Privileged Eyes: How a Look in the Mirror Informed the Creation of Marilyn and Desiree

Halley Electra Mayo

University of Arkansas, Fayetteville

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Privileged Eyes:
How a Look in the Mirror Informed the Creation of Marilyn and Desiree

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

by

Halley Mayo
Hendrix College
Bachelor of Arts in Theatre Arts and Dance, 2008

May 2019
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

Amy Herzberg, M.F.A
Thesis Chair

Michael Landman, M.F.A
Committee Member

Steven Marzolf, M.F.A
Committee Member
Abstract

This thesis is for the performance of Desiree in *A Little Night Music*, by Stephen Sondheim and Hugh Wheeler; the development, writing, and performance of the one-person-show *Privileged Eyes*; and development of a website and statement of artistry.
Acknowledgements

Special Thanks to:

My classmates, Scott Russell, Mollie Armour, Justin Mackey, Mischa Hutchings, and NaTosha DeVon, for their endless amounts of patience and love during the most trying months of my life.

The faculty and staff of the Theatre Department at the University of Arkansas – especially Jason Burrow.

My family of friends, who lift me up.

To Marilyn, Ned, and Vicki, for giving me life and then for teaching me how to live.
**Table of Contents**

I. Personal Statement of Artistry .........................................................1

II. Script of One-Person Show ............................................................2

III. Programs for thesis role and One-Person Show ..................................11

IV. Works Cited .........................................................................................15

V. Appendix ..............................................................................................16
Statement of Artistry

I have always believed that, for me, theatre is a form of solace. When I was younger, I used theatre as an escape from my life and a place to create my own family, one in which I fit and contributed to. That remains true today, but as I have grown older, theatre also has become a place where I reflect on my life and myself. My one-person show, Privileged Eyes, and my thesis role, Desiree from A Little Night Music, were both explorations in dealing with grief from the loss of my mother. In Privileged Eyes, I imagined what my biological mother went through in the weeks leading up to her death. As a writer, I examined the fear, anger, sadness she must have felt and as an actor, I tried to embody the dying woman who at one point was so vivacious and full of life – who was described by so many as someone who lit up every room she walked into. When I was cast as Desiree, I imagined that in an alternate universe, this woman was also my mother. Had my mother not passed away, perhaps she would have come into a room like Desiree.

I believe theatre is for the actor as much as it is for the audience. I act because I love it. Every time I collaborate with a new director, cast, and crew, I learn about managing time and relationships. Every time I put on a new character, I learn about myself.
Privileged Eyes
By: Halley Mayo
Characters:
Marilyn - 41, from Houston, vivacious, lights up every room she ever entered, very ill
Halley - 32, on the eve of her wedding, settled, self-assured (we think), but always grieving
Halley - 4, bright and luminous young girl, blissfully unaware of what “death” means

note about lighting. this show takes place in two worlds. present day and 28 years ago. the shifts into the past should feel slow - like a slow morphing - and the shifts back into the present can be quicker - not super fast, but more like a snap back to reality. there is one shift that should feel like an aside, so both into and out of the past should be as fast as possible (maybe not an instant transition, but as close as it can be for the actor to make the transition and for the audience not to be jolted)

SQ A “Summertime”

LQ1 Lights up. General Wash
Halley enters the attic. It is rife with a stuff. Among the stuff is box full of memorabilia. Also among the things is a tape recorder. Inside is a tape. There are other cassettes in a box. This tape player and tapes are important. We know this because
While going through box items Halley is moved, she laughs, she enjoys this even though it is potentially sad. She is looking for something. Something old for her wedding day. During the exploration...

HALLEY
sings
I’m getting married in the morning! Ding dong the bells are gonna chime!

yells downstairs
I’ll be back down in a minute! Looking for Vicki’s wedding earrings!
as she looks through memorabilia
I can’t believe I’ve never seen some of this stuff.

as she looks through stuff she hums “going to the chapel” then she finds pictures of her deceased mother and something changes in her. Halley finds the earrings and as she is putting things back, the hat box breaks and a tape and tape recorder fall out.

She puts Marilyn’s tape in the recorder and presses play

LQ2 Light shift - back in time (maybe LED upstage) This is a memory-type feel.

We are transported to 25 years ago
We see Marilyn. She is very sick and in pain. As we move further into January this becomes more apparent. Here we see her closer to her healthy self, but each time we revisit her she should be weaker, sicker, fighting even harder.

MARILYN
Just to talk when you don’t know who your audience is… or if anyone would ever listen is…

(small beat)

Today is January, 8th - or is it the 6th? NO! It’s the 7th. Oh.

(small beat)

Today is January 7th, 1991. Twenty years ago, Ned and I had our first date. 1971. He just left with Halley and he encouraged me to spend time talking into the tape machine. I don't know why, the reality of my physical condition and that I could go at any minute… that I could have a block in the flow of my spinal fluid and I could die, so I guess if I have anything to say I’d better start.

But I’m really making this tape for Halley, because I know that at some point in her life she may need to hear my voice. That she may need to know that there really was a Mommy there for her at one point. If she ever needs to hear that, I want her to have some place where she can go and hear her. This is me. This is your Mommy.

LQ 3 Light Shift back into present day (general wash) - shift can be fa

HALLEY
What the fuck is this? Vicki?!? Dad?

nothing
January 7, 1991… less than a month before she passed. Woah.
And exactly 20 years to the day was when she and dad met. 1971. I’ve always wanted to know that. Daddy could never remember. DAD! I found a tape from mom! Where the fuck is everyone?
Am I allowed to hear this? Is this a joke? What is this?

*Long pause then Halley presses play.*

*LQ 4 Light shift back to past (feels like morphing)*

**MARILYN**

Leaving you is intolerable. And why I have to leave, only the spirits, the saints, God, the angels, the other life…. surely they know.

When you were eighteen months old, I had my first experience with cancer. It illuminated my mind. It illuminated me so much that I knew, I knew then, that there was great potential that I wouldn’t be around you forever. And then I realized that I still had some time and during that time I would nurture you. I would be honest with you. I would be strict because I knew that in being strict that if any other woman was to be your Mommy that she would love you because you were well behaved. *(she laughs)* So, the enlightenment that I’ve experienced from my cancer has really enhanced our love… the love that a mother and a child has…. because I knew that I wouldn’t have a full life.

She is overcome. With emotion? With her illness and pain? She reaches over to the tape recorder and stops it.

*LQ 5 Light shift back to present (general wash)*

**HALLEY**

Oh my god. How did I not know about this? Why… why wasn’t this given to me? Maybe if I’d heard this when I was young my life would be different. Mom… How I’ve made it 28 years without you is beyond me. I wonder every day if you’d approve of my choices. So badly, I wish you could meet Trevor. I wish you could walk down the aisle with Dad and me tomorrow. I hope you approve.

*Halley presses play*

*LQ 6 light shift back to past*
beginning again- records
January 12, 1971. I’d like to say because of my tears this might be incoherent. I had to shut the tape off before. So, then I don’t know what I said last or what my train of thought is. I’m going to try not to cry any more. I don’t even know what it is I’m trying to say. It’s just what I’m thinking at the moment.
I envy women who have grown children, because they know things I don’t know. I had an experience at Costa Rica that was a milestone because of you. You would get up in the morning and just leave. You’re just four and a half. You’d leave and go play with other children, and I didn’t have to worry about you. And until now, we’ve lived out in the country and there were no other children and if we woke up it was usually because you were in bed with us and kicking or something. We’d wake up and there you’d be, and there you’d be always. While in Costa Rica, I had the wonderful experience of waking up and you being gone (she laughs heartily)… I don’t mean it to sound like it sounds… but it was wonderful because you had independence, you had self-confidence, you had friends close by.
But, I envy mothers who have daughters who are grown, because I know there is such tremendous pleasure in just having your children mature. That’s a pleasure I will never know. But I have had other pleasures… pleasures of parenting. The pleasure, the unbelievable pleasure of getting pregnant and having you inside. Oh GOD! And it was so much easier having you inside than having you home, in the crib. I had no idea what I was in for… AH! Sleep deprivation, dirty diapers, unbelievable fatigue. And what else? What else did I have? I had something so impossible to describe. I had a baby, you. It was a dream come true… a dream come true.
*Marilyn shuts off the tape recorder*

LQ 7 Light shift present

HALLEY

I remember that trip to Costa Rica.

Oh! Wow. Oh, DAD! Daddy! He told me about that trip. We went because you got better. The
doctors said you were cancer free. That’s right and we went to celebrate and you kept seizing up. Oh. How devastating that had to be to then find out.. and that’s when she started recording. She didn’t have any time left, but she recorded this… for me…

*Halley presses play*

*LQ 8 Light Shift, back to Marilyn recording*

MARILYN

It’s January 22 or 23. Mommy has been sick for sometime and Halley knows that Mommy is dying and that she won’t be there for her birthday. But there will be a lot of good, meaningful times before then. Like, today, Halley and I are going to sing together on this tape. Halley, one thing you and I always did together was sing. We hardly ever speak to each other. It’s like we’re in a musical and everything is said through song. Halley, come over here so the recorder will get you.

*LQ 9 Light shift back to present (fast) - this moment is like an ‘aside’*

HALLEY

Oh my god, is this for real? I’m going to hear myself on this tape? In the past? Woah… how meta… lol I don’t even know what meta means.

*LQ 10 Light shift Back to past*

MARILYN

Unfortunately, my voice is kind of raspy and I don’t have the voice I had. But I’m going to go ahead and sing this song with you now and one day when you listen to this, I want you to remember how pretty I could sing it.

Come on, Halley. Shall we sing our favorite song for the recorder?

HALLEY

Yes! Dorothy’s song, yeah!

MARILYN

Do you want to start?

HALLEY

Yes!… I don’t remember?
MARILYN
I'll start and then you join
she sings
Somewhere over the rainbow
Way up high
There's a land that I heard of
Once in a lullaby
Now you sing
HALLEY
sings
Somewhere over the rainbow
Skies are blue
And the dreams that you dare to dream
Really do come true
Someday I'll wish upon a star
And wake up where the clouds are far
Behind me
MARILYN
sings
Where troubles melt like lemon drops
Away above the chimney tops
That's where you'll find me
Somewhere over the rainbow
Bluebirds fly
Birds fly over the rainbow
Why then, oh why can't I?
HALLEY
Sings
If happy little bluebirds fly
Beyond the rainbow
Why, oh why can't I?
the last notes are “wrong” Marilyn corrects her
Marilyn
sings
Can’t I
Halley
sings
Can’t I
Marilyn
Thank you for singing with me.
Halley
Thank you for singing with me, Mommy
Marilyn
Can you press the stop button?
Halley (jr) stops the recording
LQ11 Lights Shift to present day (general wash)
Halley
Sings
If happy little blue birds fly
We sang together. HA! It’s so dumb. Totally something I would do, too, right? (she sings) Just sing the shit I say!
Ha… she sounds like me… momma, I sound like you. You correcting me? hahaha
Yeah, we shared that.
Halley starts the tape again
LQ12 Light Shift back to past
MARILYN
I don’t know the date. It’s late January. I think.

Halley, I am getting close to the end. I want you to know that there will be times you need your
mommy. There are times I need my mommy and she’s in Texas, but I can call her and I know
she’s there. You won’t have your mommy. I want you to know there will be times you need me
and you’ll be sad that I’m not there. I want you to go ahead and cry. You can tell daddy, “daddy,
I’m sad”. There will be times you’re mad at mommy. And that’s okay, too. I want you to go
ahead
and be mad at me because I’m not there with you. But I want you to know how special the time
we have had together has been for me.

When I looked at you as a baby, I always looked as if it was the last time I could look at you. I
know that at times, I’d look at you Halley, I’d say to myself, “I’ll never see those legs dance on
stage. And I’ll never hear that voice in a choir. I’ll never braid your hair again. I’ll never see you
graduate high school or college. I won’t see you walk down the aisle to the person of your
dreams.” And so, when I looked at you as a baby and when I look at you today, I look at you
with privileged eyes. My eyes are privileged because I see everything. I see so closely and it
feels good… it feels very good.

Oh, goodbye my sweet angel baby.

Marilyn stops the recording

LQ13 Light Shift back to present - general wash (but maybe this is a more intimate feel
somehow - different from the other general washes?)

HALLEY

she frantically takes the tape out to look at it

That’s the end of the tape? MOM. That’s it?

Halley looks through all the memorabilia looking for more tapes, making a mess of the attic
through the next bit of dialogue

Why isn’t there more? Why don’t you tell me more about your life?

That’s what you left me. This is what’s left of you,

Why did you even make this if you weren’t going to give me answers? Am I doing the right
thing? Marrying the right person? Is he the ‘person of my dreams’? Why aren’t you here to tell me if I’m right?!

I AM mad at you mommy!

Why are you crying?

It’s been 28 years, get over it!

*Long Pause (very long) where Halley recovers, realizes something*

This is beautiful. Halley, stop crying. This is a gift. It’s a privilege. Privilege.

You were born here, you died here, and you’re here now.

someone calls to her from downstairs

Yeah! I found them, I’ll be down in a minute!

You’re here now. You’re here now.

… what a privilege to remember you, mommy.

Halley slowly cleans up her mess - the items strewn around the space - the last thing she packs away are the tapes. She leaves the tape player out.

*SQ B Curtain Call music “Somewhere Over the Rainbow”*

*She takes the earrings and puts them on.*

I remember you

*She exits*

*LQ14 light shift - fade down*


*End of play*
Programs from *A Little Night Music* and *Privileged Eyes*

*A Little Night Music* program, pages 1 and 18 (permission granted by University of Arkansas)
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Cast Member</th>
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<tbody>
<tr>
<td>Piano</td>
<td>Mickel Gordon</td>
</tr>
<tr>
<td>Flute</td>
<td>Emily James</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Katie Heath</td>
</tr>
<tr>
<td>Oboe</td>
<td>Katelyn Barry</td>
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<tr>
<td>Bassoon</td>
<td>Sara Remoy</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Nelson Rosa</td>
</tr>
<tr>
<td>French Horn</td>
<td>Rebecca Smith</td>
</tr>
<tr>
<td>French Horn</td>
<td>Harrison Goertz</td>
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<tr>
<td>French Horn</td>
<td>Derrick Rassnier</td>
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<tr>
<td>French Horn</td>
<td>Tyler Osterman</td>
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<td>French Horn</td>
<td>Prashant Anand</td>
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<tr>
<td>Trombone</td>
<td>Daniel Crawford</td>
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<tr>
<td>Violin</td>
<td>Katlyn McKinney</td>
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<tr>
<td>Violin</td>
<td>Sophie Nelson</td>
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<tr>
<td>Viola</td>
<td>Evan Buckner</td>
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<tr>
<td>Viola</td>
<td>Nathaniel Burke</td>
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<tr>
<td>Cello</td>
<td>Charles Hartman</td>
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<tr>
<td>Cello</td>
<td>Matthew Nelson</td>
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<tr>
<td>Bass</td>
<td>Carter Buckner</td>
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<tr>
<td>Bass</td>
<td>Khoi Trinh</td>
</tr>
<tr>
<td>Percussion</td>
<td>Jordan Strickland</td>
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<tr>
<td>Mrs. Anderssen</td>
<td>Ashlee Steffen</td>
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<tr>
<td>Mrs. Nordstrom</td>
<td>Charl Young</td>
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<tr>
<td>Mrs. Segstrom</td>
<td>Mariah Geels</td>
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<tr>
<td>Mr. Lindquist</td>
<td>John Lackey</td>
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<tr>
<td>Mr. Erlansen</td>
<td>Jordan Brown</td>
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<tr>
<td>Frederika Armfeldt</td>
<td>Hannah Ralston</td>
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<tr>
<td>Madame Armfeldt</td>
<td>Mollie Armour</td>
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<tr>
<td>Frid</td>
<td>Celeb Lorenzino</td>
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<tr>
<td>Henrik Egerman</td>
<td>Landan Stocker</td>
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<tr>
<td>Anne Egerman</td>
<td>Claire Fossey</td>
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<td>Fredrik Egerman</td>
<td>Scott Russell</td>
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<tr>
<td>Petra</td>
<td>Anna Grace Estes</td>
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<tr>
<td>Desirée Armfeldt</td>
<td>Halley Mayo</td>
</tr>
<tr>
<td>Count Carl-Magnus Malcolm</td>
<td>Chandler Reid Evans</td>
</tr>
<tr>
<td>Countess Charlotte Malcolm</td>
<td>Mary Larkin Furlow</td>
</tr>
<tr>
<td>Malla</td>
<td>Bethany Kasper</td>
</tr>
<tr>
<td>Servant</td>
<td>Melissa Moonabi</td>
</tr>
<tr>
<td>Servant</td>
<td>Finley Daniel</td>
</tr>
</tbody>
</table>

**Place/Setting:** Sweden, 1900

*A Little Night Music* will be performed with a 15 minute intermission.

A Little Night Music is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

www.MTSHOWS.com

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.

*A Little Night Music*, pages 5 and 6
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 Surlow (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 Clybourne 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.

Marriah Geels (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, Marriah 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 (J)land (Y)ap, lighting designer for The Unbearable Lightness of Being, A Midsummer Night's Dream, and Peter Pan. After earning her MFA in scenic design, she plans to work as a freelance designer.

Bethany Kasper (Mallia) is from Jacksonville, AR. She is a North Pulaski High School 2018 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. Lindquist) is a performer currently based in Fayetteville, Arkansas. Favorite past roles include Don Quixote (The Man of La Mancha, University of Arkansas), Mayor (Sweeney Todd), Town and Gown Theatre), and Colline (La bohème, Spotlight 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 Leftwich (Choreographer) has been with the UA Department of Theatre since 1992, teaching ballet, Kiki, Modern Kiki, Period Movement, Musical Theatre dance and tap. Her last choreography for the department was seen in the production of Avenue Q, and for Theatricalsquared, Fun Home.

Caleb Lorenzino (Frid) is a junior, 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 gets to work with everyday.

Halley Mayo (Desiree Armfield) is a native of Fayetteville. Credits at the University of Arkansas include Anne Frank in The Diary of Anne Frank, My Fair Lady in Lysistrata, Abby in workshop of Conover, 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 Kiss, 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 Ditch the 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 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 Lysistrata. Professionally, he has designed for the Black Hills Playhouse with shows such as To Kill a Mockingbird, Moonlight and Magnolias, Shrek the Musical, The Adams Family, Pippin, 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.
The Department of Theatre presents

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Studio Theatre
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Show @ 7:30PM

Tues

Justin Mackey
Scott Russell
Mischa Hutchings
Halley Mayo

Thurs

Mollie Armour
Jake Lewis
Austin Dean Ashford
Natasha Devon

8 Shows in 2 Nights

One Person Show program
Works Cited

Appendix

Halley Electra Mayo headshot by Jessica Gallegos
# HALLEY ELECTRA MAYO

Halley.Mayo@gmail.com // 479.200.6261 // AEA // Soprano (E3-C6) Belter (D5) // 5’3”

## NATIONAL TOUR
- *A Christmas Carol*
  - Martha Cratchit
  - NTC Productions / Susan Baer Collins

## NEW YORK THEATRE
- Bound for Broadway Showcase
  - Featured Soloist
  - JDP Productions / John Forslund
- 10-Minute Playfest
  - Various
  - Mergerloyd Productions / Nancy McClernen
- Fall, Winter, Spring Fundraiser
  - Various
  - NYC Playwrights / Nancy McClernen

## REGIONAL THEATRE
- The Humans
  - Brigid Blake
  - Theatre Squared / Shana Gold
- Fun Home
  - Medium Alison
  - Theatre Squared / Amy Herzberg
- Sundown Town
  - Annie Hall
  - Theatre Squared / Kevin Christopher Fox
- Oklahoma!
  - Laurey Williams
  - Great Plains Theatre / Marc Libby
- Oklahoma!
  - Ado Annie Carnes
  - Sierra Repertory Theatre / Dennis Jones
- Sound of Music
  - Sister Margaretta
  - Arkansas Shakespeare / Michael Landman
- Guys and Dolls
  - Sarah Brown
  - Great Plains Theatre / Marc Libby
- Always... Patsy Cline
  - Patsy Cline
  - Great Plains Theatre / Doug Nuttlemann
- 25th Annual... Bee
  - Olive Ostrovsky
  - Great Plains Theatre / Marc Libby
- Church Basement Ladies
  - Signe
  - Sierra Repertory Theatre / Marc Libby
- Clue: The Musical
  - Mrs. Peacock
  - Great Plains Theatre / Doug Nuttlemann
- Nuncrackers
  - Sister Amnesia
  - Great Plains Theatre / Doug Nuttlemann
- Something's Afoot
  - Hope Langdon
  - Great Plains Theatre / Marc Libby
- Buddy: The Buddy Holly Story
  - Maria Elena Snowbird
  - Great Plains Theatre / Marc Libby
- All Shook Up
  - Ensemble
  - Great Plains Theatre / Marc Libby
- Don't Dress for Dinner
  - Jacqueline
  - Great Plains Theatre / Marc Libby
- Sanders' Family Christmas
  - June Sanders
  - Great Plains Theatre / Marc Libby
- Smoke on the Mountain
  - June Sanders
  - Great Plains Theatre / Marc Libby
- Daddy's Dyin' Who's Got the Will
  - Murlene
  - Great Plains Theatre / Marc Libby
- Man of La Mancha
  - Antonia
  - Great Plains Theatre / Marc Libby
- God's Favorite
  - Sarah Benjamin
  - Great Plains Theatre / Marc Libby
- Run for Your Wife
  - Barbara Smith
  - Great Plains Theatre / Marc Libby
- Romeo and Juliet
  - Ensemble
  - Arkansas Shakespeare / Jeffrey Fraise

*Broadway/World San Francisco Best Featured Actress in a Musical – Nomination*

## COMMERCIAL
- Walmart Thorton, CO
  - Lead
  - Mitchell Communications Group
- Uptown Promo
  - Lead
  - Kitchen Sink

## WORKSHOPS/READINGS
- Trans: Atlantic
  - Tessa/Olivia
  - Theatre Squared / Shana Gold
- Sundown Town
  - Annie Hall
  - Theatre Squared / Kevin Christopher Fox
- Fall of the House
  - Eliza Poe
  - Theatre Squared / Amy Herzberg

## TRAINING
- MFA Acting candidate - University of Arkansas (May 2019)
- BA Theatre Arts and Dance – Hendrix College // CAP 21 (NYU Tisch) – Musical Theatre Intensive
- Acting: Meinzer, Robert Ford, Amy Herzberg; Stanislavsky-Larry Arancio, Ann Muse
- Musical Theatre: Bill Dougherty, Doug Hall, Amy Herzberg, Francis Kelly
- Singing: Jason, Burrow, Dr. Martha Antolik, Jennifer Brown, Doug Jabara, Tracey Grimaldi
- Shakespeare: Steven Marzolf
- Stage Combat: Rapier - Jim Harris; Hand to Hand, Quarter Staff - Scott Russell
- Workshops: Eric Woodall, Jim Daly, Chris Nichols, Ashley Williams, Jeffery Fraise, Kevin Coval, Iris Goodwin, Liz Callaway

## SPECIAL SKILLS
- Basic tap, ballet; excellent ear, stage combat (Rapier, Quarterstaff), dialects- Southern American (varieties); Northern American, Standard RP; Cockney, Irish; yoga-RT200; headstand; puppetry; miscellaneous percussion; AR driver’s license – drives manual and automatic; perfect from
Website Link

The actor’s website can be accessed at:

www.halleyelectramayo.com
To: Graduate School and International Studies, University of Arkansas
From: Ashley Cohea, Business Manager for Department of Theatre
Date: April 05, 2019
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Ashley Cohea
228 Fine Arts Center
University of Arkansas
(479) 575-6067
acohea@uark.edu
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Signed: Jessica Gallegos
Dated: 4/19/19

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