Baptizing Shakespeare

Na'Tosha De'Von Barron
Baptizing Shakespeare

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

by

Na’Tosha De’Von Barron
Jackson State University
Bachelor of Science in Speech Communications, and Theatre, 2016

May 2019
University of Arkansas

This thesis is approved for the recommendation to the Graduate Council.

____________________
Amy Herzberg, M.F.A
Thesis Director

____________________
Michael Landman, M.F.A
Committee Member

____________________
Joe Millett, M.F.A
Committee Member
ABSTRACT

In this thesis I will be discussing my process in preparing and performing the role of Lady Macbeth, and how I used the parallels of the King James Bible to approach the text. I will show how this method will allow theatre people to teach Shakespeare to African Americans in a way that will become second nature to grasp. I will include the events of the play, my character analysis, intake on the rehearsal process, production photos, resume, headshot, program, and a link to my website.
ACKNOWLEDGEMENTS

Special thanks to:

My fellow classmates: Mollie Armour, Halley Mayo, Justin Mackey, Scott Russell, Mischa Hutchings and Austin Ashford. Thank you for all the memories and beautiful art we’ve shared. I wouldn’t be the artist I am today if it wasn’t for your love, patience, and support.

Thank you to the theatre department for everything you taught me and nurturing my voice as a young artist. I will treasure my education forever and I aim to make you proud.

Thank you to my amazing family, I am everything you taught me to be and more. This moment would not be possible without all that you do. I am blessed to have such a backbone in my life that literally never breaks. I owe you guys the world and because of that I will never stop.
DEDICATION

This thesis is dedicated to the young girl with big dreams who reluctantly stepped on the U of A campus with tears in her eyes not knowing what to do. See, it wasn’t that bad. With God you made it, you are finally here.
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTISTIC STATEMENT</td>
<td>1</td>
</tr>
<tr>
<td>INTRODUCTION/CHARACTER ANALYSIS</td>
<td>2</td>
</tr>
<tr>
<td>BIBLICAL APPROACH</td>
<td>4</td>
</tr>
<tr>
<td>ACTOR’S JOURNAL</td>
<td>6</td>
</tr>
<tr>
<td>ONE PERSON SHOW</td>
<td>9</td>
</tr>
<tr>
<td>ONE PERSON SHOW SCRIPT</td>
<td>10</td>
</tr>
<tr>
<td>ONE PERSON SHOW FLYER</td>
<td>44</td>
</tr>
<tr>
<td>THESIS ROLE PROGRAM</td>
<td>45</td>
</tr>
<tr>
<td>THESIS ROLE PHOTOS</td>
<td>54</td>
</tr>
<tr>
<td>HEADSHOT</td>
<td>58</td>
</tr>
<tr>
<td>WORK CITED PAGE</td>
<td>59</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>60</td>
</tr>
<tr>
<td>RESUME</td>
<td>60</td>
</tr>
<tr>
<td>PROOF OF PERMISSION</td>
<td>62</td>
</tr>
<tr>
<td>LINK TO WEBSITE</td>
<td>64</td>
</tr>
</tbody>
</table>
I. ARTISTIC STATEMENT

The purpose of my art is to expose and heal. One cannot heal if they do not see the parts that are broken. So, the exposure, while brutal, is a necessary madness. -NaTosha DeVon

This is a quote and baseline that I have developed for my artistry over the matriculation of my graduate program. Believing this and fully embodying these principles with each of my characters has challenged me to face a realm of truth within them. With that comes the desire to alleviate the burning need on my characters heart, whether that may be for their overall good or ill. It is my job as an actor to live in their truth; it is my job to expose and heal them.
II. INTRODUCTION/CHARACTER ANALYSIS

It was to my benefit that all my hard work paid off. Once the season was released back in spring 2017, I knew that I desired to have Lady Macbeth as my thesis role. I worked on understanding the world of Shakespeare in general, but focusing on the language. My research revealed that many well-known actresses, such as Helen Mirren, Angela Bassett, and Judi Dench, have taken on this role in their careers. Needless to say, there is a certain quality about this character that I had to learn how to embody.

One unique thing about our production that helped propel me deeper into developing her backstory was the emphasis put on the death of her child. Having the play start with the funeral on stage was the one thing I could mentally go back to as my reason for why Lady Macbeth changes her personality halfway through the play. How does a woman who is highly connected to God, family, and purpose spiral into becoming the brains of a premeditated murder? This question plagued my mind as I began to develop Lady Macbeth. In her state of grief, losing her child causes her to believe that everything in her world has the possibility of being taken. As a result, she holds on to the things and people she loves. The need to replace the void of her child with the Kingdom drives her to lose control.

In the stages of “dropping in” (an acting technique for assuming the values of your character), I felt that the events that took place off stage were just as important as what the audience got to see. With that, I created a time line of what happens between the scenes which served as an emotional guide through the play. Music was also extremely influential in serving as a “fueling thought” in each scene. I found a song for each scene to match Lady Macbeth’s inner life and needs that was easy to tap into while performing. As stated earlier, the scene of the child’s funeral was played on stage. A part of my job as an actor was to develop a relationship
with the baby. Every night before the show would start, I took my baby from the casket to walk around the space and sing to it. I found that the smell of the doll and the texture of her hair worked as two sensory elements that stuck with me.

But even with all of that, I needed other techniques to understand who Lady Macbeth was as I saw her. For me she is the archetype of the ruler. While this can seem to be more of a character trait of her husband, we must remember she wasn’t just an ordinary housewife. Even Macbeth professed that he considered her to be his equal. The notion of a ruler was coupled with the archetype of the caretaker. On one hand yes, she wants to rule the kingdom but not just for herself. In her mind this will be the best thing for her family, and this is the only way that she knows to take care of what’s been broken—hence her being the caretaker as well.

The trap with playing this character (or so I’ve been told), is the fact that she can come off (for a lack of better words) as being a bitch. However, in my discovery I don’t believe that term is her truth at all. She is extremely powerful. In some minds, power in a woman, even now, can be perceived as a negative quality. In fact, her truth is that she’s a powerful woman who lost her child. She puts all her trust into her husband and his career advancement, which serves as a distraction from her grieving. Her husband, the love of her life, agrees with her and then changes his mind. She then does what is needed to get the family back on track.

The loss of who she is comes with the loss of power and a disconnection from Macbeth. Early in the play they are equals who share everything together, even murder. After he gains power and descends into paranoia, he shuts her out. In Act 3, Scene 2, you see her power slip from her hands, and the once determined and puissant Lady Macbeth shows signs of fragility. When Macbeth first enters the rooms, she asks him why he has been handling things in solitude.
This scene ends with him revealing that he developed a plan, yet he never shares it with her. This is the first scene in which she does not fight to get her answer, but rather, just accepts what is.

**III. BIBICAL APPROACH**

When we think of Shakespeare’s writing, we often think of his work as the Bible of theatre. It is perceived as great literature that is ageless. I will be the first to admit that the folio, (which are guidelines use to teach the technique of Shakespeare), while useful in understanding the text, did not translate with my delivery of the text. One night, after having what I felt was the worst rehearsal of my career, I decided to take a break from the script to get some Bible studying done. After reading the Bible I felt inspired to pick my script back up and I noticed that there are numerous similarities between the King James version of the Bible and Shakespeare. The metaphors and the use of language are the same. I went deeper into my research to learn they were both written in the 1600’s.

I questioned how could I have a full understanding of the Bible and all its advanced text and yet struggle with Shakespeare? It was all in the way that Shakespeare had been presented to me. In the African American culture, at least in my experience, we teach children Bible verses at very young ages starting with children’s Bible study, Vacation Bible School, and church programs. However, I’ve noticed that when we, as adults, encounter Shakespeare, we look at it like a foreign language, and that’s even if we dare to try it. The difference in the two is all on how you choose to approach it.

In Shakespeare we learn that the “de DUM, de DUM” rhythm, matching one’s heartbeat, is how you know which words hold weight in the conversation. Iambic pentameter, verse, prose; all terms that I knew and are highly used but the application of them never seemed to connect
when performing. In iambic pentameter, when the line has five “feet”, typically the stress gets added to the even-numbered syllables. In most cases the stressed syllables are going to be a verb or action verb. This makes sense because in theatre it’s all about the doing—what I need to do or accomplish. When preaching the Bible, which is written in the same style, a pastor will add the stress to the noun, because it’s all about changing the person or reaching the individual on an emotional level. When teaching Shakespeare, we teach that vocally you show stress by going up in pitch. Often when you hear a pastor preach, they add stress by elongating the word. The idea of simply going up in pitch startles the listener to move to action, while dragging a word out or elongating it gives the listener the opportunity to sit with that word, message or phrase and allow it to change them.

Depending on what you are going for as an actor, the knowledge of this can be useful because it’s interchangeable. For example, in Act 1, Scene 7 when Lady Macbeth enters the room searching for Macbeth, she is coming to get him to execute their plan. To her disdain, he has decided not to go through with the plan. It then becomes her job to get him back on track by using different actions. In the beginning of her dialogue, the obvious goal is getting him to make a move, which aligns well with the Shakespearean method of targeting the verb. However, because of his loyalty to Duncan she has to change something emotionally in him, so going in through the biblical approach would also make sense as well.

This method of looking at Shakespeare the same way we do scripture while small, could be a way of teaching it to African Americans. This could result in more people of color doing classical text; and not just people of color. Coupling a biblical approach to Shakespeare can give any actor a better understanding of the material. This was extremely helpful to me while playing
Lady Macbeth, as it allowed me to play a range of targeted actions. By teaching this method, we can open the word of classical theater to a completely new group of young artists.

In conclusion, I am sure that I would not have come up with this method if I did not have the Bible next to me while I was studying the Shakespeare text. Both have done so much for me as a person and artist. Anyone one who knows me know that I am highly connected to God. My relationship with God is the reason why I chose acting. That relationship has shaped my life and given me purpose. Shakespeare has given me new insights on what I can do as an artist. Diving into his work has stretched me as an actor, especially a black actor, as I now know that I am capable of executing classical material. Moreover, if I could help a young artist or a young artist of color find their way through God or Shakespeare then I have done my part.

IV. ACTORS JOURNAL

12/17/2018
We had a read through of the play
We did table work and discussed the folio technique
We discussed having the baby’s funeral as the opener of the play
Macbeth could not make it, so he skyped in rehearsal
The cast for the most part seems to be familiar with his work
Our directors plan to set it in the 90s is exciting

12/18/2018
Today was a continuation of table work
We went through each scene moment to moment to get a better understanding of the text
Surprisingly I understand more than I think
Macbeth and I will be spending time together soon to create our backstory

1/7/2019
Today was our first day back
We worked on blocking and getting the scenes in our bodies
Script still in hand
Unfortunately, I have strep throat my awareness and participation are knot at full capacity
We blocked my scene with Macbeth’s return
There will be some minor intimacy in this scene
We worked on which I am struggling to dive into
1/9/2019
I am not as under the weather as I was on day one
The last few days have been blocking with scripts in hands. We move to Global Monday
As a cast we are struggling with knowing the script
I have fears about production due to the short time span given
1/14/2019
Today is our first day in Global.
I have been struggling with speaking up about my character
I met with the director about me being included more in the discussions it went well
We went over the Prologue, which is the funeral,
I am afraid to go to the headspace of the funeral out of fear of being stuck
We stumbled through Act 1. There are still major line problems
In between my scene I have been working with Caroline on drilling in my lines
1/15/2019
One thing I am learning during this process is that my analysis work is strong
Our director seems to have faith in the character, and myself which is useful
I understand the text more and more because of the extra questions with the director
Last night I went back to my bible approach and it is helping in my delivery
I am discovering that most of my monologues feel like outer body experiences
Not for but for the emotions of the character
1/19/2019
The last few rehearsals have been working scene by scene blocking of Act Two
I am struggling with my version of Lady Macbeth and the director’s version
I feel like my character now is being played extremely fragile
I’m having trouble connecting that with the text
My insecurities with this role are starting to show and I continue to overcome them

1/22/2019

Today we went back and worked Act One
People dropped and forgot lines
Our director as well as the cast is under a lot of pressure
I finally found the power that Lady M receives from the unsex me monologue
There was an element of desperation that Steve and I talked about which helped
A lot of my block with Act 1 is her disconnect with God being that I am so spiritual
Macbeth and I seem to be finding a great balance in our relationship
The director has added daytime rehearsals for those who are in need

1/23/2019

Today I had a major break down in the dressing room
All my notes seem to be the same and I’m not fixing the issue
I know the problem however, I am afraid to say something and offend
Even with that, I feel that the cast as a whole is moving forward in a great way

1/24/2019

After praying last night, I talked to my director about my issues with the character
I discussed that I felt she was not being played to her full potential of power
Rather more like a housewife which didn’t align with the script
After pulling out supporting text in the script and being able to show it through analysis
He agreed with me and allowed me to reconstruct MY LADY MACBETH
This showed me one thing, sometimes它的ok to speak up for your artistry
While this is amazing this leaves the director and me 7 days to build a character
I am honestly thankful that the director even listened to me and let me have a voice
More times than not I find that I’m quitting myself more than I even know

1/29/2019

The director and I have been meeting every day in the morning before rehearsals
I feel confident with the new character that we’ve built
I went back and added a fueling thought to each scene
I also broke them down into three separate act changes
We added Macbeth to some of our private rehearsals and he agrees as well.
The show opens in a couple of days and I feel like we pulled off the impossible.

V. ONE PERSON SHOW

In our final year of graduate school are required to take a class called One Person Show. This class is designed to teach us how to develop, perform, and produce a solo piece for theatre. Over the course of the semester, we were taught how to create different characters vocally and physically. Coming in, I had an idea of the type of show I wanted to write. I wanted my show to be a personal one that covered my experience of the journey toward womanhood. The title of my show is “Ain’t I a Woman”. This play is a funny, heartfelt story about the woes and wonders encountered by girls on their journey to womanhood. In this show, I challenge the assumptions of what we consider normal for women, and live my story of an emotional rollercoaster from childhood to maturity.

Originally, my show ran 30 minutes, but after being given the opportunity to workshop and expand the show in The New Play Fest at TheatreSquared, it has now been revised and expanded to over an hour in length.


VI. ONE PERSON SHOW SCRIPT

Ain’t I a Woman

by: NaTosha DeVon

Show starts in complete black out

Voice over: Woman, An adult Female person. Belonging to a particular category by birth, residence, membership, occupation, or choice. Of or relating to the sex that has the capacity to bear young. Having delicate features that correspond to the male.

On stage there is a bedroom. A bed sits center and a chair sits stage left.

Lights rise on Nia present day age 23 at her desk with her laptop surrounded by books and dictionaries searching endlessly through the pages. As she continues to look her frustrations builds. She flips through several books and tosses them aside one by one.

- Nia: Uggghhh, none of these works. There has to be a better definition out there. Delicate features that correspond to the male, Descendant of Eve. I just need a definition a clear one so I can write my book. (Nia lays her head on the desk and lets out a sigh.) Maybe I should just change the subject. Every time I try to write about being a woman and open up to my readers it like I hit a brick wall and get major writers block. (She sits up and grabs her laptop. She types in a few words hates them and closes the laptop. Nia begins to pace around the room talking to herself.) Ok so Mama says it is being independent and obedient and I think I’m pretty obedient…. Yea, no I’m not. Maybe I’m too aggressive. am I even a nurturer, like can I nurture? 0Oooo I know, I can write about puppies in France, NO Nia stop running from the topic. This is pointless none of what is out there is me or even remotely close. I should be able to just create my own definition. That’s it.
Create my own definition through the book. That will be perfect. I’m Just going to start now… Ok here we go.

*She sits down and grabs her laptop and begins typing*

*Chapter titles appear on the upstage wall*

**Chapter One: The change**

*Lights up on Nia age 9 sitting balled up on the edge of her bed with her head in her lap crying*

*Mama rubs her back trying to comfort her.*

- Mama: Are you crying, don't cry.
- Nia: How long do I have
- Mama: You have about five to seven days, but you shouldn't be sad baby
- Nia: I’m just really going to miss you
- Mama: Miss me, huh?
- Nia: When I die, I’m going to miss you
- Mama: Nia
- Nia: So, what's going to happen to me
- Mama: You’re going to bleed for five to seven days but you’re not going to die
- Nia: *(Starts to panic)* What so imma bleed out for seven days!!!! That’s DEATH, it sounds like death to me.
- Mama: The cramps will feel like death, but I can assure you that you will live.
- Nia: That's not what Jasmine said
- Mama: Stop listening to your sister for one
- Nia: Are you sure, I’m going to live?
- Mama: I do it and I’m not dead. At some point, all women do it.
• Nia: But mama it just came out of me and wouldn't stop. I looked like one of the scenes in the movies when the bad guy gets shot. You could be wrong, what if this isn't just a period.

• Mama: Nia, it's just your period calm down baby its normal.

• Nia: So, it will just happen to me this one time.

• Mama: No, it will happen once a month…. if you’re lucky.

• Nia: What does that mean?

• Mama: That’s another talk for another day. But I am just so proud my baby is finally becoming a woman. I have to call your Aunt and let her know that you got your period before that cousin of yours; you know she always was a little slow.

• Nia: No mama don’t say anything

• Mama: This is nothing to be ashamed of Oooo we can go tampon shopping together and have ourselves a girl’s day. What do you say?

• Nia: Ummm no thank you

Mom hands Nia a pad.

• Mama: Put these in your panties when you use the bathroom and you will be just fine.

• Nia: Thank you mommy. Will I have to start buying these?

• Mama: No, they will be in the house for you when you need them.

• Nia: I can do some chores for Auntie to get my own pads and help out.

• Mama: No need we are fine. Lance has been helping a lot. That man is like a breath of fresh air. Mama grabs herself and begins smiling into the distance.

• Nia: Mama you’re over smiling again

• Mama: Oh, I’m sorry I just can't help it.
• Nia: You really like him huh?

• Mama: Yes, he’s different, that’s what I like about him it's sort of like a change in pace. But a good one, a needed one.

• Nia: Yea, different from daddy

• Mama: Yes, he is nothing like your father. Nia when choosing a person to love always to pick the one who is kind to you and that makes your heart smile. I never wanted you girls to see what happened between your father and me. I feel that you guys seeing that stripped you of your innocence’s and I wanted more for my children. I stayed because I knew you girls love him, but I had to leave because I knew he didn’t love me.

• Nia: I think he loved you, maybe just not in a nice way.

• Mama: No baby love is…… well love is caring for other people so much that their happiness becomes more important to you than anything else in the world. That is how much I love you.

• Nia: That's how much I love you too Mama

Voice over: Nia…. Come here

• Mama: Now go see what Lance wants.

• Nia: He’s here

• Mama: Yes, he’s staying the night with us.

Nia goes out the door taking the pad with her.

Chapter Two: The Bond

Nia and her best friend Chrissy age 9 are hanging out in Nia’s bed

• Nia: I’m so glad your mama is letting you stay the night
• Chrissy: Me too I'm surprised because she usually says, Ion know that girl mama naw you can't stay. And she can’t come over here tearing up my shit. The girls laugh

• Nia: You better watch your mouth before my mama hear you

• Chrissy: She won't hear me she too busy with Laannnnccccceee Ooooo Lance you so funny Ooo Lance you're so tall.

• Nia: I know it gets annoying but he’s a good guy he got me that bike.

• Chrissy: That is a dope bike

• Nia: Yea and I think he’s taking us for ice cream later

• Chrissy: Guess who I found out is single

• Nia: Who?

• Chrissy: Trey

• Nia: REALLY!!! He’s so cute he smells like my future

• Chrissy: You know you say the weirdest things sometimes

• Nia: Hahaha yea that was pretty lame. But I did write a poem about him

• Chrissy: Let me hear it

• Nia: You gone laugh

• Chrissy: No, I’m not I promise

• Nia: Ok here it goes…

    Roses are red Violets are blue
    Every time you get on the bus, I be watching you
    I like the way you smell and the way you blink your eye
    When you wore your dickies outfit, I said dannnggg he so fly
    I know we are young and have so much to learn
But when I see you my heart it burns
I will write your name forever in the sand
Because you will always be my man

- Chrissy: Wow friend you so deep
- Nia: I don't think I will ever give it to him. I'm sure he likes someone else
- Chrissy: Let me give it to him for you
- Nia: Nooo and you got to promise not to say anything
- Chrissy: Ok you know I got you. I will always keep your secret.
- Nia: You promise
- Chrissy: I promise
- Nia: Let's go find food I'm starving. I think Lance bought us back some Chinese.
  Hopefully my mama didn't eat it
- Chrissy: She’s too busy eating Lance face
- Nia: Shut up

The girls get up and exit the room

Nia present day walks back over to her laptop

- Nia: Hahah that’s so stupid I remember that poem it was so funny. Also, probably the worst thing I’ve ever written in my life. Ok this is good stuff now we’re cooking. What’s next, Chapter Four the Depr

No, its Chapter Three

Chapter Three:

Nia now 10 sits on her bed with Chrissy

- Nia: You have to promise
• Chrissy: ......... I promise

_Nia jumps up and begins pacing as Nia today. She walks over to the laptop and starts deleting things._

• Nia: NO no…. go to Chapter Four.

_She steps back from the computer and leaves the room._

**Chapter Four: The Filling Out**

_Nia and Chrissy age 13 enters the room, Its after school_

• Chrissy: Call him

• Nia: I on know I’m scared

• Chrissy: Girl he gave you his number, it’s on your hand

• Nia: I’m nervous

• Chrissy: You better call before you sweat it off and can’t see it no more. Hurry up, I heard him say you was cute today in the cafe

• Nia: You are lying

• Chrissy: No, I’m not, just call him man you being scared

• Nia: Ok I'm about to Nia pulls out her phone Hello…. Hey Trey (smiles and holds in a scream) just got home. I had fun seeing you today too. You think I look pretty; I think you look pretty… I mean handsome you look handsome. Trey I have to ask you something. Do you love me or do you like love me love me? I love you, love you too. I mean cool yea. Ok, see you tomorrow, bye. (Lets out a scream) He said he loves me, and I know it's true because he said it twice. He my man now.

• Chrissy: When everybody sees y'all tomorrow the whole school gone know y'all together. Kendrick gone be mad…. 
• Nia: I don't know why he likes that Hattie girl, the heifer.

• Chrissy: Nia!!

• Nia: What she called me marble eye.

• Chrissy: Well friend, your eye does roll on its own like a marble.

• Nia: Having a lazy eye is a birth defect. You would not laugh at a person in a wheelchair so you shouldn't laugh at me.

• Chrissy: What, even with your eye you still pretty girl. If not, you wouldn't be with Trey. Everybody wanted him but he wants you.

• Nia: I finally got a boyfriend

• Chrissy: Before you know it, you gone be married and living with him. I can't believe it having a boyfriend officially makes you a woman that’s what my sister says.

• Nia: You know, Mama said this would happen once I got my period, I just never knew it would be this fast. I can’t wait to get married and have kids.

• Chrissy: Oooo and I have the perfect name for your baby. If it’s a boy Trey Jr and if it’s a girl Trevionna.

• Nia: Ooooo I like that Trevionna Neonshae

• Chrissy: That’s so classy friend.

• Nia: I know it's too soon but I’m pretty sure he’s my soulmate. Did you see the way he gave me the last peach pop at the concession stand? I knew then it was meant to be.

**Voice over: Nia… Come here**

• Chrissy: You know you don't always have to go. *Beat* Just stay here with me

• Nia: *(Cuts her off puts finger over her mouth)* Shhhhh, Coming
Chapter Five: The Secret

Nia now 15 lays on her bed headphones on she is holding a writing tablet while singing Avril Lavigne's I'm with you to the top of her lunes.

- Nia: I'm waiting in the dark. I thought that you’d be here by now there’s nothing but the rain no footsteps on the grass I’m listening but there's no sound. Isn't anyone trying to find me? Won't somebody come take me home? It’s that damn cold night

Mom enters calling Nia

- Nia: TRYNA FIGURE OUT THIS LIFE. I DON'T KNOW WHO YOU ARE BUT I'M....
- Mama: NIA

Nia jumps removing her headphones

- Nia: Oh, yes....
- Mama: What in the world are you doing
- Nia: Nothing about to do some writing
- Mama: Well what you are writing
- Nia: Just some poetry probably
- Mama: I need to ask you something
- Nia: Ma’am?
- Mama: I wanted to know what do you think about Lance?
- Nia: What do you mean
- Mama: Do you like him being around
- Nia: I guess so
Mama: Well, I think he’s going to be around a lot more if that’s ok with you. Maybe he can move in with us. I think it’s time for you all to see what it’s like to have a father.

Nia: But we have a father

Mama: Well you know what I mean baby. An active one, one that’s in your life

Nia: I don't need a father, I have you

Mama: There are things that a man can show you that I can't. The love of a father is very important in a little girl's life and Lance loves you very much. Don't you think so?

*Nia hunches her shoulders but doesn’t reply*

Mama: Well I know he does

Nia: Mama, does he make you happy?

Mama: Yes, he makes me very happy. This will be good for all of us.

*Nia drifts away*

Mama: What’s wrong, I thought you like Lance. He does a lot for this family.

*Nia doesn’t respond*

Mama: So, you don't hear me talking to you. Nia what’s the matter.

*Nia looks off into the distance she begins speaking her thoughts, but her mother cannot hear them.*

Nia: Sometimes I wonder if I were to ever disappear

Mama: You know, I sacrifice so much for you girls

Nia: Not disappear like disappear, but simply disappear. I wonder would you even notice.

Mama: NIA!!

*She is startled out of her thoughts*

Nia: Ma’am, I’m sorry I was just
• Mama: It’s fine…. I’ll just tell him that you don't want him here.

Nia drifts away again

• Nia: You see I wonder would you even notice and if you noticed what would you do. And if you did what would that be or is it just that ok to live a life filled without me.

• Mama: I’m going to just leave before I get upset

• Nia: No, I do what him here. I… I like him

Voice over: Hey baby, come here

• Mama: I got to go see what he wants

Mama exits the room

Chapter Six: The Depression

Sometimes I wonder If I were to ever disappear.

Not disappear like disappear but simply disappear

I wonder would you even notice. Would it bother you?

Would there be a slight shift in your universe causing black holes of missing me to abruptly appear in your galaxy or would your world stand still?

Would you only notice because the next person called my name and there?

was no answer……

If I left breadcrumb trails of me for you like Hansel and Gretel

Would you step back into your childhood Superhero mentality believe that you Can fly and risk your cat nine lives to save me

or would you simply go on with life

Would there be a change in your everyday actions speaking solely
Upon my actions that were no longer apparent in your world
You see I wonder would you even notice and if you noticed what would you do
And if you did what would that be or is it just that ok to live a life filled without me
Question, am I disposable? Or am I simply at your disposal?
Because sometimes I wonder if you need me or is it I who needs to be needed by you
Can you hold my hand while we play Jenga and reveal to me the pieces that I would?
be in building you up and breaking you down
Am I your middle piece that you can so effortlessly remove or am I your bottom
foundation?
And the very thought of removing me would cause your structure to fall and break
from shaking hands with dying measures do you even care?
Have you ever?
If you were a tree would I be your leaf
Could you blow me away with the seasons or maybe I’m just a branch?
and losing me would be just a little bit harder because
that simply means that apart of you has been broken but I am hoping that I
am your root and the very impact of stimulation from me is what ultimately triggers
your growth.
But If I am a root then don’t treat me like a leaf
And if I am a leaf then don't do me any favors by pretending that I am a branch
because I need to know what I mean to you
I need to know my worth
Because sometimes I wonder if I were to ever disappear, I mean truly disappear I
wonder would you even notice

And if you did, tell me what would you do?

- Nia: Trey, how long have you been there
- Trey: Not long
- Nia: You shouldn't sneak up on people what do you want *(Nia stands visibly upset trying to hold back tears. Trey steps closer to her)*
- Trey: You ok?
- Nia: Yes, I’m fine
- Trey: You seem upset. Did somebody do something to you?
- Nia: No
- Trey: You have a bad day?
- Nia: No, it's not that
- Trey: You want to talk about it?
- Nia: I just want to leave can we go for a ride, please
- Trey: Ok just tell your mom
- Nia: No let’s just go. She won’t notice
- Trey: I love you, Nia
- Nia: I love you too

*They leave*

**Chapter Seven: The Silence**

*Lights come up an emergency room*

*Nia now 18 enters arguing with her mother*

- Nia: Mama, you didn't have to bring me here
• Mama: Nonsense we need to find out what's wrong with you
• Nia: I can figure it out myself
• Mama: They need to hurry up too. You know we got to go pick up Lance
• Nia: It’s not an emergency
• Mama: By the way, you was shifting on that toilet seat, yes this is an emergency. This could be AIDS, HIV; you don't know what it is.
• Nia: I made the appointment myself for tomorrow I don't need you.
• Mama: You need to watch your tone. I'm not the one having problems
• Nia: It just burns
• Mama: Yeah but that's not normal Nia. Who you been sleeping with?

(Looks away doesn't speak)
• Mama: I know damn well you hear me… Well there you are Doctor it's about time we been sitting here for over twenty minutes I'm sure glad she didn't bleed out
• Nia: But Mama I don't have a cut
• Mama: Shut up… Doctor
• Doctor: Hi, Ms. Nia, how are you? It says here that you’ve been having some trouble, what seems to be the problem?
• Nia: My lower back hurts and it burns when I pee.
• Doctor: Anymore symptoms
• Nia: No that’s all
• Mama: That’s enough.
• Doctor: Have you been having unprotected sex?
- Mama: Sleeping with these lil boys without a condom. I know what this is it’s an STD tell her Doctor that's what it is
- Doctor: We can be sure without the test results. It is a possibility, but it also could be a variety of other things
- Mama: You hear what he just said you could have the AIDS
- Doctor: No, I said we would have to have the results to be sure
- Mama: I just know I raised you better than this
- Doctor: Let me go and check on those results. I’ll be back in a sec
- Mama: A STD OOOohh lord my baby done got the aids…. Come on we need to pray
- (gets on her knees and starts to pray use hand to switch from mother to you. This light changes the sounds of drums and safari noises are playing in the background) Lord I ask you to heal my babies vagina, do not let my baby have the aids. Lord take away the demon penis’ God. Lord we need you to come down and purify my baby's crotch dear Jesus!
- Nia: Mama
- Mama: Make her clean dear Lord, make her clean
- Doctor: Ummm Ms. Nia (music stops) we got the test results back I can read them with just you or in front of your mother.
- Nia: (Looks over to her mother) she can stay
- Doctor: Are you sure, because you are a young woman and you don’t.
- Mama: I’m staying
- Doctor: Well it appears Ms. Nia that you have a small UTI
- Nia: I got a small STI
• Doctor: No UTI

• Nia: Is that like a rare strand of aids am I going to die

(OOOHHHM MMMYYYGGGGOOOODDDDD (Begins to cry))

• Mama: Girl calm down you ain’t gone die. You know I do not know where you get it from, but you can be so dramatic sometimes.

Nia looks over at her mother in disbelief.

• Mama: I’m going out to the car finish up here. We need to go pick up Lance hurry up, so we won’t be late

She exits

• Doctor: Your mom, she seems…. well I don't know how to say this but

• Nia: Yes, she’s always that dramatic

• Doctor: So, a UTI is a urinary tract infection every woman gets them once or twice in their life. Men get them too. Take these pills and it will clear you up in a couple of days. One of the causes of these and I didn’t want to say it in front of your mother but is frequent sex. Do you know how this happened?

• Nia: Huh?

• Doctor: Any information you give to me will stay between us, if you want it...

• Nia: Oh……. umm I did it

• Doctor: You did it how?

• Nia: I did it

• Doctor: Is there something you want to share, Ms. Nia you can be completely honest with me here.

• Nia: No nothing is wrong. I just have to be more careful with my boyfriend
She tries to laugh it off, but the doctor isn't budging

- Doctor: And he’s your only sexual partner?

Nia drifts away

- Nia: Last night I laid in bed underneath my lover, he looked down upon me with innocence and purity in his eyes. Caressed my cheeks and whispered like Sunday mourning wind chimes on Nana’s front porch, he says, “You like that don’t you” She takes in a deep breath.

- Doctor: Ms. Nia did you hear me. Would you like to talk more?

- Nia: I’m sure you're really busy I don't want to hold you up you have other patients.

- Doctor: No, its fine we can talk

- Nia: Well… ummm. Yes, he is. Thank you for everything I have to go.

Chapter Eight: The Cover-Up

Nia and Chrissy age 19 sit on the edge of the bed looking on her laptop for apartments

- Chrissy: This gone be so dope you having your own place

- Nia: Yea I can't wait to move out

- Chrissy: How was last night, where you and Trey go

- Nia: We just went to get some food then over to his sister’s house

- Chrissy: I’m so jealous of ya’ll. That's who you need to move in with

- Nia: Girl my mama would kill me

- Chrissy: I can’t believe your mama actually letting you get an apartment as a Freshman

- Nia: She didn't want to, but I think it's time to move out

- Chrissy: Yea I don't like you being here with Lance anyway. Especially after all he’s been doing.
• Nia: You mean what he did
• Chrissy: Wait, did... Like did it stop?
• Nia: Yea it was a while back. I put an end to it.
• Chrissy: A while back when?
• Nia: It's been a few years ago
• Chrissy: Girl you are holding out on me. Whew now I can stop worrying about you
• Nia: Yea I’m fine now
• Chrissy: Did you gone tell your mom
• Nia: No, I’m not, let’s just not talk about it
• Chrissy: Why didn't you say anything
• Nia: I don't know, I just didn't
• Chrissy: Nia that's amazing I’m so glad it stopped
• Nia: Yea, me too
• Chrissy: Well, why don't you just stay here and save money
• Nia: NO…. I just want some freedom. Be on my own as a woman
• Chrissy: Have you told Trey about the apartment
• Nia: Yea he’s excited only because he thinks he’s gone be over a lot

**Voice Over: Nia come here**

• Chrissy: What's he wants
• Nia: I don't know let’s just head out to look at some of the apartments
• Chrissy: Ok you driving Ion got no gas in my car

*The two leave the room*
Chapter Nine: The Shutdown

Later that day Nia and Trey, sit in her bedroom

- Nia: Trey, hey
- Trey: Hey, I called you earlier
- Nia: Sorry I was busy
- Trey: Is there anything you want to do tonight, maybe we can go out? My mom was asking about you she said she hadn’t seen you in a while. I told her we would stop by one day soon.
- Nia: Sure, we can do that when we’re both free
- Trey: You look nice
- Nia: I’ve worn this before
- Trey: I know but you still look nice in it

There is an awkward silence. Trey speaks first

- Trey: So, do you want to talk about last night
- Nia: What about it?
- Trey: You froze up and shut down
- Nia: I was just sleepy
- Trey: That’s not the first time that’s happen. Why do you get so nervous when I touch you?
- Nia: I don't, you’re overthinking it
- Trey: No, I’m not sometimes when we have sex you just…. You just lay there
- Nia: That seems more like your fault that mine she chuckles
- Trey: Nia I’m serious. What is it, is it me?
• Nia: What?

• Trey: We been together since we were kids and something about us in that area always seems off. Is it because I’m the only person you been with are you tired of me?

• Nia: Your talking crazy

• Trey: No, I’m not be honest, tell me!

• Nia: It’s not that drop it

• Trey: Well if that's not the problem you need to tell me why you won't let me in and why you so closed off. I deserve to know

*There is silence Nia pauses then speaks*

• Nia: Your right

• Trey: What do you mean I’m right

• Nia: It’s…. I, No your right. I think I want to see other people

• Trey: Excuse me….

• Nia: We’ve been together forever, and I want to explore

• Trey: What do you mean explore? You want to break up.

• Nia: *(she whispers)* Maybe

• Trey: If you want to go on dates, we don't have to break up I can still be here. You may go on one and change your mind. Maybe you need time to yourself to think about it

• Nia: No, I don't need time I’ve made up my mind

• Trey: Look…. if it's about last night, the sex we don't have to talk about it again

• Nia: Trey, I don't want you here. I don't love you

• Trey: But Nia I love you, love you

• Nia: Just leave please
Trey: Is this really, what you want? I mean you don't want to talk about it. We can fix it, let’s just work on it. Damn it Nia, this not fair to me. I won't keep begging you to stay if I leave you pushing me out. Is that what you want to do?

She turns away with tears in her eyes.

Nia: Can you just go

He exists

Triggers Poem will go here...

Last night I laid in bed underneath my lover he looked down upon me with innocence and purity in his eyes (Go to the table and spray on spray)

Caressed my cheeks and whispered like Sunday mourning wind chimes on Nana’s front porch he says……. You like that don’t you (Flinch and drop the bottle)

His words sound like the unholy scriptures of rapist triggers flashbacks when my memory’s too weak. Chases me down dark alleys rips off my panties and sodomizes my clock work to woman hood. Transforms my no into debates bloody challenges submerged with “I dare you” he doesn’t get that I’m toxic (Pull off your pants and start putting on lotion)

Anxiety builds its way up then crawls out of my mouth like vomit. Tears pour down my face burning acid, he tries to wipe them off and I flinch. (Falls down to the ground)

Doesn't get that his touch feels like the splinter legs of spiders slithering there way inside of my pores then ripping out of my flesh. His hands look like dog muzzles wrapped around my mouth to silence my cries as he forces his masculinity upon me. (Grab stomach and stand)

Society says I’m overreacting says if you don't get over your past, you’re going to chase that boy away. But he has been dancing with a corpse long enough to recite the eulogy. My broken frame tangles (Start with a slow waltz pick up pace with text) with his desires to love me.
He waltzes with the walking dead every time we make love bury parts of my soul that
I fight to get back in the morning.

Rape is a butcher knife pressed into your side telling you not to move or this will be the last
moment in life that you remember. Hold your breath *(Grab your left boob, move hand. Grab
your vagina, move hand. Grab at your throat)* Don't fight back, tell me what textures of fabric is
asking for it. Stitches and hems versus a man's self-control and they tell me I’m overreacting.
*(stand on top of the bed)* But when Simon says open your legs you better, innocence’s spilled on
the steps of Catholic Church doors Rosary beads wrapped around my neck to strangle my
normality *(slowly come down on the knees then take your hand and run it through your head)* So
when he asks why he can’t run his fingers through my hair I will tell him it’s because I'm
guarded. For this I do not apologize….

Because when the shit hits the fan no one really bothers to ask why the fuck were we standing
that close to the propellers in the first place

One in every three girls are raped

Hollow corpses walking down vacant streets. Did you mourn her today?

*(Grab the flowers from under the pillow and throw them in the air)* Place roses inside the body
that she no carries as a tomb. Tell the world about all the beautiful things she had to offer it
before man made mockery out of her insides

You see the cops they will mention the boy who cries wolf but silence the girl who screams rape.

But I won't label myself a victim just to stroke your masculinity

Instead tonight I will lay in bed underneath my lover

Ignore the triggers crawling up behind me like shadows of the living dead and

When he asks me if I like it I will look back into his eyes now empty and whisper…. Yes
Nia lays down under the covers a knock is heard at the door

Voice Over: Nia… Come here

She doesn’t move

Chapter Ten: The Isolation

Nia and Chrissy are in the bedroom of Nia’s apartment they are now 21

- Chrissy: Friend go out with me please its college night
- Nia: No, I don't feel like it. I just want to stay in
- Chrissy: That’s all you do is stay in you worry me
- Nia: How?
- Chrissy: Because you always by yourself. I’ve barely been over here since you moved in
- Nia: Then just come over more
- Chrissy: You never answer the phone. When’s the last time you went to see your moms
- Nia: You know I don’t go over there. Lance is always around, and I'd rather not have to see him
- Chrissy: I hate that she’s still with him
- Nia: Well she loves him so...
- Chrissy: Enough about them I still think you need to go out I mean this is sad I’m your only friend.
- Nia: That’s not true
- Chrissy: Name one friend you got other than me?
- Nia: Josh
- Chrissy: You work with Josh that is not your friend
- Nia: Tina
• Chrissy: You don't even like her. You don't live anymore we use to have so much fun.
• Nia: We still have fun
• Chrissy: I just miss the old you
• Nia: I am the old me
• Chrissy: You know what I mean. It’s like ever since you and Trey broke up you’ve been even more to yourself
• Nia: Can we change the subject
• Chrissy: He broke up with you it's his loss
• Nia: Right… *She looks away*
• Chrissy: I get it he was your first love and he dumped you, but you’ve been sad long enough
• Nia: Chris
• Chrissy: I’m trying to help you get out of this funk
• Nia: I’m not in a funk I’m just not in a chipper mood
• Chrissy: The only way to get over an old man is to attach yourself to new penis
• Nia: What… shut up
• Chrissy: I never allow myself to feel bad about a breakup. Can't think about one peen when your mouth is on a new one. Whaatttt, that’s what my sister said. Besides every woman goes through heartbreak.
• Nia: I can't have random sex
• Chrissy: Why not? I do all the time. Your 21 and never had a one-night stand. You and Trey been over for years don't you just want to take the edge off or sit on somebody's face…
Nia: Well it's pointless to do it

Chrissy: The Cuming is the point

Nia: Well maybe some of us don't come

Chrissy: What

Nia: Some of us don't come

Chrissy: What about when you masturbate?

Nia: I don’t masturbate

Chrissy: Hold up, hold up, hold up, hold up. Wait you mean to tell me you have never flicked your bean!

Nia: Shut up, do you have to shout it to the whole world

Chrissy: I’m just in shock that you’ve managed to fake it all this time

Nia: Well I’m just not comfortable with touching myself

Chrissy: Well why not its normal

Nia: It’s not easy for me Chris

Chrissy: Is it because of the thing

Nia looks away and doesn't answer

Chrissy: Wait I got something to fix it

Nia: Fix what

Chrissy: Your sex life. You deserve to know what an orgasm feels like.

Nia: It’s not that big of a deal

Chrissy: Yes, this is he will not take away the joys of sex from you. Do you think Trey notice?

Nia: I doubt it, men block out how women feel during sex.
• Chrissy: Not all men
• Nia: The ones I know
• Chrissy: Hold on I know how to fix your problem, just trust me

*Chrissy goes to her bag and pulls out a dildo*

• Nia: So, you just walk around with spare dildo in your bag
• Chrissy: I had a life before you met me
• Nia: Chris that’s nasty. I'm not using that
• Chrissy: This is the best thing for you just try it
• Nia: How do you use it? No that's just weird
• Chrissy: It’s not weird how do you expect a man to know how to please you if you don't even know how to please yourself sexually.
• Nia: The idea just seems so dirty
• Chrissy: Nooo this will help teach you the things you like. Just try it once and I will leave you alone about it
• Nia: I mean, I guess I can try
• Chrissy: Yay I’m so excited *she takes dildo* you gone have so much fun with that…. Oh, by the way the first time I used one I had the light off it's less pressure that way sets the mood.
• Nia: Ok Bye

*Nia follows Chrissy to the door and closes it. She looks at the dildo clearly uncomfortable and embarrassed, she turns it on it begins to vibrate. She places it down on the nightstand it starts to spin in a circular motion uncontrollably. Nia almost possessed begins spinning around in a circle miming the pink dildo. She stops, picks it up and heads to the bed. Nia looks up at the sky*
Nia: Lord forgive me

She sits on the bed and claps her hands and the lights goes off. Nia begins to masturbate there are moans of pleasure and awkwardness in the dark. Her screams reach a climax. A splash is heard. She claps her hands as the lights comes back up. She lets out a terrifying scream

Nia: Oooh my God. I broke it…. I broke my vagina. (Picks up her phone and calls Chris) Chrissy I think, I think I broke it. MY VAGINA. No, you don’t understand it’s like piss water everywhere. Yes, actual piss water. You’re not listening my sheets are completely wet. It’s like I came but I didn't stop Cuming. What, so that’s a good thing? Men actually like that. Oh, ok well I guess I’m a squirter then. I’m just going to let them air dry…. No go of course I’m going to wash them girl bye.

Chapter Eleven: The Longing

Nia now 23 sits on the edge of her bed watching her current lover prepare to leave.

Nia: Do you know when you're free again? I mean to come over I can cook for you. No I know you have to spend time with her it’s just my birthday and I was hoping to kind of spend it with you. Well what about next weekend would that be a better time? I know you have a lot going on I just wanted to be a part of it maybe, in some way. No, you're right I’m sorry I don't want to add to your stress. Can I ask you something....? Do you love me. I know you say you do but do you like love me, love me? No, I believe you it's just that you didn't say it twice. Nothing we don't have to go into it, (She flinches) I didn't mean to upset you. Hey, you should probably go, don't want you to drive too late......I love you
Chapter Twelve: The Revelation

In your hurry to leave you left something behind, something of value

Not sure if you wanted to keep it or if it wanted to be kept

Without knowledge I must have buried it in the deepest parts of my body for shelter

Unbeknownst to you my insides were tainted

They couldn't hold such treasure

My interior was not designed to supply such a sanctuary for the unborn

You see I am made of shards and deadly debris sunken rubble

Left behind when the bridges of London took their fall

I've learned that babies take bad falls too….

If a fetus wraps the umbilical cord around its neck to skydive from my uterus

and no one is there to catch it

Like cracked trees in the wilderness, does it even make a sound?

Does it cry?

Abandon my abdomen

Because no one, not even someone that is made up of half of me

wants to stick with me

Nothing good grows from grave gravel

I am the cemetery that no one wants to pet

My pelvis reeks of guilt and blame

Can you smell the last man who touched me?

The one before that who loved me, and I pushed away

Does it ooze with the memory of my betrayer?
I let the baby leave and the villain evidence stay

I’ll cry and I’ll grieve

But maybe God knew it was better this way…

- Nia: Ouch, Chris help me
- Chrissy: Lay down your moving too much. The faster you relax the faster you will heal
- Nia: I don't deserve to heal
- Chrissy: Don't say that your being too hard on yourself
- Nia: How could I have let this happen, why didn't I know
- Chrissy: You was under a lot of stress most women don't get symptoms until their second trimester.
- Nia: That's no excuse I should have known I was pregnant
- Chrissy: But you didn’t, and you can't blame yourself
- Nia: Everything that has happened to me has been my fault from Trey to Lance to this. I'm not strong enough to anything right. I’m supposed to be writing this book putting it all out to get my life together and now look at what's happened. Look at me.
- Chrissy: Are you kidding me you are strong. You were strong enough to survive what happened. You put a stop to it back then and I believe your strong enough to grow from this now.
- Nia: Chris be real I didn't stop it. I didn't stop anything
- Chrissy: What?
Nia: I didn't stop it, it kept going until I moved out. I lied because I was embarrassed and blamed myself.

Chrissy: How can you blame yourself

Nia: Who else do I blame I did this

Chrissy: No, you didn’t things like this just happens

Nia: I've been hearing that my entire life and I'm sick of it

Chrissy: Huh?

Nia: Hearing what most women go through. Like pain and suffering is synonymous with being a woman or this fucked up notion of what they tell us it means. I have to be a punching bag to men, the world, and society, well who’s going to be there for me. When do I get ahead how will I survive?

Chrissy: Look I'm not gone lie to you Nia, you been through more than anyone I know. But the way I see it the things that you been through are also the things that you’ve overcome. You are right sometimes I don't know if the shit we go through is normal or normalized. And you may not want to hear that it happens to most women, but it does and in most cases, it breaks them but as your friend I’m not going to let it break you. Being a woman is so much more than all the bad we have a lot of good too, a lot of strength. Think about it we were made second after man because even God knew that the world wouldn’t last without us.

Nia: This hurts Chris everything does, and I don’t get why. Why can't I just get life right

Chrissy: You can, but you have to go back. He may not physically have a hold on you anymore but mentally…. 
• Nia: No, I'm not ready

• Chrissy: You’re never going to be ready but holding onto this is toxic and it’s killing you

• Nia: How did you get so smart

• Chrissy: I watch a lot of Oprah and Iyana them my go to girls. You can't move forward until you go back and face it

• Nia: I don't know how

• Chris: Yes, you do. Go back and face the missing chapter. I’ll be there waiting. I love you friend

Nia watches as Chrissy leaves the room

Chapter Thirteen: The

• Nia: No Chapter Three, go back to Chapter Three.

Chapter Three:

Lights shift back to ten-year-old Nia and Chrissy sitting on her bed. Present day Nia stands above watching over them but cannot be seen or heard.

• Chrissy: Nia what's wrong, tell me

• Nia: I can't

• Chrissy: Yes, you can, why you bleeding did you come on your period again

• Nia: No, it's not my period

• Chrissy: You want me to go get your mom.

• Nia: No, she’s gone

• Chrissy: Ok, I will go get Lance

• Present Day Nia: No stay with her
• Nia: NO, *she grabs Chrissy's arm and pulls her back* He did this

• Chrissy: Huh? What do you mean he did this? Did he like touch you

• Nia: He touched me down there. And he made me touch him I didn't want to but he said if I really loved him I would make him happy but that’s wrong I know it is

• Chrissy: What happen

• Present Day Nia: I came into their room to see my mom and she wasn't there. He gave me a hug and I never liked his hugs because they were always too long. He started rubbing my back then he pulled down my pants and panties.

• Nia: He laid me down and got on top of me he kept going harder and harder asking me if I liked. I didn't know what to say it hurt so bad I just wanted him to stop. I just wanted my mommy.

• Chrissy: Oh my God… You have to tell your mom so she can tell the cops

• Nia: No, I don't want to tell her

• Chrissy: Why not he’s a creep

• Nia: A creep that makes her happy. My mom loves him, what if she doesn’t believe me

• Chrissy: That’s crazy she’s your mom of course she will believe you

• Nia: I can't let her loose him because of me

• Chrissy: So, you not gone tell, fine imma tell her me

• Nia: No, you promise, you promised to always keep my secrets

• Chrissy: Man, this different you got to say something

• Nia: If you were my real friend you wouldn't say nothing.

• Chrissy: But what if he does it again
• Nia: He won't, he promised. Plus, it was my fault I shouldn't have went in the room.

• Present Day Nia: But he will do it again over and over. It won't be fair, but you have to forgive yourself. You have to know that none of this is your fault. You can’t fight a monster who looks like your friend.

• Chrissy: And you believe him.

• Nia: Mama always said if you love some...

• Present Day Nia: Love someone enough their happiness will be the most important thing in the world to you.

• Chrissy: Well if he can do this to you, he doesn't love anybody.

• Nia: Your right he may not but that's how much I love my mama. So, promise never to tell.

• Present Day Nia: That was the mistake, the moment when you chose not to love yourself more. You have to get it back.

• Chrissy: I promise. Come on get your stuff and I’ll see if my mom will let you stay with us tonight.

• Nia: Ok

*The two girls hug and leave the room.*

*Lights shift back to present day Nia*

I covered it up

Kept silent out of my fears

Couldn't break the cycle

*The Secrets*
The longing weighed heavy on me like decisions in courtrooms

I deemed myself guilty

Took the verdict without the need to plea my case

I disappeared

I shutdown

In attempts to fight my demon

I became my own damn demon

Couldn't escape the bond that bound me so tightly to my past

But in order to change

The bond must be broken

The cycle thrown off balance

Fill out the secret to combat the depression

Fight the need to stay silent rip off the band-aid to expose the wound

Uncover the root

And in this revelation, it should bring you to loving yourself more

than the bullets that pierced your life or the stab wounds you wear as decoration

The dark holes you crawled into for survival

That light at the end of the trauma is self-love

Chapter Thirteen: The healing

*Nia goes over to her laptop and begins typing.*

- Nia: Hello, hey mom…… Are you busy? Everything fine. No actually I need to talk to you about something……… It's about Lance

*Lights Fade to Black - End of play*
VII. ONE PERSON SHOW FLYER

Flyer for One Person Show
Program for *Macbeth*, Courtesy of University of Arkansas Department of Theatre
Page 16 and 1
Dear Theatre Friends,

Welcome to our first production of the Spring 2019 semester! After three successful productions, Clybourne Park, She Kills Monsters, and Tap Girls, we are proud to present our fourth installment of the 2018/19 season, William Shakespeare's thrilling drama, Macbeth. This classic play, rich with themes relating to human fate, ambition, guilt and paranoia, has been presented by professional theatre companies as well as universities for hundreds of years and continues to challenge directors, designers, and actors in ways that produce fresh and exciting interpretations of this compelling story.

Macbeth is being directed by the Department of Theatre’s Head of Undergraduate Studies and acting instructor, Steven Marzolf. You may be familiar with Steven as he is also an active local actor and director, having appeared in television, film, and live theatre with organizations such as Title Theatre, The Classical Edge Theatre, and TheatreSquared. Steven has a passion and love for the stories and lyrical language of Shakespeare's plays and we are pleased to share with you his intriguing interpretation of this historic and revered play.

Having spent the past 27 years at the U of A, I have seen hundreds of eager, talented, and hardworking students grow into collaborative, cutting edge, professional theatre artists. I've watched them graduate and go on to have amazing careers working at theatres all over the world, and I am proud to say they are our alumni. And you, our audiences should be proud of their accomplishments as well. Without your support and encouragement, their journeys may have taken a different path.

Live theatre establishes an unspoken, unique, and supportive relationship between performers and patrons, one that is vital to the development of any theatre artist. I thank you all for choosing the Department of Theatre for your live theatre experience.

Now sit back and enjoy this exciting performance of Macbeth!

Michael Riha
Chair of Theatre

Don’t miss our next show at the University Theater!

A Little Night Music
APRIL 5 - APRIL 14, 2019

Book by Hugh Wheeler
Music and Lyrics by Stephen Sondheim

Sondheim’s charming musical masterpiece about one hilarious night and every tangled web of love affairs. Winner of three Tony Awards, including Best Musical.

Schedule:
Friday, April 5 at 7:30pm
Saturday, April 6 at 7:30pm
Sunday, April 7 at 2:00pm
Wednesday, April 10 at 7:30pm
Thursday, April 11 at 7:30pm
Friday, April 12 at 7:30pm
Saturday, April 13 at 7:30pm
Sunday, April 14 at 2:00pm

Tickets are available now at theatre.uark.edu/
Program for *Macbeth*, Courtesy of University of Arkansas Department of Theatre
Page 14 and 3
Getting to Know... Eric Armstrong

Who is Eric Armstrong?
A sentiment gets fit wearing a suit. Hopefully, no one notices...

When did you get interested in lighting design?
I really didn't get into lighting design until my second to last year of undergrad after taking the required light design class and discovering I really enjoyed it. Translation, every actor should in fact take lighting design with Shawn Irish because you never know what could happen.

What exactly does a lighting designer do?
The lighting designer uses lighting to enhance the story telling of the show. In simplest terms I make sure you can see the actors, but I also help set mood and location in concert with the scenic designer.

Were there any particular challenges?
Other than the tight schedule which is just a reality of doing theatre, the real challenge for Macbeth came from the amazing equipment we have here at the global campus black box theatre. All our lights have the ability to change to any color I want as well as all of other cool tricks, so I had to really make sure I had a clear idea about what I wanted the show to look like so I didn't get overwhelmed with making choices.

Do you have any advice for students wanting to pursue a degree in design?
The sooner you can take classes and get involved the better, every show or class is an opportunity to learn and experience. Also, designers at all levels from college to Broadway love talking about their designs so never be afraid to ask questions when you meet someone.

Director's Notes

Macbeth. The name alone elicits fear and wonder. It's a name we aren't supposed to say because it can conjure up the demons of darkness. So the question is why do Macbeth? What can we learn from a play written over 400 years ago about a man who kills his way to the top and in the process destroys everything that had meaning to him?

These were the questions I struggled with when deciding to direct the play. But as I looked deeper, it's a story that's quite relatable. Macbeth is a noble person who gives into his appetites. And who at one time or another hasn't done that? Who looking back over their life, cannot perceive some moral catastrophe that they narrowly escaped, or didn't escape? And who hasn't walked up to the edge of the abyss (could be a choice, a decision, an event) looked squarely into it and then decided to not dive in? Or did dive in?

We, as human beings, are all capable of being kind, loving, giving, selfless and caring. We are also capable of greed, envy, hate, selfishness and lack of remorse. Macbeth is a view into the darker side of human nature. And as theatre artists, it is our responsibility to shine lights on all aspects of humanity to bridge the gap and bring people together. That means looking at the good, the bad and the ugly. And it isn't easy to look at the bad and the ugly and at times it isn't fun, but we must. Because when we understand the darkness, we then can merge it with the light and move forward transformed and whole as human beings. God knows if there was ever a time in human history for that bridge to be slapped, it is now.

- Steven Marzolf

Special Thanks To...

Castle Rental, Aaron Christian, Scott Russell, Hailey Scott, and the UARK Theatre Department
Getting to Know... Sam Murphey

Who is Sam Murphey?

When asked where my hometown is, I simply say Fayetteville. AR. However, it’s much more complicated than that. My father was in the military so with that, we would move from place to place every 1-2 years. Out of that, I was born with Apert Syndrome. I would give the medical definition, although I don’t want to put you to sleep. It basically causes me to have four fingers on each hand with limited mobility, and a slightly deformed face. As of right now I’ve had 21 surgeries, but who’s counting.

When did you first get interested in stage management?

Growing up, I was a choir boy singing my heart out. However, when my family and I moved to Fayetteville, I took a different path in High School. I joined the Theatre Dept. and the first play I was a part of, they said I was Stage Manager. At first, I thought it was a low-level job since I was just starting out, but boy was I wrong. I ended up loving it, and that’s why I am pursuing it.

What made you decide to pursue a degree in Theatre?

I actually met Michael Riba when in High School. He was helping to paint a set for a production that I was Stage Manager of, and he convinced me to continue on with my passion in college, since I was good at it.

What is your favorite part about stage management? If you could tell the audience one thing about stage management, what would it be?

My favorite part about stage management is the organization and the responsibility you have. You are the glue that holds everything together, from costume fitting to managing props, to helping actors with lines, and keeping track of your crew. Stage management is tough. I’m not going to lie. It’s like having La Vie Boheme from Rent while taking blocking notes, keeping track of all props, answering questions, fixing issues and checking in with designers. By the way, a break was 5 minutes ago. Did you tell the director?

Do you have any advice for students wanting to pursue a degree in Theatre?

My advice is to never give up and keep pursuing what you love. It’s going to be a tough road ahead, but die in head on. Just think, if a person with a physical disability can do it, you have no reason to say you can’t.

Cast

MacBeth ____________________________ SCOTT RUSSELL
Lady MacBeth ________________________ NA'TASHA DEVON
Banquo/Ghost of Banquo/Doctor .......... ZAYWARD
MacDuff/Bloody Captain/King .......... JUSTIN NAGI
Duncan/Sward/Murderer 1/Apparition 1/King JONATHAN CRAN
Malcolm/Murderer 2/Apparition 2/King PETER HENLOK
Donalbain/Fiancé/Young Sward/Apparition 3/King .......... AUDREY ROMERO
Witch 1/Lady MacDuff .................. MISCHA HUTCHINGS
Witch 2/Gentlewoman .................. INFERNITESSE
Witch 3/Portia/Messenger .......... CHOCHE ROIDSON
Lennox/Lord/King .................. JOSH HARRFELL
Ross/Lord/King .................. RAVEN RAY
Angus/Messenger/Lord/King .......... JAKE LEEMS
Seyton/Murderer 3/King .............. ZO CURRE

Place:
A church, a heath, Duncans palace, Macbeth's palace, England, Dunstanille, Birnam Wood, and various outdoor settings.

Setting:
The very recent past (influenced by 1990's Balkan conflict)

MACBETH will be performed with a 10 minute intermission.

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

Program for Macbeth, Courtesy of University of Arkansas Department of Theatre
Page 12 and 5
Program for *Macbeth*, Courtesy of University of Arkansas Department of Theatre
Page 11 and 6
Who's Who in the Production

(Production on the Square, Indianapolis, The Crucible and A Christmas Carol (Indiana Repertory Theatre), Conscious, The Winter's Tale and Twelfth Night (IndyShakes), Shakespeare Festival (Shakespeare Theatre of Indiana), founded by the Spooler and the Aschler (Wisdom Teeth Theatre Project), and many more. Scott is also a Fight Director/ Instructor/Advanced Actor/Combatant and a member of the Society of American Fight Directors, Diving Arts International, the Society of Australian Fight Directors, and the Nordic Stage Fight Society. He deeply thanks Steve for this wonderful opportunity as both actor and Fight Director. Scott sends all his love to his wife, Jaddy and his son, Ben)

Kelsey Skyler (Assistant Stage Manager) from Grand Rapids, MI. She is a junior theatre major at the U of A studying Criminal Justice. Before coming to Arkansas, Kelsey did a lot of work with performing shows for kids including Charlie and the Chocolate Factory, Heels, and Robin Hood. Some of her more recent credits include You Can't Take it With You and two student-written and directed shows that were part of the New Plays Festival last year. The Thing That Won't Leave, Before and The Lock in. After graduating, Kelsey plans to head to Chicago and pursue acting.

Landon Slack (Assistant Stage Manager) is a junior theatre major from Billings, Missouri. Previous credits include Chey're Haroldi Ensemble in Assistant, Music Director in the Christians: Senn 1 in Life is a dream, Barb's Boys (Bushwick) in Joan of Arc in New Orleans, in Two Dancers, and Kenneth Stolzer in Clybourne Park. After graduating, he intends to pursue a career in acting.

Zyan Whitfield (Costume/Doctor) is from Bentonville, Arkansas. He previously performed Improv/Stand up at the Second City Chicago, The Crucible: Twelfth Night (St. Andrew Aycrstein) in the Follett's Theatre. Dr. Whitfield's training in acting.

Want your business or organization featured in our playlist?
Email theatre@uark.edu for more information.

Who's Who in the Production

Jouna Harrell (Leonato/oLodgKing) was born and raised in San Diego, CA and is a freshman Theatre Undergraduate. This is his DPR Theatre debut! He is a graduate of Paramount High School and did theatre all throughout his high school career. He has previous and favorite credits from High School and University in American, Aida, and The Da Vinci Code.

Misha Hutchings (Witch: 1 Lady, MacDuff) is from Houston, TX. She holds a BA from the University of St. Thomas. He previous credits include Hannah Pipp in Angels in America Part Two, Mary in Belvoir's Betrayal at the Catalytic Theatre, Stacie in Spiritual God at the Horse Head Theatre, Margaret in Leading Ladies of the Texas Repertory Theatre. Mary in it's a Wonderful Life, A Radio Play at the Unity Theatre, Catherine in The Laramie Project, and Nellie in Tangerine at the College of the Mainland. Again in The Bacchae at New Arts Project. She has no recent credits in the Garden of Life/Flowers on the Main Street Theatre, Carol in Oedipus at the Pan Factory Theatre.

Michele has also done commercial for Ocean Marketing and Pretty Good Pickles, and voice over work for Blueprint Films.

Peter Kiskis (Malcolm/Murderer 2/Appliication 3/King) is from Fayetteville, AR. His previous credits include Associate Pastor, Josh in The Christians, Soldier Ensemble in Life is a Dream, and Steve in Dream of the Burning Lady. Peter is also a co-creator of the North West Arkansas Shakespeare troupe "The Crucible Mechanics," and his previous credits with them include Don John in Much Ado About Nothing, Lord Grey/2nd Murderer in Richard III, Andrew Agashe in Twelfth Night, and Moth in Jack's Labour's Last. After college, Peter plans to travel to Chicago to pursue a career acting.

Julie Lewis (Witch/Massenger/Lord/king) is from Bentonville, AR. He previous credits include Churchill in The Mitre Mission, Old Man in Cymbeline, and Don C in the Metal Elites at the University of Arkansas, as well as Oswin in King Lear with The Crucible Mechanics, and Williams in The Crucible. He is the artistic director.

Justin Mackey (MacDuff/King) is from Cape Coral, FL. He has a Bachelor of Science in Theatre from Central Florida State University. His previous credits include Jim/Tim in Our Bodies, Artistic Director in American, Charles Guenther in A Midsummer Night's Dream, and Thomas in the British Repertory Theatre. His future plans after earning his degree are acting.

Program for Macbeth, Courtesy of University of Arkansas Department of Theatre
Page 10 and 7
Who's Who in the Production

Steven Charles Mrazek (Director) is from Green Bay, Wisconsin. He earned his MFA in Acting from The Old Globe Theatre/University of San Diego Professional Actor Training Program. He is an instructor of Theatre at the University of Arkansas. He has taught acting classes nationwide and Acting Shakespeare’s Fools, across the country with professional companies as well as numerous universities. He is a member of Actors’ Equity Association (the actors union) and has directed several productions academically and professionally. His regional acting credits include: The Old Globe Theatre, La Jolla Playhouse, Milwaukee Rep, Chicago Shakespeare Theater, The Huntington, Riverside Theatre, Notre Dame Summer Shakes and Steppenwolf Theatre Company (where he was a part of the original production of the 2008 Pulitzer Prize winning play August, Osage County). Directing credits include: Riverside Theatre in Iowa City, The Side Project in Chicago, The South Arkansas Symphony/Theater Squared, The Stella Adler Institute in NYC University of Tuba and University of Arkansas.

Sam Murphy (Stage Manager) is from Fayetteville, AR. He has previously been the Stage Manager for the Kiva’s Macbeth, The Christians, (University of Arkansas) Assistant Stage Manager for Macbeth (University of Arkansas), and Stage Manager for Mister Babu’s Birthday (Arkansas Civic Theatre). He has a Bachelor of Fine Arts in Television from the University of Arkansas. He is currently pursuing a masters in Theatre Management at the University of North Carolina at Greensboro.

Jennifer Neudel (Witch 2/Gentlewoman) is a native of Fayetteville, Arkansas and a senior theatre major. Previous stage credits include: The Glass Menagerie, (University of Arkansas), and Macbeth (Arkansas Civic Theatre). She is currently pursuing a master of Fine Arts in Acting from the University of South Carolina. Jennifer also worked as the wardrobe department head for the production of Macbeth, at the University of Arkansas.

Raven Synnou Ray (Rox/Lord/Ring) is from Conway, AR. Her previous credits include Andria in The Dream of the Burning Boy, Veral in The Beholder in the Kiva’s Macbeth at the University of Arkansas, Hero in Much Ado About Nothing with Core Mechanics, Helena in Midsummer Night’s Dream at the University of Arkansas, directing spots with the University of Arkansas’s 50 minute play fest and Veta in Harvey at Conway Senior High School. After earning her BA in theater and African-American studies, she plans to continue pursuing a career in acting.

Who’s Who in the Production

Michael J. Rine (Sound Designer) is the chief of the Department of Theatre at the University of Arkansas and has designed scores, lighting, sound, and costumes for well over one hundred productions. Michael’s most recent projects include set design at the Berkshires Theater Group, MA, Theatre Squared, AR, the Southcoast Repertory Theatre, CA, and The Mark Taper Forum in Los Angeles, CA. He also worked as the Lighting Designer for the 2010 Metropolitan Opera production of Rigoletto. He recently authored the book, Starting Your Career as a Theatrical Designer: Insights and Advice from Leading Broadway Designers, published by Alert Press. He is a proud member of USITT and USA-80.

Audrey Romans (Donatella/Flamme/Young Seward/Arragoni 3/1) is from Los Angeles, CA. She is a Theatre Performance major, Latin American and Latino Studies co-major, as well as having Communications minor. Her previous credits include Lucy in Scratch That with the Latin Theatre Project, Malvolia in a staged reading of Twelfth Night at the Tisch Theatre. She wants to own a theatre company accessible and dedicated to marginalized communities. She also wants to act wherever she can.

Melissa Roney (Costume Designer) is from Gay, Arkansas. She holds a BA in Theatre Arts from Hendrix College. She designed costumes for A Midsummer Night’s Dream, and Macbeth at the University of Arkansas as well as Hendrix College’s production of Time Stands Still. She was also the costume designer for the Metal Children and Angels in America, Millennium Approaches and makeup designer for Assassins and Life is a Dream. She will also be the costume designer for the upcoming production of Macbeth.

Brandon Roye (Scenic Designer) is from Tuba, OK. He has a BA in Theatre from OSU. His previous credits include scenic designer for the American Stage Festival, scenic designer for the Glass Menagerie at the University of Arkansas, scenic designer for Who’s Loyal at Independence University, scenic designer for The Tempest at the University of Arkansas, scenic designer for The Lion in Winter at the University of Arkansas, scenic designer for the Arkansas Civic Theatre, scenic designer for the Arkansas Civic Theatre, scenic designer for the Arkansas Civic Theatre, scenic designer for the Arkansas Civic Theatre, scenic designer for the Arkansas Civic Theatre, scenic designer for the Arkansas Civic Theatre, scenic designer for the Arkansas Civic Theatre.

Scott Russell (Macbeth) is a third year MFA student. A graduate of The Conservatory at DePaul University, Chicago, previous works include Russian in a Cytoplasmic Work, Civilian Life in a Dream, Brian in Avenue Q, Company in Los Angeles, and October Children of the University of Arkansas. Children of the University of Alaska/Foxtick Theatre, Chicago, a Christmas Carol (Metropolis PAC), Portrait...
IX. THESIS ROLE PHOTOS

Na’Tosha De’Von as Lady Macbeth in the University of Arkansas production of *Macbeth*. February 2019. Photo courtesy of The Theatre Department.
Na’Tosha De’Von as Lady Macbeth in the University of Arkansas production of *Macbeth*. (With Jake Lewis, Josh Harpell, and Peter Kieklak) February 2019. Photo courtesy of The Theatre Department.
Na’Tosha De’Von as Lady Macbeth in the University of Arkansas production of *Macbeth*. (With Scott Russell as Macbeth) February 2019. Photo courtesy of The Theatre Department.
Na’Tosha De’Von as Lady Macbeth in the University of Arkansas production of *Macbeth*. (With Scott Russell as Macbeth) February 2019. Photo courtesy of The Theatre Department
X. HEADSHOT

Na’Tosha De’Von Headshot. Courtesy of Anna Colley
XI. WORK CITED


Na'Tosha De'Von
Actorscastingagency@gamil.com

Height: 5’4” Eyes: Brown Weight: 125 Hair: Black

**Film**

<table>
<thead>
<tr>
<th>Film</th>
<th>Role</th>
<th>Name</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Season of Revenge</td>
<td>Supporting</td>
<td>Orianna Brumfield</td>
<td>Only Ori Productions</td>
</tr>
<tr>
<td>God’s Prayer</td>
<td>Featured</td>
<td>Curtis Nicholas</td>
<td>Pan Entertainment</td>
</tr>
<tr>
<td>Dark Circle</td>
<td>Featured</td>
<td>Curtis Everette</td>
<td>Saint Studios</td>
</tr>
<tr>
<td>Dragon Claw</td>
<td>Featured</td>
<td>Curtis Everette</td>
<td>Saint Studios</td>
</tr>
<tr>
<td><strong>Theatre</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Macbeth</td>
<td>Lady Macbeth</td>
<td>Steven Marzolf</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>As You Like It</td>
<td>Rosalind</td>
<td>Justin Shauer</td>
<td>Classical Edge</td>
</tr>
<tr>
<td>Clybourne Park</td>
<td>Lina/Francine</td>
<td>Michael Landman</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>Life is a Dream</td>
<td>Rosuara</td>
<td>Jeremiah Albers</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>Avenue Q</td>
<td>Gary Coleman</td>
<td>Morgan Hicks</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>Lysistrata</td>
<td>Aneom</td>
<td>Morgan Hicks</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>Intimate Apparel</td>
<td>Mayme /us</td>
<td>Shanna Gold</td>
<td>TheaterSquared</td>
</tr>
<tr>
<td>Into the Flood (stage reading)</td>
<td>reader</td>
<td>Dael Orlandesmith</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>The Metal Children</td>
<td>Roberta Cupp</td>
<td>Jenny Knight</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>Under the Porch</td>
<td>Bessie Mae</td>
<td>Cole Wimpee</td>
<td>University of Arkansas</td>
</tr>
<tr>
<td>Steele Magnolias</td>
<td>Truvy</td>
<td>Yolanda Williams</td>
<td>Madison Space</td>
</tr>
<tr>
<td>For Colored Girls</td>
<td>Lady In Red</td>
<td>Mariah Wells</td>
<td>Jackson St University</td>
</tr>
<tr>
<td>A Raisin in the Sun</td>
<td>Ruth</td>
<td>Mark Henderson</td>
<td>Jackson St University</td>
</tr>
<tr>
<td>The Bear</td>
<td>Popva</td>
<td>Candice Kinnard</td>
<td>Jackson St University</td>
</tr>
<tr>
<td>Like Fine Wine</td>
<td>Gina</td>
<td>Prince Duren</td>
<td>Jackson St University</td>
</tr>
<tr>
<td>Rabbit Hole</td>
<td>Becca</td>
<td>Charence Higgins</td>
<td>Jackson St University</td>
</tr>
<tr>
<td>The Good Doctor</td>
<td>Various</td>
<td>Lee Crouse</td>
<td>Crownwell Theatre</td>
</tr>
<tr>
<td><strong>Television</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chase the Lion</td>
<td>Guest Star</td>
<td>TBN</td>
<td>Deven Parks</td>
</tr>
<tr>
<td><strong>Commercial</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walmart</td>
<td>lead</td>
<td>Adair Creative</td>
<td></td>
</tr>
<tr>
<td>Walmart</td>
<td>lead</td>
<td>Paul Wizkouski</td>
<td></td>
</tr>
<tr>
<td>Walmart</td>
<td>lead</td>
<td>Paul Wizkouski</td>
<td></td>
</tr>
<tr>
<td><strong>Documentary</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buy Back the Block</td>
<td>Mike Day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pretty for a Dark Girl</td>
<td>Taylor Strickland</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>One Person Show</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aint I a Woman</td>
<td>Nia</td>
<td>Vickie Washington</td>
<td>TheatreSquared</td>
</tr>
<tr>
<td><strong>Education</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MFA in Acting - University of Arkansas - May 2019  
BA in Theatre- Jackson State University  
Acting: Amy Herzberg, Michael Landman, Yohance Myles, Nadia Bodie-Smith, Lee Crouse  
Voice: Mavourneen Dwyer, Joel Hill  
Movement/Dance: Kate Frank, Barry Dean, Gail Leftwich, Mandi Yates  
Singing: Jason Burrow  
Writing: Prince Duren, C.Leigh McInnis, John Walch  

**Special Skills**  
Accents: British, Southern, Standard British, Cockney, Scottish; spoken word poetry; choreography; strong Hip-hop dance; basic ballet, Musical Theatre dance, Combat - quarterstaff, hand to hand
From: Anna Hope
To: natoshad1@outlook.com

Headshot
April 9, 2019 at 8:36 AM

To whom it may concern,

I give NaTosha Devon permission to publish my photo with her thesis.

Anna Hope
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 separate permissions. 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
APPENDIX-LINK TO WEBSITE

https://natoshad1.wixsite.com/mysitenatoshad1