  Teaching Assistant, Academic year 2016/17, 2017/18, 2018/19
  Head of Recruitment, Academic year 2016/17, 2017/18, 2018/19
Academy of the Arts, University of Arkansas Fort Smith, Fort Smith, AR
  Teaching Artist, Spring 2014-Fall 2016
  Movement Coach, Spring 2014-2016
  Acting Coach, Spring 2014-Fall 2016
  Vocal Coach, Spring 2014-Fall 2016
  Director, Spring 2014-Fall 2016
  Musical Director, Spring 2014-Fall 2016

PROFESSIONAL THEATRE FOR YOUTH:
  Trike Theatre, Bentonville, AR
  Teaching Artist, Fall 2017-Present

INDUSTRY:
  Actors Casting Agency, Fayetteville, AR
  Associate Casting Director 2019-Present

EDUCATION
  Master of Fine Arts, Acting, University of Arkansas, Spring 2019
  Bachelor of Fine Arts, Acting, Oklahoma City University, Spring 2010
  Playhouse West School and Repertory Theatre 2011-2013

ADDITIONAL TRAINING & WORKSHOPS
  Intimacy for the Stage for Actors, Tonia Sina 2017 & 2019
  Intimacy for the Stage for Directors, Tonia Sina, 2017
  On Camera Acting, Marlene Barnes, 2019
  Clowning, Jef Johnson, 2019
  Hip-Hop Theatre, Kevin Coval and Idris Goodwin, 2018
  Masks, Craig MacDonald, 2017 & 2019
  Musical Theatre, Liz Callaway, 2019
  Introduction to Somatic Voicework, Jeanie LoVetri, 2019
Laban Movement, Marin Leggat, 2017
Contemporary Dance, Body Traffic, 2017
Cold Read, Jay Skully, 2009
Musical Theatre, Kelli O’Hara, 2009
Stage Combat, Tony Wolfe, 2008
Voice Over, Gary Owen, 2008
Musical Theatre, Kristin Chenoweth, 2007

PROFESSIONAL DEVELOPMENT PRESENTATIONS:
Arts With Education Institute, Kassie Misiewicz, 2018
Teaching From Works of Art, April Gentry-Stuttefield, 2018

AFFILIATIONS
Actors Equity Membership Candidacy Program, 2018-Present
Screen Actors Guild Eligible, 2011-Present
Member of Intimacy Director’s International

TEACHING EXPERIENCE

COURSES
University of Arkansas
Acting 1 for Undergraduate Majors, Spring 2019
Acting 1 for Undergraduate non-Majors, Fall 2019
Academy of the Arts, 2014-2016
Private Acting Lessons, Ages 5-Adult
Private Voice Lessons, Ages 5-Adult
Musical Theatre, Grades 3rd-12th
Movement and Acting, Grades 3rd-12th
Choir, Grades 3rd-6th
Acapella, Grades 7th-12th
Trike Theatre, 2017-2019
New Horizons-3rd-Young Adult (Program for students with special needs)
Creative Players, Pre-K-K
Storytellers, 1st-2nd
Advanced Acting 1, 9th-12th
On Camera Acting, 5th-8th

PRIVATE LESSONS
Acting, 2013-Present
Voice, 2013-Present

COACHING
Intimacy
Man of La Mancha, University of Arkansas, 2018
Canaveral, University of Arkansas, 2017
Graduate Acting Studio-Pinter, University of Arkansas, 2018
Musical Theatre Workshop-The Light in the Piazza, University of Arkansas, 2018
Acting
Joseph and the Amazing Technicolor Dreamcoat, Academy of the Arts, 2016
The Addams Family, Academy of the Arts, 2015
Mary Poppins, Academy of the Arts, 2015
Sound of Music, Academy of the Arts, 2014
Shrek the Musical, Academy of the Arts, 2014
Alice in Wonderland Jr., 2014
Mulan Jr., 2014

Movement
The Addams Family, Academy of the Arts, 2015
Alice in Wonderland Jr., Academy of the Arts, 2014

INTENSIVES & CAMPS
Academy of the Arts
Advanced Musical Theatre, Summer 2014/15/16
Beginner Musical Theatre, Summer 2014/15/16
Trike Theatre, Summer 2018
Shakespeare, 7th-12th
Pirates, Pre-k-2nd
Knights, Princesses, & Dragons, Pre-k-2nd
Musical Theatre, 3rd-7th
Harry Potter, 6th-12th
Percy Jackson, 6th-12th

PROFESSIONAL DEVELOPMENT
9th Western Arkansas Childcare Conference, 2014
Movement and Acting as Learning Tools for Spectrum and Behavioral Disorders

DIRECTING
TheatreSquared
The Wolves, Asst. Director, 2019
Trike Theatre
Law & Order: Fairytale Unit, Director, 2019
Academy of the Arts
Joseph and the Amazing Technicolor Dreamcoat, Co-Director, 2016
The Addams Family, Asst. Director, 2015
Mary Poppins, Asst. Director, 2015
The Pirates of Penzance Jr, Musical Director, 2014
Playhouse West
Rogers and Hammertime, Co-Director, 2012

INTIMACY DIRECTION
University of Arkansas, Department of Theatre
A Little Night Music, 2019
Angels in America, Part Two: Perestroika, 2016
Angels in America, Part One: Millennium Approaches, 2017
University of Arkansas Fort Smith, Department of Theatre
Shakespeare In Love, 2019
THEATRICAL EXPERIENCE

STAGE
TheatreSquared
   The Humans (Brigid & Aimee u/s), Dir. Shana Gold
University of Arkansas
   A Little Night Music (Madame Armfeldt), Dir. Kate Frank
   Top Girls (Joyce, Louise), Dir. Shana Gold
   Man of La Mancha (Aldonza), Dir. Kate Frank
   Avenue Q (Lucy T. Slut), Dir. Morgan Hicks
   Angels in America, Pt 2: Perestroika (The Angel), Dir. Jeremiah Albers
   Canaveral (Sam), Dir. Jeremiah Albers
   Angels in America, Pt 1: Millennium Approaches (The Angel), Dir. Cole Wimpee
Fort Smith Little Theatre
   9 to 5, The Musical (Doralee), Dir. Dwight Curry
   Into the Woods (Cinderella), Dir. Wayne Maples
Oklahoma City Rep
   Lysistrata (Myrrhine), Dir. Emily Gray
   A Christmas Carol (Belle), Dir. Tonia Sina
Oklahoma City University
   A Midsummer Night's Dream (Hippolyta), Dir. D. Lance Marsh
   Rosencrantz and Guildenstern Are Dead (Gertrude), Dir. Kate Stringer
   Between the Lines (Ensemble), Dir. Tonia Sina
   The Laramie Project Epilogue (Ensemble), Dir. Daniel L. Smith
   The Children's Hour (Helen), Dir. Dennis Schneider
   Stage Door (Louise), Dir. Elin Bhaired
   Cosi (Ruth u/s), Dir. D. Lance Marsh
Playhouse West
   Rogers & Hammertime (Gloria), Dir. Mollie Armour

FEATURE FILM
   Sweet Inspirations (Libby Moore), Dir. Brittany Yost

SHORT FILM
   W.A.C.K. (Paige), Dir. Christopher Liebe

TV
   Revenge (Featured), Ep. 20
   Revenge (Featured), Ep. 14

IN Volvement
University of Arkansas Fort Smith, Academy of the Arts
   Advisory Board Member, 2014-2016
Faith United Methodist Church
   Youth Director, 2016
   Sunday School Teacher 7th-12th, 2014-2016
AWARDS & SCHOLARSHIPS

Doctoral Fellowship, University of Arkansas, 2016-2019
National Youth Arts Awards
   *Mary Poppins*, Outstanding Ensemble, 2015

CERTIFICATIONS

Dueling Arts International
   Hand to Hand Stage Combat, 2019
   Quarterstaff, 2019
American Red Cross
   Adult and Pediatric First Aid/CPR, 2018
Arkansas Commission on Child Abuse, Rape, and Domestic Violence
   Mandated Reporter, 2018
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WEBSITE

www.molliearmour.weebly.com
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