



MICHAEL C. MORRISON

ACADEMIC & CREATIVE PORTFOLIO



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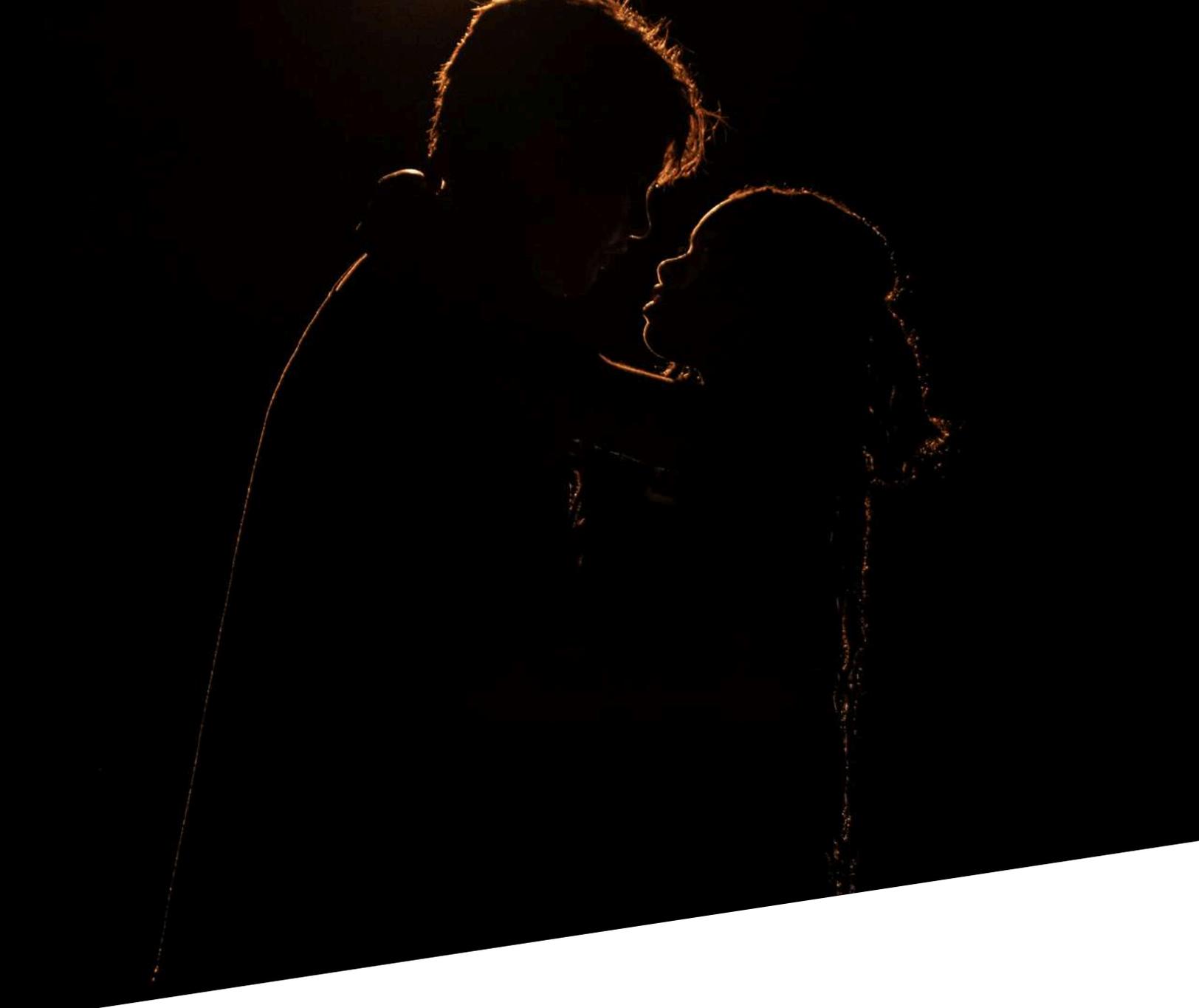
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UNIVERSITY OF ST. THOMAS (HOUSTON)

CREATIVE WORK AT UST MICHAEL C. MORRISON



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***Peter and the Starcatcher* by Rick Elice (Spring 2020)**

SYNOPSIS: BASED ON THE NOVEL BY DAVE BARRY AND RIDLEY PEARSON, PETER AND THE STARCATCHER EXPLORES HOW A YOUNG ORPHAN ULTIMATELY BECAME PETER PAN. PETER AND THE STARCATCHER UPENDS THE CENTURY-OLD STORY OF HOW A MISERABLE ORPHAN COMES TO BE THE BOY WHO WOULD NOT GROW UP (A.K.A. PETER PAN). A WILDLY THEATRICAL ADAPTATION OF DAVE BARRY AND RIDLEY PEARSON'S BEST-SELLING NOVELS...FROM MARAUDING PIRATES AND JUNGLE TYRANTS TO UNWILLING COMRADES AND UNLIKELY HEROES, PETER AND THE STARCATCHER PLAYFULLY EXPLORES THE DEPTHS OF GREED AND DESPAIR... AND THE BONDS OF FRIENDSHIP, DUTY AND LOVE.

SOURCE - PLAYBILL.COM

DIRECTORIAL DUTIES: STAGING, SCENIC DESIGN, SOUND DESIGN, FIGHT CHOREOGRAPHY, DANCE CHOREOGRAPHY, MUSIC DIRECTOR, SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, SUZUKI, STANISLAVSKI SYSTEM, UTA HAGEN, VIEWPOINTS, STAGE COMBAT, CLASSICAL SINGING, AND IMPROVISATION

REFERENCE MATERIAL USED:

- *PETER AND THE STARCATCHERS* BY DAVID BARRY
- THE WRITINGS OF J.M. BARRIE (PETER PAN)
- *THE ART AND TRAINING OF THE HUMAN VOICE* BY ARTHUR LESSAC
- *THE EXPRESSIVE ACTOR* BY MICHAEL LUGERING
- *THE WAY OF ACTING* BY TADASHI SUZUKI
- *RESPECT FOR ACTING* BY UTA HAGEN
- *IMPRO: IMPROVISATION AND THEATRE* BY KEITH JOHNSTONE
- THE ORIGINAL BROADWAY PRODUCTION OF PETER AND THE STARCATCHER

KEY THEMES: THE NEED FOR COMMUNITY, MOVING FORWARD DESPITE HARDSHIP, FINDING IDENTITY AND SELF ACCEPTANCE, LIFE IS AN ADVENTURE TO BE PURSUED



Directorial Project

PETER AND THE STARCATCHER



Healing Hilarity (Fall 2020)

SYNOPSIS: AN EVENING OF COMEDIC MONOLOGUES, SONGS, AND SKETCH COMEDY.

CIRCUMSTANCE: IN LIGHT OF THE PANDEMIC, THE DEPARTMENT WAS UNABLE TO PRODUCE LIVE THEATRE WITH AN AUDIENCE. THEREFORE, OUR SOLUTION WAS TO CREATE A DIGITAL SHOW TO BE UPLOADED TO YOUTUBE. WE USED MONOLOGUES AND SONGS FROM AUTHORS SUCH AS MARK TWAIN AND ERIC IDLE AS WELL AS HAVING THE STUDENTS WRITE ORIGINAL WORK. WE HAD STAGGERED AND SOCIALLY DISTANT REHEARSALS AND USED THE OPPORTUNITY AS AN EXAMPLE OF CREATING ART AMIDST ADVERSITY/OBSTACLES.

CHARITY: THIS PRODUCTION RAISED \$1000 FOR THE HOUSTON ARTS ALLIANCE, ARTIST FUND.

DIRECTORIAL DUTIES: STAGING, SCENIC DESIGN, SOUND DESIGN, VIDEO EDITING AND SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: ACTING FOR CAMERA, LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, STANISLAVSKI SYSTEM, UTA HAGEN, VIEWPOINTS, CLASSICAL SINGING, PLAYWRITING AND IMPROVISATION

REFERENCE MATERIAL USED:

- ACTING ON FILM BY CATHY HAASE
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN
- IMPRO: IMPROVISATION AND THEATRE BY KEITH JOHNSTONE

KEY THEMES: LAUGHTER IS THE BEST MEDICINE. LAUGHTER HELPS US TO KEEP MOVING FORWARD.



Directorial Project

HEALING HILARITY



***The Liar* by David Ives (Spring 2021)**

SYNOPSIS: PARIS, 1643. DORANTE IS A CHARMING YOUNG MAN NEWLY ARRIVED IN THE CAPITAL, AND HE HAS BUT A SINGLE FLAW: HE CANNOT TELL THE TRUTH. IN QUICK SUCCESSION HE MEETS CLITON, A MANSERVANT WHO CANNOT TELL A LIE, AND FALLS IN LOVE WITH CLARICE, A CHARMING YOUNG WOMAN WHOM HE UNFORTUNATELY MISTAKES FOR HER FRIEND LUCRECE. WHAT OUR HERO REGRETTABLY DOES NOT KNOW IS THAT CLARICE IS SECRETLY ENGAGED TO HIS BEST FRIEND, ALCIPE. NOR IS HE AWARE THAT HIS FATHER IS TRYING TO GET HIM MARRIED TO CLARICE, WHOM HE THINKS IS LUCRECE, WHO ACTUALLY IS IN LOVE WITH HIM. FROM ALL THESE MISUNDERSTANDINGS AND A SERIES OF BREATHTAKINGLY INTRICATE LIES SPRINGS ONE OF THE WESTERN WORLD'S GREATEST COMEDIES, A SPARKLING URBAN ROMANCE AS FRESH AS THE DAY PIERRE CORNEILLE WROTE IT, BRILLIANTLY ADAPTED FOR TODAY BY DAVID IVES.

SOURCE - DRAMTIST.COM

CIRCUMSTANCE: IN LIGHT OF THE PANDEMIC, THE DEPARTMENT WAS UNABLE TO PRODUCE LIVE THEATRE WITH AN AUDIENCE. THEREFORE, WE DECIDED TO FILM A FULL LENGTH PLAY WITH THREE CAMERA AND STREAM THE PRODUCTION ONLINE.

DIRECTORIAL DUTIES: STAGING, SOUND DESIGN, FIGHT CHOREOGRAPHY AND SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: COMMEDIA DELL'ARTE, FRENCH NEO-CLASSICAL ACTING LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, STANISLAVSKI SYSTEM, UTA HAGEN, VIEWPOINTS, AND IMPROVISATION

REFERENCE MATERIAL USED:

- ACTING ON FILM BY CATHY HAASE
- STYLE FOR ACTORS BY ROBERT BARTON
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN
- IMPRO: IMPROVISATION AND THEATRE BY KEITH JOHNSTONE

KEY THEMES: YOU CAN NOT FIND LOVE UNTIL YOU FIRST FIND TRUTH



Directorial Project

THE LIAR

***The Addams Family: A New Musical* by Brickman, Elice, and Lippa (Spring 2022)**

SYNOPSIS: WEDNESDAY ADDAMS, THE ULTIMATE PRINCESS OF DARKNESS, HAS GROWN UP AND FALLEN IN LOVE WITH A SWEET, SMART YOUNG MAN FROM A RESPECTABLE FAMILY WHOM HER PARENTS HAVE NEVER MET. SHE CONFIDES IN HER FATHER AND BEGS HIM NOT TO TELL HER MOTHER. NOW, GOMEZ ADDAMS MUST DO SOMETHING HE'S NEVER DONE BEFORE- KEEP A SECRET FROM HIS BELOVED WIFE, MORTICIA. EVERYTHING WILL CHANGE FOR THE WHOLE FAMILY ON THE FATEFUL NIGHT THEY HOST A DINNER FOR WEDNESDAY'S "NORMAL" BOYFRIEND AND HIS PARENTS.

SOURCE - THEATRICALRIGHTS.COM

DIRECTORIAL DUTIES: STAGING, SET DESIGN, SOUND DESIGN, FIGHT CHOREOGRAPHY AND SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: MUSICAL THEATRE PERFORMANCE, MUSICAL THEATRE VOICE, MUSICAL THEATRE DANCE, LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, STANISLAVSKI SYSTEM, UTA HAGEN, IMPROVISATION

REFERENCE MATERIAL USED:

- MUSICAL THEATRE SONG BY STEPHEN PURDY
- ORIGINAL BROADWAY PRODUCTION
- THE ADDAMS FAMILY (1964 SITCOM)
- THE ADDAMS FAMILY (1991 FILM)
- ADDAMS FAMILY VALUES (1993 FILM)
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN

KEY THEMES: THE IMPORTANCE OF FAMILY, EMBRACING CHANGE, EMBRACING WHAT MAKES ONE DIFFERENT AND UNIQUE.



Directorial Project

**THE ADDAMS FAMILY
A NEW MUSICAL**

***Shakespeare In Love* Adapted for the stage by Lee Hall (Spring 2023)**

SYNOPSIS: YOUNG WILL SHAKESPEARE HAS WRITER'S BLOCK. THE DEADLINE FOR HIS NEW PLAY IS FAST APPROACHING, BUT HE'S IN DESPERATE NEED OF INSPIRATION. THAT IS, UNTIL HE FINDS HIS MUSE... THE FEISTY, BRILLIANT AND BEAUTIFUL VIOLA. THIS CRAFTY YOUNG WOMAN IS WILL'S GREATEST ADMIRER AND WILL STOP AT NOTHING (INCLUDING BREAKING THE LAW) TO APPEAR IN HIS NEXT PLAY. AGAINST A BUSTLING BACKGROUND OF MISTAKEN IDENTITY, RUTHLESS SCHEMING AND BACKSTAGE THEATRICS, WILL'S LOVE FOR VIOLA QUICKLY BLOSSOMS, INSPIRING HIM TO WRITE HIS GREATEST ROMANTIC MASTERPIECE. *SOURCE - CONCORDTHEATRICALS.COM*

DIRECTORIAL DUTIES: STAGING, SET DESIGN, SOUND DESIGN, SOUND DESIGN, FIGHT CHOREOGRAPHY AND SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: FIGURATIVE LANGUAGE AND SHAKESPEAREAN VERSE, ELIZABETHAN THEATRICAL PRACTICE, LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, UTA HAGEN, STANISLAVSKI SYSTEM, UTA HAGEN, IMPROVISATION

REFERENCE MATERIAL USED:

- GLOBE: LIFE IN SHAKESPEARE'S LONDON BY CATHERINE ARNOLD
- ORIGINAL WEST END PRODUCTION
- SECRETS OF ACTING SHAKESPEARE BY PATRICK TUCKER
- FREEING THE SHAKESPEARE VOICE BY KRISTIN LINKLATER
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN

KEY THEMES: THE TRANSFORMATIONAL POWER OF LOVE. THE RESTRICTIVE ROLE SOCIETY CAN HAVE ON CLASS AND GENDER



Directorial Project

SHAKESPEARE IN LOVE

***Nice Work If You Can Get It* by DiPietro and Gershwin (Fall 2023)**

SYNOPSIS: A HILARIOUS NEW SCREWBALL COMEDY, NICE WORK IF YOU CAN GET IT POKES FUN AT THE PROHIBITION ERA IN A CLASH OF ELEGANT SOCIALITES AND BOORISH BOOTLEGGERS, ALL SET TO THE GLORIOUS SONGS OF GEORGE AND IRA GERSHWIN. HIGHLIGHTS FROM THE SCORE INCLUDE "FASCINATING RHYTHM," "LET'S CALL THE WHOLE THING OFF," "SOMEONE TO WATCH OVER ME," "SWEET AND LOW DOWN," "DELISHIOUS" AND THE TITLE SONG. *SOURCE - CONCORDTHEATRICALS.COM*

DIRECTORIAL DUTIES: STAGING, VOCAL COACH, SOUND DESIGN, FIGHT CHOREOGRAPHY AND SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: MUSICAL THEATRE PERFORMANCE, MUSICAL THEATRE VOICE, MUSICAL THEATRE DANCE, LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, STANISLAVSKI SYSTEM, UTA HAGEN, IMPROVISATION

REFERENCE MATERIAL USED:

- MUSICAL THEATRE SONG BY STEPHEN PURDY
- ORIGINAL BROADWAY PRODUCTION
- GEORGE GERSHWIN: HIS LIFE AND WORK BY HOWARD POLLACK
- BROADWAY: THE AMERICAN MUSICAL -PBS DOCUMENTARY
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN
- IMPRO: IMPROVISATION AND THEATRE BY KEITH JOHNSTONE

KEY THEMES: THE PURSUIT OF LOVE, COMPLEXITY OF RELATIONSHIPS, WEALTH DOESN'T EQUAL HAPPINESS



Directorial Project

NICE WORK
IF YOU CAN GET IT



***The Lifespan of A Fact* by Kareken, Murrell, and Farrell (Spring 2024)**

SYNOPSIS: JIM FINGAL IS A FRESH-OUT-OF-HARVARD FACT CHECKER FOR A PROMINENT BUT SINKING NEW YORK MAGAZINE. JOHN D'AGATA IS A TALENTED WRITER WITH A TRANSCENDENT ESSAY ABOUT THE SUICIDE OF A TEENAGE BOY—AN ESSAY THAT COULD SAVE THE MAGAZINE FROM COLLAPSE. WHEN JIM IS ASSIGNED TO FACT CHECK D'AGATA'S ESSAY, THE TWO COME HEAD TO HEAD IN A COMEDIC YET GRIPPING BATTLE OVER FACTS VERSUS TRUTH. *SOURCE - DRAMATIST.COM*

DIRECTORIAL DUTIES: STAGING FIGHT CHOREOGRAPHY AND SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, STANISLAVSKI SYSTEM, UTA HAGEN, VIEWPOINTS

REFERENCE MATERIAL USED:

- THE LIFESPAN OF A FACT BY JOHN D'AGATA AND JIM FINGAL
- ORIGINAL BROADWAY PRODUCTION AND VARIOUS REGIONAL PRODUCTIONS
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN

KEY THEMES: THE SUBJECTIVE PERSPECTIVE OF TRUTH, THE BALANCE BETWEEN FACT AND NARRATIVE IN JOURNALISTIC PRACTICE.



Directorial Project

THE LIFESPAN OF A FACT

***Optimistic* by David Landry (Spring 2024)**

SYNOPSIS: WHAT IS IT LIKE TO BE BORN INTO A WORLD OF OBSTACLES? DAVID LANDRY TAKES THE AUDIENCE ON A PERSONAL JOURNEY, STARTING WITH GROWING UP IN THE 5TH WARD IN HOUSTON AND ENDING UP MARRIED TO THE LOVE OF HIS LIFE AND WITH A BOOKSTORE. THIS INTIMATE LOOK AT LIFE TAKES THE AUDIENCE ON A JOURNEY OF HOPE THROUGH EDUCATION, MUSIC, SNEAKERS, AND FAMILY.

CIRCUMSTANCE: DAVID WAS TRYING TO DEFINE WHAT HIS MLA CAPSTONE/THESIS WOULD BE. UPON DISCOVERING THAT WHEN A DRAMA MAJOR AT UST HE NEVER GOT TO PERFORM ON THE MAINSTAGE, I SUGGESTED A ONE PERSON SHOW AND HE AGREED. WE THEN CREATED AN INDEPENDENT STUDY COURSE AND I TOOK DAVID THROUGH THE PROCESS OF WRITING AND PRODUCING HIS OWN ONE PERSON SHOW. DURING THIS PROCESS, DAVID WAS REQUIRED TO RESEARCH THE ART FORM WHILE HE WROTE AS A FORM OF FURTHER INSPIRATION AND GUIDANCE.

DIRECTORIAL DUTIES: STAGING, HELING WITH THE WRITING PROCESS AND SUPERVISING ALL OTHER ASPECTS OF THE PRODUCTION

REFERENCE MATERIAL USED:

- THE ART OF DRAMATIC WRITING BY LAJOS EGRI
- EXTREME EXPOSURE: AN ANTHOLOGY OF SOLO PERFORMANCE TEXTS FROM THE TWENTIETH CENTURY BY JO BONNEY
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN

KEY THEMES: HOPE IN THE MIDST OF ADVERSITY, THE IMPORTANCE OF EDUCATION, THE IMPORTANCE OF ART, WHAT IT MEANS TO BE A BLACK IN AMERICA



Directorial Project

OPTIMISTIC



***A Doll's House* by Amy Herzog (Fall 2024)**

SYNOPSIS: NEARLY 150 YEARS AFTER IBSEN'S CELEBRATED PLAY SHOCKED AUDIENCES AND USHERED IN A NEW ERA OF THEATRE, ACCLAIMED PLAYWRIGHT AMY HERZOG HAS REAWAKENED THE CLASSIC DRAMA IN A THRILLINGLY EFFICIENT AND CONTEMPORARY 110-MINUTE ENGLISH ADAPTATION.

NORA HELMER IS A VIBRANT YOUNG HOUSEWIFE WHO NONETHELESS SUFFERS FROM A CRIPPLING DEPENDENCY ON HER HUSBAND OF EIGHT YEARS. HE, TORVALD, HAS ALWAYS DONE THE THINKING FOR THE BOTH OF THEM. IN ORDER TO SAVE TORVALD FROM A DEBT, AND TO SPARE HIS MASCULINE PRIDE, NORA ARRANGES A LOAN WITHOUT HIS KNOWLEDGE, AND DOES SO BY FORGING A SIGNATURE. THE INEVITABLE REVELATION OF THE CRIME RESULTS IN AN UNEXPECTED REACTION FROM TORVALD. THE ILLUSIONS BEHIND THEIR MARRIAGE ARE EXPOSED, AND NORA WAKES TO FEELINGS OF SELF AWARENESS FOR THE FIRST TIME IN HER LIFE. TORVALD IS NOT THE MAN SHE THOUGHT SHE KNEW. THEY ARE HUSBAND AND WIFE, YES, BUT THEY ARE STRANGERS AS WELL.

SOURCES - CONCORDTHEATRICALS.COM AND DRAMATIST.COM

DIRECTORIAL DUTIES: STAGING, SET DESIGN, SOUND DESIGN SUPERVISED ALL OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, STANISLAVSKI SYSTEM, UTA HAGEN, VIEWPOINTS

REFERENCE MATERIAL USED:

- ORIGINAL WEST END & BROADWAY PRODUCTIONS
- A DOLL'S HOUSE BY HENRIK IBSEN (MEYER TRANSLATION)
- A DOLLS HOUSE BY HENRIK IBSEN (MCGUINNESS ADAPTATION)
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN

KEY THEMES: GENDER EQUALITY IN MARRIAGE AND SOCIETY, THE DECEPTIVE NATURE OF APPEARANCES, RELATIONAL RESPONSIBILITY



Directorial Project

A DOLL'S HOUSE

***My Fair Lady* by Learner and Lowe (Fall 2025)**

SYNOPSIS: ELIZA DOOLITTLE IS A YOUNG FLOWER SELLER WITH AN UNMISTAKABLE COCKNEY ACCENT WHICH KEEPS HER IN THE LOWER RUNGS OF EDWARDIAN SOCIETY. WHEN PROFESSOR HENRY HIGGINS TRIES TO TEACH HER HOW TO SPEAK LIKE A PROPER LADY, AN UNLIKELY FRIENDSHIP BEGINS TO FLOURISH.

BASED ON GEORGE BERNARD SHAW'S PLAY PYGMALION, MY FAIR LADY IS THAT RARE MUSICAL BY WHICH ALL OTHERS ARE MEASURED. THE TALE OF A COCKNEY FLOWER GIRL TRANSFORMED INTO AN ELEGANT LADY FEATURES ONE OF MUSICAL THEATRE'S GREATEST SCORES, INCLUDING: "WOULDN'T IT BE LOVERLY?," "WITH A LITTLE BIT OF LUCK," "THE RAIN IN SPAIN," "I COULD HAVE DANCED ALL NIGHT," "ON THE STREET WHERE YOU LIVE," "GET ME TO THE CHURCH ON TIME," AND "I'VE GROWN ACCUSTOMED TO HER FACE."

SOURCE [MTISHOWS.COM](https://www.mtishows.com)

DIRECTORIAL DUTIES: STAGING SOUND DESIGN
SUPERVISED OTHER ASPECTS OF THE PRODUCTION

THEATRICAL TECHNIQUES USED: MUSICAL THEATRE PERFORMANCE, MUSICAL THEATRE VOICE, MUSICAL THEATRE DANCE, LESSAC KINESENSIC VOICE AND BODY TRAINING, LUGERING EXPRESSIVE ACTOR, STANISLAVSKI SYSTEM, UTA HAGEN, IMPROVISATION

REFERENCE MATERIAL USED:

- ORIGINAL WEST END & BROADWAY PRODUCTIONS
- PYGMALION BY GEORGE BERNARD SHAW
- MUSICAL THEATRE: A HISTORY BY JOHN KENDRICK
- THE ART AND TRAINING OF THE HUMAN VOICE BY ARTHUR LESSAC
- THE EXPRESSIVE ACTOR BY MICHAEL LUGERING
- RESPECT FOR ACTING BY UTA HAGEN

KEY THEMES: TRANSFORMATION, IDENTITY, SOCIAL CLASS AND MOBILITY, COMPLEXITY OF GENDER ROLES, RELATIONSHIP AND POWER DYNAMICS, EDUCATION AND SELF-WORTH



Directorial Project

MY FAIR LADY

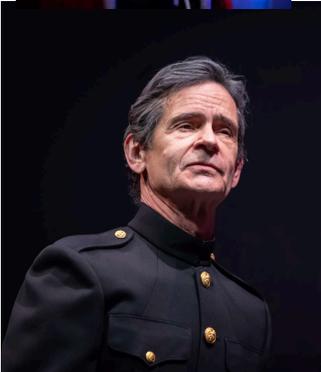


Costume Design - King Charles III (Spring 2024)

CIRCUMSTANCE/PROCESS: DURING THE REHEARSAL PROCESS FOR *KING CHARLES III*, THE DEPARTMENT FOUND ITSELF WITHOUT A COSTUME DESIGNER. THE DIRECTOR, ERIC DOMURET, ASKED ME TO TAKE ON THE ROLE AS I HAD PREVIOUSLY STEPPED IN LAST MINUTE TO HELP WITH COSTUME DESIGN FOR *NICE WORK IF YOU CAN GET IT*.

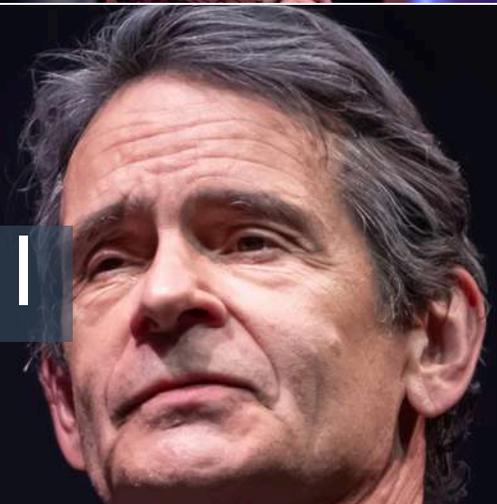
KNOWING THAT THE TURNAROUND WOULD BE QUICK, I DECIDED TO GO WITH A REPRESENTATIONAL APPROACH TO THE REQUIRED MILITARY UNIFORMS AND TO FOCUS ON CHARACTERIZATION THROUGH A CHANGE IN STYLE OF DRESS AS THE PLAY PROGRESSED. COSTUMES WERE KEPT SIMPLE BUT EFFECTIVE, AND MOST RESEARCH WAS DONE BY STUDYING PICTURES AND VIDEOS FROM VARIOUS FORMS OF MEDIA ON THE BRITISH PUBLIC, PARLIAMENT, AND THE ROYAL FAMILY.

THE REASON I AM HIGHLIGHTING THIS DESIGN IS THAT IT SHOWCASES HOW KNOWLEDGEABLE A THEATRE PRACTITIONER MUST BE. WHILE I NORMALLY WORK ON SOUND DESIGN AND/OR SET DESIGN, I MUST BE KNOWLEDGABLE IN HOW EVERY ASPECT OF THE THEATRICAL PROCESS IS COMPLETED. THIS ALLOWS ME NOT ONLY TO BE A THOROUGH EDUCATOR AND DIRECTOR BUT TO SERVE THE DEPARTMENT'S NEEDS IN ALL AREAS.



Costume Design

KING CHARLES III





UNIVERSITY OF ST. THOMAS (HOUSTON)

ORIGINAL WORK AT UST MICHAEL C. MORRISON

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Does Not Disappoint by Michael C. Morrison Fall 2022 and Summer 2023

PROCESS: DURING MY FIRST YEAR AT UST, I HAD THE IDEA TO WRITE A BOOK ON MENTAL HEALTH AND THE ARTIST. I WAS CONCERNED WITH WHAT I WAS SEEING IN MY STUDENTS AND COLLEAGUES BUT INSPIRED BY THE TENACITY I FOUND IN HISTORICAL ARTISTS WITHIN MY RESEARCH. ORIGINALLY, THE BOOK WAS TO COVER THE STORIES OF RENOWNED ARTISTS AND GO INTO DETAIL ABOUT THE INSECURITIES, PERSONAL ISSUES, AND HARDSHIPS THAT THESE ARTISTS DEALT WITH. THIS WAS MEANT TO SERVE AS AN EXAMPLE OF HOPE.

EVENTUALLY, I CAME TO THE CONCLUSION THAT THE BEST COURSE OF ACTION WAS NOT A BOOK BUT A SHOW. ONE WHERE I WOULD PORTRAY THE VARIOUS ARTISTS THAT I HAD RESEARCHED AND TELL THEIR STORIES.

AS THE REHEARSAL PROCESS BEGAN, THE DIRECTOR, JEFF MCMORROUGH, ASKED ME TO IMPROVISE THROUGH THE STORIES AND RELATE THEM TO MYSELF. I THEN BEGAN TO GO INTO A STORY FROM MY PERSONAL LIFE AND STRUGGLES AND HOW GOD USED MUSIC TO HELP KEEP ME FOCUSED ON HIM - EVEN WHEN I WANTED TO WALK AWAY FROM THE CHURCH AND EVEN LIFE.

THROUGH MUCH DISCUSSION, THE DIRECTOR AND I CAME TO THE CONCLUSION THAT THE STORY SHOULD BE A MIX OF MY JOURNEY WITH THE RESEARCH I HAD BEEN DOING.

AS THE SHOW DEVELOPED, THE FOCUS BECAME ON MUSIC AND MIXING THE STORIES OF FAMOUS MUSICAL ARTISTS/SONGS WITH MY STORIES. PARTS OF THE PLAY WERE SCRIPTED, AND PARTS WERE IMPROVISED EVERY NIGHT. THIS KEPT THE SHOW FREE AND GAVE IT A CONVERSATIONAL AND IMMERSIVE QUALITY. THE RESULT WAS TWO SUCCESSFUL RUNS OF THE SHOW AND AN EVENING WHERE HOPE WAS PRESENT.



Original Work

DOES NOT DISAPPOINT

Does Not Disappoint by Michael C. Morrison Fall 2022 and Summer 2023

SYNOPSIS: EVERY NIGHT, AFTER ALL THE PARISHIONERS (AND HIS BOSS) HAVE LEFT, A SINGING JANITOR TURNS THE CHURCH HE WORKS AT INTO HIS OWN PERSONAL THEATRE. ARMED WITH A SPOTIFY PLAYLIST, A BIT OF WIT, AND RANDOM THEATRE TRIVIA, HE DOES HIS BEST TO FIGURE OUT IF THE ART HE ADORES AND THE FAITH HE USED TO HOLD DEAR ACTUALLY MEANS ANYTHING. IS HE ACTUALLY MOVING FORWARD OR IS IT ALL MERELY A BAND-AID FOR THE PAIN?

BIBLICAL CONNECTION: ROMANS 5: 3-5 (NASB) *3 AND NOT ONLY THIS, BUT WE ALSO CELEBRATE IN OUR TRIBULATIONS, KNOWING THAT TRIBULATION BRINGS ABOUT PERSEVERANCE; 4 AND PERSEVERANCE, PROVEN CHARACTER; AND PROVEN CHARACTER, HOPE; 5 AND HOPE DOES NOT DISAPPOINT, BECAUSE THE LOVE OF GOD HAS BEEN POURED OUT WITHIN OUR HEARTS THROUGH THE HOLY SPIRIT WHO WAS GIVEN TO US.*

THEMES: LOSS, SEARCHING FOR PURPOSE, SEARCHING FOR LOVE, STRUGGLING WITH IDENTITY, STRUGGLING WITH SUICIDE, STRUGGLING WITH BELIEVING IN GOD, HEALING FROM WOUNDS CAUSED BY CHURCH LEADERS, HOLDING ON TO HOPE. HOLDING ON TO FAITH.

MESSAGE: AT THE END OF THE SHOW, THE MAIN CHARACTER (ME) FINDS HIMSELF HAVING A FRANK CONVERSATION WITH GOD. HE DECIDES TO WALK AWAY FROM EVERYTHING. HOWEVER, AS HE EXITS, HE STOPS TO PICK UP A GUITAR AND BEGINS TO PLAY HALLELUJAH BY LEONARD COHEN. IN THIS MOMENT, HE DECIDES TO KEEP MAKING MUSIC (TO KEEP MOVING FORWARD) -SYMBOLIZING THAT WHEN ALL SEEMS LOST, WE WORSHIP, WE DON'T GIVE UP AND IT IS THROUGH PERSEVERANCE GOD GUIDES US WITH HOPE. AS THE ACTOR EXITS, THE SCREEN AT THE BACK OF THE STAGE READS, "HOPE DOES NOT DISAPPOINT". "

MUSIC USED/ORDER OF SHOW:

MICHAELS WHEN LIFE SUCKS PLAYLIST

THE ANTHEMS

- Kiss: Rock n' Roll All Night (Kiss Story)
- Don't Stop Believing (Steve Perry Story)
- We're Not Gonna Take It (Dees Snider/Congress/PMRC Story)
- Livin' On A Prayer/Born In the USA (Jersey and What is Bruce Springsteen Really Saying)
- Repeat Twisted Sister!

NOW IT IS GETTING PERSONAL

WORSHIP SONGS

- No One Like You (Out with the old church)
- Indescribable / He Loves Us (Poetry I had never heard)
- I've Always Loved You (I learn to play guitar)
- Stories about other songwriters
- The Boxer (I can no longer sing at church/I've been hurt - Playing the guitar is painful)

TRYING TO FIND MY PLACE

MUSICAL THEATRE

- Don't Rain On My Parade
- De'lovely
- Oklahoma!
- To Life!
- Hair
- Phantom of the Opera
- Spring Time for Hitler
- I'll Cover You Reprise
- Who I'd Be
- Each song was a snippet with me telling a quick story about the musical except Who I'd Be which was sung fully.

WHAT I LONG FOR

LOVE SONGS

- Careless Whisper (I've never been in love)
- Love (Songs for every stage of life)
- Something (Uncertainty)
- Here I Go Again (The break up song)
- At Last (One day I'll find it)

THE END OF THE SHOW

HYMNS

- Amazing Grace (story of John Newton Story)
- It Is Well (Story about Horatio Spafford)
- Break Down - Honest Conversation
- Hallelujah by Jeff Buckley (Pick up the guitar again)

Original Work

DOES NOT DISAPPOINT



UNIVERSITY OF ST. THOMAS (HOUSTON)

ACADEMIC PRESENTATIONS

MICHAEL C. MORRISON



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SETC Presentation - Spring 2024

DOES NOT DISAPPOINT: *CREATING A ONE-PERSON SHOW AND EXPLORING IDENTITY THROUGH PERFORMANCE*

IN THIS PRESENTATION/WORKSHOP, I WENT THROUGH MY RESEARCH AND PROCESS FOR CREATING A ONE-PERSON SHOW. THEN, I TAUGHT THE ATTENDEES FIVE STEPS TO HELP THEM GET STARTED WRITING. BY THE END OF THE WORKSHOP, EACH ATTENDEE HAD A PREMISE AND THE START OF AN OUTLINE FOR THEIR ONE-PERSON SHOW.

Process

STEP 1 - WHAT IS THE ONE THING YOU WANT TO SAY?

STEP 2 - WHAT ABOUT YOUR PERSONAL JOURNEY CAN LEND IT SELF TO A UNIQUE PREMISE

STEP 3: OUTLINE - YOUR STRUCTURE SHOULD FIT YOUR NATURAL STORYTELLING DYNAMICS.

STEP 4 - WHAT ABOUT THE STORY IS EASY/HARD TO TELL. WHAT IS THE REMEDY...

STEP 5 - HOW DO YOU WANT TO END?



Note: *The South Eastern Theatre Conference is the largest academic and professional (annual) conference for theatre in the United States*

STEP 5 - HOW DO YOU WANT TO END? ***This session was rated a highly attended session***

South Eastern Theatre Conference
DOES NOT DISAPPOINT: CREATING A ONE-PERSON SHOW AND EXPLORING IDENTITY THROUGH PERFORMANCE



UNIVERSITY OF ST. THOMAS (HOUSTON)

TEACHING

MICHAEL C. MORRISON

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Objective/Teaching Philosophy

- TO EDUCATE YOUNG PROFESSIONALS WITH A HOLISTIC APPROACH TO PERFORMANCE TECHNIQUE AND THE COLLABORATIVE PROCESS.
- TO CONTINUE TO RESEARCH NEW INNOVATIONS IN STYLE AND TECHNIQUE WITHIN THE THEATRICAL PROCESS.
- TO PRODUCE ART THAT IS RELEVANT TO CURRENT SOCIOLOGICAL ISSUES AND MOVEMENTS.

Professional Development

- **PROCESS OF DIRECTING** (2020) - KIM TOBIN LEHL
- **PRODUCING SEMINAR** (2020) - KIM TOBIN LEHL
- **VOCAL PEDAGOGY PROFESSIONAL WORKSHOP** (2021) - BOSTON CONSERVATORY
- **CORRIDORS/MICHAEL CHEKHOV-BASED APPROACH TO GIVEN CIRCUMSTANCES** (2024) RYAN SCOBLE
- **RIPPED FROM THE HEAD/PLAYWRITING WORKSHOP** (2024) -SHERI WILNER
- **ACTING FOR CAMERA** (2024) PETER ALLAN STONE
- **STELLA ADNER ACTING TECHNIQUE** (2024) - RYAN CHITTAPHONG AND JOHNY YODER
- **THE CLIMATE OF YOUR CHARACTER: EXPLORING INNER AND OBJECTIVE ATMOSPHERE USING MICHAEL CHEKHOV** (2024) - SEAN NAUGHTON

Professional Affiliation

- LESSAC TRAINING AND RESEARCH INSTITUTE - CERTIFIED PRACTITIONER

Teaching

**CULTIVATING THE ARTIST
& THE INDIVIDUAL**

Departmental/Program Course Created

Auditioning and Professional Practice: Course focuses on audition technique, interview skills, resume and content building as well as common perspectives, standards, and practices in professional theatre. *This course was approved by the university curriculum committee.*

Special Topics Courses Created

Musical Theatre Performance: Course focuses on vocal and performance techniques specific to musical theatre and the various styles and genres found within musical theatre.

Comedic Styles: Course focuses on the various comedic styles found in theatre including Commedia dell'Arte, Farce, High Comedy, and Satire/Parody among others.

Children's Theatre: Course focuses on techniques and processes for creating theatre for young audiences. Class is required to create and perform a full production for grade school audiences at the end of the semester.

Voice Over: Course focuses on creating voice based content in the digital realm. Students are required to create voice-overs for animation, commercials, audio books and film.

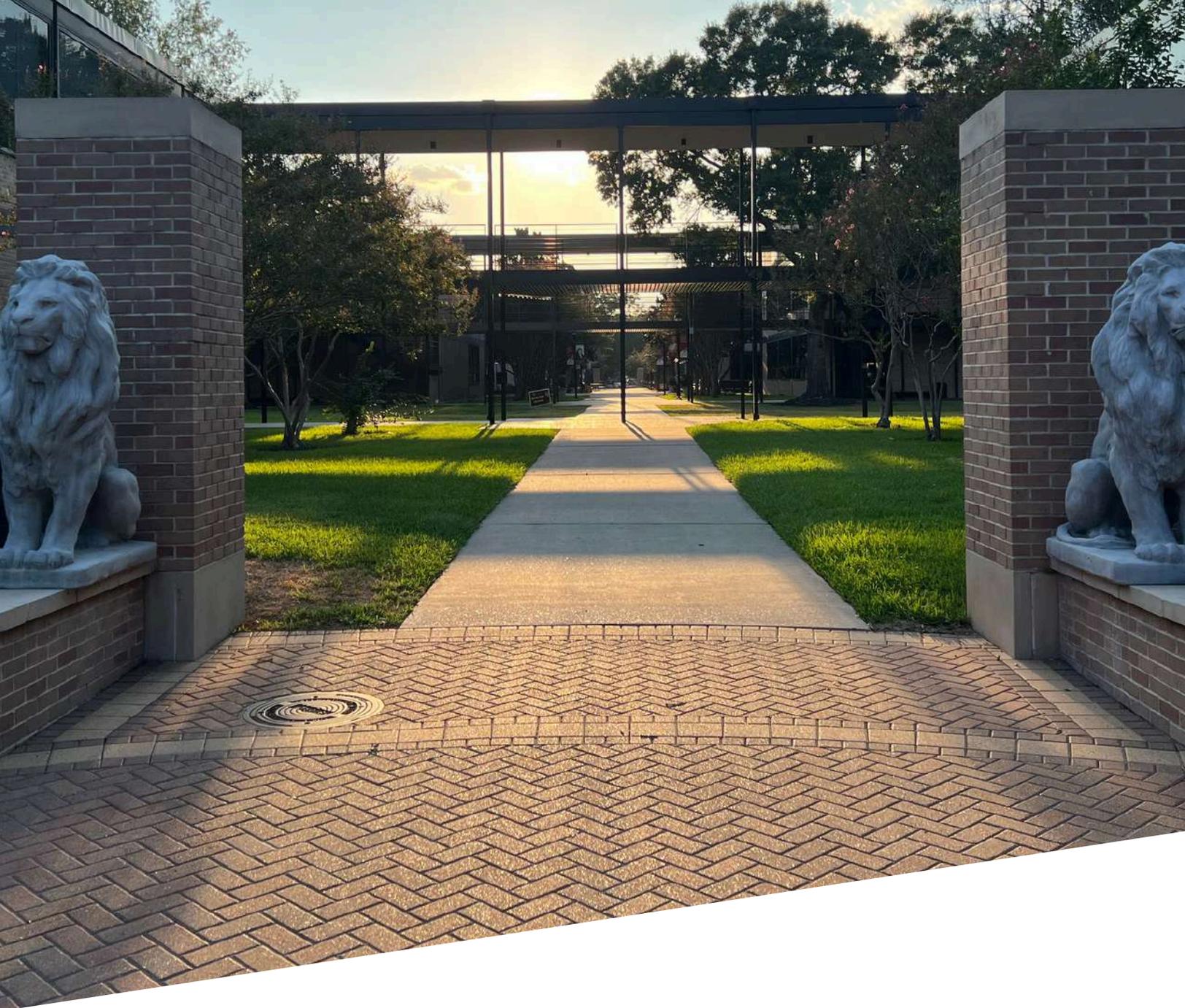
Courses Revised

Theatre Speech: Vocal technique course focuses on Lessac Kinesensics along with other techniques for healthy vocal production, character creation, and theatrical styles.

Acting 2 - On-Camera and Digital Media: Course focuses on the techniques associated with on-camera and creating content for digital/social media. Students were required to learn/ implement basic editing techniques as well.

Teaching

CULTIVATING THE ARTIST
& THE INDIVIDUAL



UNIVERSITY OF ST. THOMAS (HOUSTON)

UNIVERSITY SERVICE

MICHAEL C. MORRISON

Representation and Committees

- Faculty Senate Representative: 2021 -2024
- Faculty Development Committee: 2024 -2025
- Library Committee: 2024 - 2025

University Advancement

- Mardi Gras Gala -2020, King Rex - Event Host
- A Million Dreams Gala - 2022, Faculty Performer

Department Responsibilities

- Artistic Associate - Stoic Theatre
- FOH Manager
- Sound Design (for selected productions)
- Set Design (for selected productions)
- Costume Design (for selected productions)
- Vocal and Dialect Coach (for selected productions)
- Kennedy Center American College Theatre Festival Representative
- Faith and Theatre Committee Representative - South Eastern Theatre Conference
- Small Theatre Program Committee Representative - South Eastern Theatre Conference
- Social Media Manager for the Drama program.



UNIVERSITY OF ST. THOMAS (HOUSTON)

ACADEMIC & PROFESSIONAL ACCOLADES MICHAEL C. MORRISON

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Awards/Nominations

- **Houston Press Theatre Awards 2024** - Finalist for Best Musical - *Fiddler On The Roof* - A.D. Players Theatre
- **Broadway World Houston 2024** - Nominated for Best Supporting Actor - *Fiddler On The Roof* - A.D Players Theatre
- **Broadway World Houston 2024** - Nominated Best Musical - *Fiddler On The Roof* - A.D Players Theatre
- **Broadway World Houston 2024** - Nominated Best Ensemble - *Fiddler On The Roof* - A.D Players Theatre
- **Broadway World Houston 2024** - Nominated Best Director of a Play - *The Lifespan of a Fact* - Stoic Theatre
- **Broadway World Houston 2024** - Nominated Best Director of a Play - *A Doll's House* - Stoic Theatre
- **Broadway World Houston 2024** - Nominated Best Director of a Musical - *Nice Work If You Can Get It* - Stoic Theatre
- **Broadway World Houston 2024** - Nominated Best Play - *A Doll's House* - Stoic Theatre
- **Broadway World Houston 2024** - Nominated Best Musical - *Nice Work If You Can Get it* - Stoic Theatre
- **Houston Press Theatre Awards 2022** - Finalist for Best Musical - *Sound of Music* - A.D. Players Theatre

- **St. Thomas Aquinas Excellence in Teaching Award** - Nominated 2024

"I think that he should be considered because, in my personal time of working with him, he has been nothing but kind, fair, and direct with me, regarding the potential of what can be accomplished. In my History of the Theatre course last semester, Prof. Morrison treated me fairly, as it related to my status of being the only graduate student in his course. I was able to learn a lot from that class and did not feel as though I was being short-changed. In my current course with Prof Morrison, we are currently working on producing my One-Man show for my Capstone project. This is a very special project to me, not just because it is my project, but because of what it represents. It is my first time having the opportunity to act in Jones Theatre upstairs in the black box space. To be willing to be my professor for this class, I am eternally grateful to Prof. Morrison. These are the reasons that I would nominate and choose Michael Morrison to be the recipient of this award." -David Landry

- **St. Thomas Aquinas Excellence in Teaching Award** - Nominated 2022

"Professor Morrison makes his classroom environment very welcoming. He makes really funny jokes and cares a lot about his students well beings. He approaches learning the ins and outs of theatre by making the environment very safe to voice one's opinions. For example, if a student is recording that class period for whatever reason, and another student wants to say something to contribute to the discussion but is worried about it being recorded; Professor Morrison kindly makes the original student stop recording so the other student feels comfortable. Overall Professor Morrison is a great professor and I will definitely be taking more of his classes in the future just because of how great he is. I thoroughly enjoy and look forward to every class period!" -McKenna Malzahn

- **St. Thomas Aquinas Excellence in Teaching Award** - Nominated 2021

"Not only is the Professor specialized in knowledge of the subject taught, he is passionate about it. His enthusiasm towards Theatre is captivating and makes students interested to know more. He challenges students to think outside the box and to speak their mind so we are able to engage in fruitful conversations. Not only is he a great professor, but an inspiring one as well." Abigail Cardoza

- **Best Male Actor in a Musical Nominee** (2017) – Broadwayworld.com Houston
Role: Max Bialystock, Production: *The Producers*, Stageworks Theatre
- **Irene Ryan Award Nominee and Semi- Finalist**, 2015
Role: Karl/Steve, Play: *Clybourne Park*, University of Southern Mississippi



UNIVERSITY OF ST. THOMAS (HOUSTON)

PROFESSIONAL WORK

MICHAEL C. MORRISON

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Major Productions/Roles from 2018 - 2024

Selected Roles - Please see CV for full Professional Resume

- **Fiddler On The Roof** (2024): Role - Lazar Wolf/Tevye, Company - A.D. Players Theatre
[Houston Press Review of *Fiddler On The Roof*](#)
- **Christmas of Many Errors** (2023 - World Premiere): Role - Michael, Company - A.D. Players Theatre
- **Secret In The Wings** (2023 - Regional Premiere): Role - Production Stage Manager,
Company - Creative Movement Practices
- **The Book of Mary** (2023 - World Premiere): Role - Assistant Stage Manager,
Company - Ted Swindley Theatre Workshop
- **Sound of Music** (2022 - World Premiere): Role - Barron Elberdeld, Deck Crew, and Assistant to the
Director, Company - A.D. Players Theatre
[Houston Press Review of *Sound of Music*](#)
[Broadway World Review of *Sound of Music*](#)
- **The Hiding Place** (2021): Role - Deck Crew, Company - A.D. Players
[Houston Press Review of *The Hiding Place*](#)
[Broadway World Review of *The Hiding Place*](#)
- **Miracle on 34th Street** (2019): Role - Multi Role Track, Company - A.D. Players
[Houston Press Review of *Miracle On 34th Street*](#)
- **A Lie of the Mind** (2019): Role - Frankie, Company - Dirt Dogs Theatre
[Houston Press Review of *A Lie of the Mind*](#)
- **God's Favorite** (2018) : Role - Ben Benjamin, Company - A.D. Players
[Broadway World Review of *God's Favorite*](#)

**UNDERLINED BULLET POINTS ARE LINKS TO CORRESPONDING WEBSITES*