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Why Do I Act for Work?

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University of Arkansas, Fayetteville

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Why Do I Act for Work?

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

by

Carlos A Iruegas-Rodriguez
Texas Women's University
Bachelor of Arts in Drama, 2015

May 2018
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

____________________________________
Amy Herzberg, MFA
Thesis Director

____________________________________
Michael Landman, MFA
Committee Member

____________________________________
Steven Marzolf, MFA
Committee Member
Abstract

This thesis consists of my statement of artistry, and documentation of artistic materials and thesis related performances. From both *West of Why* by John Walch, and *Will Act for Work* by Charlie Rodriguez
Acknowledgements

Special thanks to:

The Breakfast Club who helped me push on.

My Family who keeps me sane

And my Instructors who kept me challenged

And to Ted, the best scene partner I ever had
Dedication

To Mom and Dad.

Gracias por todo.
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I. Statement of Artistry

As an Artist I have a commitment to the honesty of the moment. The exchange between two people and the discovery of truth in all its glory and beauty. My commitment to laser guided specificity and focus on my partner has been 3 years in the making. I have refined and broken and reshaped everything that I bring to the table. I am enough, I am everything, I am nothing without the person I am sharing the stage with and that includes the audience.

I am an Actor. I am not a symbol, I am my culture, and I am myself. That is all I must be.
II. Thesis Role Program

Figure 1: Program for WEST OF WHY (Front and Back), Courtesy of University of Arkansas Department of Theatre
Figure 2: Program for WEST OF WHY (Page 1-2), Courtesy of University of Arkansas Department of Theatre
Dear Theatre Friends,

As we bring our 2017/18 season to a close we do so by welcoming you into our new “home.” The ArcType Festival of New Works marks the culmination of an almost 4-year dream I had the first day I walked into this room (when it was an auditorium). That dream was then set in motion when I had a conversation with the Vice Provost for Distance Education, Donald F. Judson, back in October of 2016.

The building in which this new theatre is located, also happens to be the home of the University of Arkansas Distance Education team known as Global Campus. The former auditorium (the room that is now this beautiful black box theatre) has been used as an acting classroom and occasional performance venue for the Department of Theatre since 2014. However, it was an antiquated and poorly equipped space that was underutilized due primarily to its configuration and lack of functional space. When I learned that a renovation was scheduled to begin on the 4th and 5th floors of this building during the summer of 2017, I casually said, “Well, Don, as long as you are renovating the 4th and 5th floor, we might as well see if we can renovate the auditorium and make it a state-of-the-art studio theatre.” Not knowing what I was actually getting myself (and the entire Department of Theatre) into, his response was: “That’s a great idea! If it is going to serve more students and patrons, let’s talk to your Dean. But know this, we are going to have to move quickly!”

To make a long story short, here we are, only 18 months after the initial idea. The theatre is equipped with a cutting edge digital sound and projection system, an LED, energy efficient lighting rig, and flexible seating that will allow us to reconfigure the room to accommodate multiple seating/performance arrangements. It will also be a huge asset as we work to become a nationally accredited theatre department. This state-of-the-art flexible back box will allow the students, faculty, staff and patrons an opportunity to participate in intimate, exciting, smaller scale live theatre whereas the audience will be no further than twenty-two feet from the performers and as close as three feet.

This is also a very exciting time for the University of Arkansas’ arts programs in general. With the recent $120 million dollar gift to establish the Fulbright College School of Art, arts philanthropy is certainly at all-time high. Not only will this provide the School of Art the resources to compete on a whole new level for top notch students, faculty and staff, but it will also pay great dividends to all three of the arts programs within the Fulbright College of Arts and Sciences. Part of the gift has been dedicated to support a total restoration of the sixty-seven-year-old, Edward Durrell Stone Fine Arts Center—home to the University Theatre, the Stella Boyle Concert Hall, and the School of Art. In addition to modernizing all of the building’s infrastructure, it will also address the concerns for additional space that is desperately needed for all three programs. Details are yet to be developed and there is a long way to go in securing the necessary funding, but we are all very optimistic that this is more than just a dream—it is a reality on the horizon.

Again, welcome to our new home and thank you for attending the ArcType Festival of New Works. We hope you enjoy the performance!

Michael Ríha
Chair of Theatre

Staff for the Department of Theatre

Chair of Theatre........................................ Michael J. Riha
Vice-Chair of Theatre.................................. Patricia J. Martin
Theatre Office Manager................................. Barbara J. Springer
Production Manager..................................... Joseph Millett
Technical Director...................................... Weston Wilkerson
Scene Shop Manager.................................. Matt Meers
Costume Shop Manager................................. Valerie Lane
Lighting and Sound Supervisor....................... Tyler Michael
Properties and Paints Supervisor.................... Susan Crabtree
Business Manager/Marketing Director.............. Ashley Cohea
Publicity Manager/Graphic Designer................ Ash Michael
Ticket Office Managers............................... Meghan McEnery, Paul McEnnis
Front of House Managers............................. Jeremiah Albers, Cole Wimpee
Theatre Faculty........................................ Jason Burrow, Susan Crabtree

Mavooornee Dwyer, Kate Frank, Amy Herberg,
Morgan Hicks, Shawn D. Irish, Elizabeth Jilka,
Michael Landman, Valerie Lane, Gail Leftwich,
Patricia J. Martin, Steven Marzolf, Matt Meers,
Tyler Michael, Joseph Millett, Michael J. Riha,
Les Wade, John Walch, Weston Wilkerson

Figure 3: Program for WEST OF WHY (Page 3-4), Courtesy of University of Arkansas Department of Theatre
Rise
PLAYWRIGHT NOTES

In the beginning, I wanted to pay homage to the Blaxploitation films of the seventies. As a child, I was in love with the images of Pam Grier as the title character in Foxy Brown. I carried this passion into adulthood which led me to become invested in the feminist classic, Coffy, which also stars Pam Grier. These films helped shape the character, Nefertiti Green. My love and admiration of Dorothy Dandridge takes form in the showgirl herself—Miss Soleil Dandridge. I fell in love with Dorothy Dandridge after watching her portrayal of Carmen in Carmen Jones. Rise is a love letter to my days as a young man at Jackson State University. At Jackson State University, I learned the importance of legacy and tradition. As a member of the prestigious "Sonic Boom of the South" Marching Band, I learned lessons of hard-work, dedication, and sacrifice. The Department of Speech and Theatre—mentors like Nadia Bodie-Smith and Vonanda Williams—built the foundation of my career as a playwright. Their kind words and undying support will never go unnoticed.

I am thankful for my mother, Mary Floyd. She has been my biggest support system throughout this entire process. She’s always instilled the importance of education into my life. When I lost sight of the end goal, I had her in my corner steering me back into gear. I would also like to thank my aunt, Cindy Hall, for allowing me to blunder through her Jacksonian yearbooks. Those books inspired me to choose Jackson State as my "Dear Old College Home". This play is dedicated to all the Jacksonians—deceased and living. 2400 J.R. Lynch Street is more than an address. It’s a way of life that only a true Jacksonian will understand. It’s the place where the Prancing J-Salts started a trend, the place where Phillip Gibbs and James Green lines were laid down, and the place that brings us—Alumni—joy. I’m excited to share this story with an audience. Cole Wimpee, the director of Rise, has done a beautiful job with aiding the stage life of this story. I am thoroughly pleased with the progress of the play. Hope everyone enjoys the colorful and vibrant tale. Peace and Blessings to all.

Be Blessed,
Paul McInnis

Figure 4: Program for WEST OF WHY (Page 4-5), Courtesy of University of Arkansas Department of Theatre
Figure 5: Program for WEST OF WHY (Page 5-6), Courtesy of University of Arkansas Department of Theatre
A Hamlet: West of Why

About the Players

This play was written for the 2018 MFA acting class at the University of Arkansas: Charlie Rodriguez, Grant Hockenbrough, Courtney Jensen, Cody Shelton, and Chris Tennison.

While not a devised work, the play was developed with the actors contributing pieces of themselves, issues that were on their mind at the time, and random bits like lime beans. While everything here is fiction, their collective contributions are an essential part of the marinade that made the sauce of this play. My abundant thanks to them for contributing and engaging in this process.

***

The Merry Players play their parts outside Yuma, AZ

Theatre for One

Pine

Playwright: Geoffrey Davis
Director: Kholoud Sawaf
Actors: Chris Tennison, Scott Russell

Lies

Playwright: Padma Vowonathan
Director: Kate Frank
Actors: Courtney Jensen, Jenn Nesbitt

The Box

Playwright: Emily Schwend
Director: Jeremiah Albers
Actors: NaTasha DeVon, Jenee Childers

Two Dollars

Playwright: John Walch
Director: Jeremiah Albers
Actors: Cody Shelton, Trey Smith, Landan Stucker

You Love Dogs

Playwright: Robert Ford
Director: Cole Wimpee
Actors: Grant Hockenbrough, Justin Mackey, Zach Currie

Otherlands

Playwright: Les Wade
Director: Kate Frank
Actors: Mollie Armour, Emily Ogden

Dawn

Playwright: Lisa D'Amour
Director: Cole Wimpee
Actors: Hailey Mayo, Mischa Hutchings

Support is provided by the McIlory Family Visiting Professorship in the Performing and Visual Arts.

Figure 6: Program for WEST OF WHY (Page 6-7), Courtesy of University of Arkansas Department of Theatre
Figure 7: Program for WEST OF WHY (Page 8-9), Courtesy of University of Arkansas Department of Theatre
Program for WEST OF WHY (Page 9-10), Courtesy of University of Arkansas Department of Theatre

(I)sland T(rap)
(I(SLAND T(RAP): the epic remixology of the Odyssey

Cast
All roles including: Austin Dean Ashford, Old Woman, Beguende, Gorilla, Calypso, Theresa, Ruth, Sarah, Assata, Dad, Cyclops............. Austin Dean Ashford

Production Team
Director .................................................. Cole Winpepe
Playwright .................................................. Austin Ashford
Stage Manager, Sound Designer......................... Katie O'Rear
Lighting Designer.............................................. Eric Armstrong
Scenic Designer ................................................ Kathleen Schmidt
Dramaturg, Faculty, and Playwright Advisor ............... John Walsh

Setting:
Place: The Dock of a Major American City/An Exotic Island of the Imagination
Time: Now
(I(SLAND T(RAP) will be performed without an intermission.

WARNING: Strobe Light, Intense Language, & Disturbing Imagery.

(I(SLAND T(RAP) is an original adaptation by Austin Dean Ashford and has received developmental presentations in tandem with the University of Arkansas Department of Theatre, TheatreSquared, and the Kennedy Center American College Theatre Festival.

This story is inspired by a variety of sources, chiefly The Odyssey by Homer, the art of Romare Bearden and Aaron Douglas, the films of Walt Disney, the comparative mythology of Joseph Campbell, and the autobiographical experiences of Austin Dean Ashford.

LatinX Theatre Project
Presents
Scratch Thot - an original new play

Cast

Arianna ...................................................... Betty Brutus
Antonio/SpringDizzle ...................................... Damian Dena
Bruno ....................................................... Martin Garay
Brendan ..................................................... Samuel Lopez
Sylva ......................................................... Coco Vasquez
Julius ......................................................... Fernando Valdez
Nick .......................................................... Ever Villalobos
Lucy .......................................................... Audrey Romero
Isabelle ..................................................... Savannah Vaughn
Patricia ...................................................... Sativa Vela
Luis .......................................................... Alex Nilsson
Marisol ...................................................... Samm Canales

Production Team
Playwright, Sound Designer ............................... Ashley Edwards
Director .................................................... Michael Landman
Production Manager, Lighting Designer ............... Shannon Miller
Scenic & Properties Designer ............................ Ashleigh Burns
Stage Manager, Assistant Sound Designer ............. Felicia Deatherage
Assistant Stage Manager ................................. Laken Montgomery
Producer ................................................... David Jolliffe
Associate Producer, Arts Center of the Ozarks ........ Kathleen Trotter
Photographer, Web Designer .............................. Alicia Pitts
Social Media Manager ..................................... Anna Vinier
Composer of Original Beats .............................. Joaquin Vela
Writing Mentor ........................................... Vicente Yperez

Sponsored by the Walton Family Foundation, in partnership with the University of Arkansas Brown Chair for Literacy, Northwest Arkansas Community College, and Arts Center of the Ozarks
Theatre for One

Theatre for One is a mobile state-of-the-art performance space for one actor and one audience member. Conceived by Artistic Director Christine Jones and designed by LOT-EK architects, Theatre for One commissions new work created specifically for this venue's one-to-one relationship. Embracing serendipity and spontaneity, Theatre for One is presented in public spaces in which audience members are invited to engage in an intimate theatrical exchange and enter the theatre space not knowing what to expect. Actor and audience member encounter each other as strangers in this suspended space and through the course of the performance allow the divisions and distinctions that separate us to dissolve.

CHRISTINE JONES (Artistic Director) is a Tony-award winning set designer and the Artistic Director of Theatre for One. SET DESIGN: Broadway: Harry Potter and the Cursed Child Pts I & II, American Idiot (Tony Award); Hands on a Hardbody; On a Clear Day; Spring Awakening (Tony Nomination); The Green Bird (Drama Desk Nomination), Everyday Rapture, West End: Close to You; Bacharach Reimagined; Let the Right One In. Opera: Rigoletto (MET). Other Selected Work: The Book of Longing (Lincoln Center Festival), Burn This (Signature Theatre) and True Love. 2015 OBIE for Sustained Excellence in Set Design.

A Hamlet: West of Why

Cast

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alain</td>
<td>Charlie Rodriguez</td>
</tr>
<tr>
<td>Clay</td>
<td>Grant Hockenbrough</td>
</tr>
<tr>
<td>Joyce</td>
<td>Courtney Jensen</td>
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<tr>
<td>Chase</td>
<td>Cody Shelton</td>
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<tr>
<td>Paul</td>
<td>Chris Tenison</td>
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Digital Assistants

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Production Team

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<td>Director</td>
<td>Shana Gold</td>
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<td>John Walsh</td>
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<td>Jeremiah Abers</td>
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<tr>
<td>Fight Choreography</td>
<td>Charlie Rodriguez</td>
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<td>Set Designer</td>
<td>Brandon Roye</td>
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<td>Lighting Designer</td>
<td>Kathleen Schmidt</td>
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<tr>
<td>Costume Designer</td>
<td>Kelsey Looney</td>
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<td>Sound Designer</td>
<td>Austin Aschbrenner</td>
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<tr>
<td>Scenic/Projection Design</td>
<td>Brandon Roye</td>
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Crew

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<td>Stage Manager</td>
<td>Samuel Murphy</td>
</tr>
<tr>
<td>Assistant Stage Manager</td>
<td>Caroline Dean</td>
</tr>
<tr>
<td>Wardrobe Crew Head</td>
<td>Adam Runaga</td>
</tr>
<tr>
<td>Wardrobe Crew</td>
<td>Haley Goodebiddle</td>
</tr>
<tr>
<td>Deck Crew</td>
<td>Samantha Schreyer</td>
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<tr>
<td>Light Board Op.</td>
<td>Annika Howard</td>
</tr>
<tr>
<td>Properties</td>
<td>Autumn Pearcy</td>
</tr>
</tbody>
</table>

Setting:

Place: The open road—America.

Time: A few years from now, toward the tail-end of a tour.

Figure 9: Program for WEST OF WHY (Page 11-12), Courtesy of University of Arkansas Department of Theatre
III. Thesis Performance Program and Script

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

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

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

- Michael Landman

***

Crew, Sound, & Stage Management:
The Performers

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

Figure 10: Program for ONE PERSON SHOWS (Front and Back), Courtesy of University of Arkansas Department of Theatre
**TUESDAY, DECEMBER 5, 7:30PM**

**DR. DOERMANN’S DATE**
Meghan McEnery

**DA QUEEN, 1971**
Paul Randall McInnis

**BESIDE MYSELF**
Grant Hockenbrough

***

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

**DAYO: A BATHROOM STORY**
Courtney Jensen

**TAKIN’ CARE OF BUSINESS**
Cody Shelton

**THE GREAT DEBATTERS**
Austin Dean Ashford

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

**STORMS**
Chris Tennison

**WILL ACT FOR WORK**
Charlie Rodriguez

***

Lighting Design:
Eric Armstrong
Catie Blencowe

There will be brief pauses between the shows.

---

Figure 11: Program for ONE PERSON SHOWS (Inside), Courtesy of University of Arkansas Department of Theatre
WILL ACT FOR WORK by CHARLIE RODRIGUEZ

(scene opens with Charlie getting up with Penguin Pjs and Deadpool loves taco shirt. Have it all begins to play.)

SCENE 1

LIGHT SUGGESTION: Bright Regular World

SOUND CUE 1 -Ska Instrumental

SOUND CUE V.O 1.: Wow what do you know, finally a TV show with a Hispanic lead whose not a drug cartel Boss… I mean look at me…Im not exactly Danny Trejo. Don’t get me wrong I am a very serious person…Like the one time I got cut off in traffic in Boston and I yelled at the lady she should learn to drive a car…Its one of those things that ends in an R…You know cause they don’t use R….. This thing on? Maybe that is why we don’t get on TV shows, I mean id switch over to Hoarders by know…Or maybe Greys anatomy…Is that show still on? I saw this one episode were everyone slept with each other and gave each other syphilis…I had a full scale panic attack the next time I was in the hospital, crazy white people

Sorry this story got away from me. Ever since I was a kid you could say I was a little Goofy, which made the decision to get a theatre degree a sensible one.

Ok I probably don’t know what the word sensible really means but Im pretty still pretty smart. Like I make up awesome Raps to Ted my Penguin all the Time

(with a mouthful of Cereal and writing)

Charlie:

Here I go

Here I go

Like I was in Frozen

Im about to let it Go

Oh No Oh shit

I forgot to bring the flow
But that’s allright

That’s ok

As long as I got my Penguin buddy Ted

Hes gonna drop bombs like an Angry Birds Warhead

Opps my mistake I misread

Hes gonna deliver a bunch of French Bread…

Up all night Spititng out Stanzas

Like my name was Tony Danza

Get it from whose the boss? How do you not know the reference Ted. Youre from my imagination?

SOUND CUE V.O:2.: Ok so I’m an idiot, and I’m really immature , and even though I love to make people laugh, I actually hate people..Its a conundrum…Life would be so much easier If I could just stay in my PJs all day but nope Ted’s right. I have to go out and face the world…and probably start paying those students loans. SO its Ted and I against the world. Look out world Im coming for you

(Charlie swallows dry cereal and coughs)

So Dry

SOUND CUE VO3 I’m Doomed.

Scene 2 Opening Credits Scrubs

LIGHT SHIFT IMAGINATION COLORFUL

SOUND CUE Scrubs theme

(Ends with Charlie dressed and Picks up first sheet of paper)

LIGHT CUE: Regular World

Scene 3
SOUND CUE VO4: Beginnings are a funny thing. You can think about doing something all your life but you really don’t start until you actually start doing. It’s like being Batman, I mean you could want to be Batman all your life but until you have rich dead parents…wow that went dark never mind…but when you first start whatever it is you dream about you’re excited and ready go. Buts its weird how fast everything becomes Routine

SOUND CUE: Good time

LIGHT CUE SHIFT IMAGINATION

(Headshot bit- Charlie takes a headshots and puts it together excited, proceeds to had it to an audience member, every time they shake their head no and he heads back and laughs it of with Ted and keeps going until the pressure adds up and finally after slamming His head)

END SOUND CUE

Charlie: I QUIIITTTTTTTT

(and just leaves his head on Table)

LIGHT SHIFT: Day Normal World

Scene 4-

SOUND CUE V.O.:5.- Well so much for that dream. Its ok Ill just move back home. Ill enjoy some of my moms cooking and think about what to do next, maybe Ill be a doctor, or President!! Maybe Batman? Ok not that last one, but with my parents support I can do anything

(Charlie attempts to open the door....door is locked)

Charlie: Mom?

(he laughs to Ted)

Charlie: MOM IM HOME.....

(He knocks again)

Charlie: MOOOOOOOOMMMM!!! I CAN HEAR YOU!!!

(He laughs at Ted)
Charlie: haha Moms got a great sense of Humor! (he bangs widly on the door) MOMMA !! MY STUFF IS OUT FRONT!!

(He realizes…)

Charlie: Its cool!! Youre busy!! Ill just go…Ill leave you a voicemail…(HE calls) Line is disconnected?

(he sits on the curb)

Charlie: Stupid parents and not letting your Children give up on your dreams… What kind of parent does that..I mean quitting on your dreams is pretty much what being an AMERICAN IS ABOUT!!! THIS SUCKSSS!!

(he looks at TED)

Charlie: Could you at least muster up a little bit of sympathy….Look at you youre not even upset. This is exactly why I don’t take you anywhere!!! You couldn’t even cry when Decaprio drowned in Titanic. That’s it you’ve asked for it!!

Bite me you’re in for it now

(he gets his Trombone)

SOUND CUE VO 6: Im gonna apologize right now. When things don’t go my way I tend to get a bit overdramatic

LIGHT CUE: Imagination Blues

SOUND CUE: Bflat backing Track)

Charlie:

(This is improvised ends with Charlie Hacking and coughing

(Charlie sits in silence)

End Sound cue

Charlie Yeah that wasn’t so good. What am I going to do Ted… My life is over, I quit!

(he slumps over and lays on the ground

LIGHT CHANGE: Reality
SCENE 4

SOUND CUE V.O 7- Yep that’s it I’m done… and if there’s one thing true about me is when I say something I totally mean it!

SOUND CUE (phone rings)

(Charlie picks up still laying down:)

Charlie: Hello? This is him…..You want me to……an audition…..YOURE PAYING HOW MUCH!!!!…. I mean that’s sounds cool…45 mins…um yeah sure I can be there in 45 mins……

(Charlie pops up)

CHARLIE: WE GOT ONE!!!!!!

SOUND CUE: Cleaning up the town

LIGHT CUE: Chaos

(Charlie scrambles to get dressed and set up the stage and remembers to go back and get Ted. This is an elaborate physical comedy scene ..Finally they end up in the car)

Scene 5

SOUND CUE V.O 8 The plus side of a Car ride is that you can at least let your imagination wander. In your car you can be whoever you want to be…

SOUND CUE Bon Jovi Wanted dead or alive

Charlie: NO NO NO No No Chick flick moments. if this is my last day on Earth I don’t want it to be socially awkward…Get it? Supernatural Season 3

(looks at Ted)

Charlie: No you don’t get to be Dean again, I’m the one whose freaking out I get to be Dean… Cause Driver gets to choose and passenger shuts his piehole

(he sings along with the song for while music dies down when he starts talking. As he starts talking he gets up and walks towards the door Music Fades)

Charlie: I’ve got a good feeling about this Ted This is going to be it! This show pays a lot! They wanted to see me specifically!! There’s like no way this could go wrong….I probably shouldn’t have said that. Well lets go kick it in the ass!! Get it ..its what they. Say.. Shut up
(Charlie stops and looks at the door.)

SOUND CUE V.O. 9: Doors are a funny thing. Its weird how on the other side is a way to something that can make or break your life. You try to push out all the horrible things that happened on the other 867 times you’ve managed to get this far. Lets just say my track record at these things haven’t been great

Sound cue: Sandford and son

Light Shift: Imagination

Scene 6

(Flash to a series of imagination using the door as an entrance and a cycle back around for each flash)

Charlie: Im here to audition for Spear holder number 3

(cycle)

Hi Im hear to be a Frenchman

(Cycle)

Hey Im here to read for cartel member number 4

(Cycle)

Hi Im here to read….Togo> Where the fuck is Togo? Oh....

(cycle)

Hi Im here to be shurbery..Oh this is for the understudy of shrubbery….How much does it pay? Cool..

(cycle)

Um why is everyone brown reading to be the Nazis in your production of Sound of Music?

(cycle)

Um I don’t think I can say that word…Im not black? What do you mean close enough?.. Ill just let myself out thank you

(Cycle)
END SOUND CUE

(Charlie is back in position in front of the door ready to go in)

LIGHT SHIFT REALITY

SCENE 7

SOUND CUE V.O 10: Yet no matter what we still hope. Everything you want is on the other side, but so is everything that you’re scared off. It would be so easy just to walk away, because a part of you has come to expect the worse every time, but just maybe this time it will be different.

(Charlie walks in)

Charlie: Hi everyone I here to read for the new pilot! Thanks for calling me in, I cant wait to get to work…. Well sure I speak Spanish does the show revolve around...Oh you just needed someone to play the mechanic...Well at least you thought of me. So like whose the main character? A cop? Ah a White cop cleaning up crime in the barrio..Yeah could see how we need another one of those...Does he have to be white I mean I could read....ah k. Wow that is a lot of pay....

V.O11: Id like to say that I would just say no. After all They just called me in because they needed a brown body that speaks Spanish.. But that is a lot of 0s on that check and Im pretty hungry. I could do a lot with that money ...

LIGHT CUE: Imagination

SOUND CUE: Sellout

(montage of things Ted and Charlie would do with a lot of Money Charlie puts Hawaiian shirt gets milk for cereal and runs to pour it into Bowl)

Charlie: This is so much better

(all cue shift back to reality when he returns to audition place)

LIGHT SHIFT Reality

Charlie: oh I was kinda hoping for a chance to at least read for....? Oh.....

SOUND CUE: V.O 12.: I don’t know about you, but Its not always easy for me to answer right way. Sometimes I really have to have a clear discussion..with myself.
SOUND CUE: Guilty Conscience

LIGHT SHIFT IMAGINATION

Angel-

Whoa whoa whoa now let’s not jump to conclusions.
We shouldn’t make problems we should be making solutions
besides this is a good opportunity to show some forgiveness
Let’s look at this as a chance to show that Latinos aren’t Witless
Don’t let their misconceptions of what diversity is
ruin any chance of you finding success in this bizness
you know what they say rise above the hate
and ride that racist shit all the way to payday

Demon

Payday? Angelic Mcfluffybutt you better make way
Why the Hell are you even talking?
Shove those angels wings right up your ass and then start walking
Look at their eyes you know they be mocking
Our boy here should start clocking
Each and every one of these fools right in …..

Angel-

Pendejo stop talking!
You don’t know how hard it is to make your way these days
A brown guy might as well be walking through a maze
Get past all the haze and stop smoking that blaze
its making your brain fight hard to turn a phrase

Demon-
Here’s a phrase “Go fuck yourself” and then shove that halo right up sideways
Now what our boy here should do is go all scarface
Make them say goodnight the bad guy
Then Set the place ablaze and run out screaming
Fuck it I did it my way!

Angel
Man someone needs to cancel your Netflix account
Sitting with your laptop on your lap is probably lowering your sperm count
Mira Carlitos man don’t listen to this asshole
This kind of anger isn’t good for the soul
Listen they don’t know what the fuck they’re doing
But don’t let their ignorance be your undoing
I know it doesn’t feel good makes you feel in a slump
Not feeling understood feeling like a chump
taking all the shit that they dump
But hey at least they aint Trump
Demon-

Really that’s the best you can do? Aint Trump?

Pardon me while I cough

Asshat

Why not have him take a gun to his own head and blow that shit right off?

You know racism isn’t just walking around quoting Mein Kampf

Just because they share some buzzfeed shit calling out Nazis

Doesn’t excuse them for using us as bodies
to fill out their mostly white plays having us play everything from African to Saudis

while they get to run around saying we are diverse as fuck

but when we want to be leads they say suck deeez Nutz.

Angel:

Mira watch your mouth Brujo,

And what the fuck is this we shit

Last I checked I’m the side with the barrio

You’re just some bitch who likes to say pip pip cheerio

You just in the back getting lit

Watching whatever TV show stars some fucking brit

Demon:

Oh Im sorry did you say something?

I couldn’t hear you cause the extras don’t get to say nothing
Sorry them the rules
If you want to play their game
Best get ready to sell coffee off the back of a mule

Angel
That’s Columbian Motherfucker

Demon:
Like they care

Angel:
Pendejo tey voy a matar!!

Demon:
Now Now Now watch that temper
You don’t want to make their image of you usable
Then you find yourself cast in some shitty musical
Be that angry immigrant that they find so viewable
Bu hey since you’re trying so hard to be nice so you can get by
Maybe they’ll invite you by email to prop up some white guy
Yes, what you’re saying makes me hesitant
What you don’t get is that they don’t mean to be insensitive
They can’t help the fact that they are conservative
Carlito

SHUT THE FUCK UP THE BOTH OF YOU!

You act like every time it happens its D-day

But for me I just call this shit Tuesday

You think it’s so simple to annihilate

All these ideas and conceptions that I hate

Peoples preconceived perceptions ingrained so deep I call it Inception

But half the time I can’t even make it past reception

The Truth is that you’re both right

But I can’t go off every time someone does something that’s a slight

And I can’t sit back and let them walk over me and fear that I might seem impolite

So please let me handle this and let me do what I do

And as for you

LIGHT SHIFT REALITY

END SOUND CUE

No Thank you

LIGHT SHIFT: Darker reality

(Charlie Walks out comes back in for Ted)

Scene 8

Sound Cue V.O 13: if this was a Sitcom, That would be it. I got out into the world and tried. The worse happened and I’m still here right? Lesson learned I’m better for it and we move on. Right?

Sound Cue: Not Dark Yet
(Charlie is sitting at a table with a Drink and pills)

Charlie: NO NONO FUCK YOU TED!! ITS CASUAL FRIDAY YOU SHOULD BE WEARING A HAWAIIAN SHIRT!

(he Sits and takes a long drink of Tequila)

Charlie: Ted Im tired. I mean really tried. You think I should....

(he looks at the Penguin)

Charlie: I mean like why not right? Its not like anyone would even....

(he sits for a moment, Then looks back at the Penguin.)

Charlie: You suck at this game...

(he drinks both his drink and Teds).

Charlie: (to Ted):

To be, or not to be, that is the question:

Sound Cue: VO 14: A LOT of us who do what we do come to this point. How easy is it to give up and be done with it all. To just be done and not have to worry. After all we have to ask ourselves Why is it that we put ourselves through all of it?

Scene 9

(Charlie Places Ted on The Box still at Center Stage)
Charlie: Ted...I don’t Want to play anymore

(Charlie Begins to walk towards the door. He stops)

Charlie: Why? Why don’t I want to play? Because I’m so tired Ted. I so very damn tired. (Beat) of course I’m afraid..The Future kind of scary, and no one wants to hear what I think...(beat) I know you do but you kind of have to. I just want to make a difference you know, and I’m really tired. I’m tired of being told what I can be, and what I cant. I’m tired of going days without speaking to people. I’m tired of pretending that when I say I’m tired that I’m not actually saying I want to die.

(He turns but stops)

SOUND CUE: Book of Love

LIGHT CUE: I don’t know

Charlie: Why did I play… I play because it made people happy. I played because when I play I can be anyone I want to be. I could be a starship captain and set course for second star to the right and straight on to morning. I can be a King leading Valiant soilders into the breech. I play because when I play I can be someone that matters. I play because for so long its all I had. I play because when I didn’t have words I could still make people laugh. I play because I feel so horrible inside and it keeps me alive. I play because there is so much horrible shit and in the world but if I can even make one person feel better then maybe I can allow myself to stay in it for a little longer. I play because I just want people to see how beautiful I find everything. The world is so wonderous and full of magic that it breaks my heart to not feel like I’m a part of it. I play because when I do..the Future isn’t so scary.

(He walks over to Ted..and picks him up)

Charlie: Come on Fuzzball…and Thank you

(He starts to walk towards the Door.)

Charlie: No you still cant be Dean.

Blackout

Credits
IV. Appendix A-Permissions

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

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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

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

The University of Arkansas is an equal opportunity/affirmative action institution.
V. Appendix B - Website Link

https://www.thecharlierodriguez.com
I. Appendix C – Headshot
## II. Appendix D – Resume

### Charlie Rodriguez

#### Stage

<table>
<thead>
<tr>
<th>Production</th>
<th>Role</th>
<th>Company</th>
<th>Director</th>
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</thead>
<tbody>
<tr>
<td>Troilus and Cressida</td>
<td>Hector</td>
<td>George Bernard Shaw Theatre (RADA)</td>
<td>Tim Hardy</td>
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<tr>
<td>Water by the Spoonful</td>
<td>Professor Aman</td>
<td>TheatreSquared</td>
<td>Seth Gordon</td>
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<td>Romeo and Juliet</td>
<td>Gregory/apothecary</td>
<td>Dallas Shakespeare</td>
<td>Rene Moreno</td>
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<tr>
<td>Coriolanus</td>
<td>Senator/combatant</td>
<td>Dallas Shakespeare</td>
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<tr>
<td>Henry V</td>
<td>Michael Williams</td>
<td>Stolen Shakespeare</td>
<td>Adam Adolfo</td>
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<td>Richard III</td>
<td>Richard</td>
<td>Crude Mechanics</td>
<td>Zach Stoltz</td>
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<tr>
<td>King Lear</td>
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<td>26 miles</td>
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<td>West of Why</td>
<td>Alain</td>
<td>Uark Theatre</td>
<td>Shana Gold</td>
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<td>Cousin Julio</td>
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<td>Michael Landman</td>
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<td>Assassins</td>
<td>Giuseppe Zangara</td>
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<td>Amy Herzberg</td>
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<td>The Metal Children</td>
<td>Stacey</td>
<td>Uark Theatre</td>
<td>Jenny McKnight</td>
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<td>Double Falsehood</td>
<td>Shepard</td>
<td>Stolen Shakespeare</td>
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<td>Dauphin</td>
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<td>Steven Young</td>
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<td>Endgame (Guest Artist)</td>
<td>Clov</td>
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#### Staged Readings

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<td>Coriolanus</td>
<td>Titus Lartius</td>
<td>Dallas Shakespeare</td>
<td>Krista Scott</td>
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<td>Julius Caesar</td>
<td>Decius Brutus</td>
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<td>David Denson</td>
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<td>Antony and Cleopatra</td>
<td>Lepidus</td>
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<td>Shelby Allison-Hibbs</td>
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<td>Trevor</td>
<td>Jerry</td>
<td>Kitchen Dog Theatre</td>
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#### Film

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<tr>
<td>Community Theatre</td>
<td>Lead</td>
<td>AndSuchFilms</td>
<td>Charlie Rodriguez</td>
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<tr>
<td>OMP training</td>
<td>Principal</td>
<td>StudioChunky Productions</td>
<td>Barry Combs</td>
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#### Training

- **MFA**: University of Arkansas-Fayetteville Arkansas  
  - Acting: Amy Herzberg, Michael Landman, Steven Marzolf  
  - Speech/Dialects: Mavourneen Dwyer  
  - Movement: Kate Walsh, Michael Landman  
- **BA**: Texas Women’s University-Denton Texas  
  - Dr. Patrick Bynane, Sharon Benge, Steven Young  
- **Royal Academy of Dramatic Arts**: London England  
  - Shakespeare Intensive-Michael Attenborough, Geoff Bullen, Gary Lagden  

#### Special Skills

- Teaching, Stage Combat-Rapiere, Dagger, Hand to Hand, Gladius, Broadsword, Modern Military Knife, Various Martial Arts, Fight Captain and Choreography Experience, Dialects-Spanish, Standard British, Southern, Boston, Melodrama and Improv Theatre