

Robert Fuson

Director. Writer. Stage Manager. Sound Designer

robert.fuson2@gmail.com

864-254-8485

robertfuson.com

TRAINING

Viewpoints

SITI Skidmore Intensive 2022

Instructors: **Anne Bogart**, Kelly Maurer, Barney O'Hanlon, Akiko Aizawa, J. Ed Araiza, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Samuel Stricklen

UA Graduate Directing Studio 2021

Instructor: Matt Davis

Atlantic Acting School Summer Intensive 2014

Instructor: Kelly Maurer

University of Alabama - MFA Directing 2021-2024

Selected Coursework: Theatre Management, Financial Management, Fundraising,

Instructors: Matthew Davis, Soledad Sanchez, Misha Hadar, Dominic Yeager, Matthew Reynolds, Seth Panitch, Kelley Schoger, Allison Hetzel

UA Graduate Directing Studio 2021-2024

Michael Chekhov

Grotowski - Plastiques

Boal - Theatre of the Oppressed

Spolin - Improvised Theatre

Devised Theatre

Stella Adler

Meisner

Instructor: Matthew Davis

Atlantic Acting School Summer Intensive 2014

Instructors: Anya Saffir, Cynthia Silver, Josh Lewis, Mike Piazza, Jacquelyn Landgraf, Francine Zerfas, Charley Layton

Training: Practical Aesthetics, Meisner, Fitzmaurice, Viewpoints, Improvisation

Horizon Theatre Apprentice Program - Company Manager 2019-2020

Co-Directors: Marguerite Hannah & Lauren Morris

Furman University - Double Major: BA Theatre Arts & BS Psychology 2011-2015

Instructors: Maegan Azar, Margaret Caterisano, Rhett Bryson, Jay Oney

Warehouse Theatre Conservatory 2016

Instructors: Paul Savas, Anne Tromsness, Thomas Azar, Jason Johnson, Chip Egan

EMPLOYMENT

University of Alabama - Graduate Teaching Assistant/MFA Candidate 2021-2024

Directed two shows a season for the University in the Allen Bales Theatre and the Galloway Theatre. Took a 12 credit semester course load in a variety of theatre disciplines. Served as Teacher of Record or Teaching Assistant for two courses a semester. Worked to explore and delve into new directing methodologies to find more solid determination of who I am as a director. Conducted research into allowing the audience to shape the stories we tell on stage. Mentor undergraduates as artists and empathetic humans to be prepared for the world after graduating.

Horizon Theatre Apprentices Program - Company Manager 2019-2020

Assisted in the development of the curriculum for a company of recent college graduates making their first steps into the Atlanta Theatre market through an equity theatre. Stage Managed all apprentice events and managed the schedule of all participants. Assisted all guest directors who contributed to the works of the apprentices

Guerilla Shakespeare Theatre Company - Artistic Company Manager 2017-2019

Helmed a collective of artists in Greenville, SC who collaborated to make "found spaces" traveling theatre. Formed connections across the upstate with venues (parks, breweries, abandoned schools, boxing rings, etc) to allow us to perform at low cost or split profits. Managed production and company schedules. Sound designed all shows. Produced, directed, and acted in an award-winning production of *Never Swim Alone*.

Sundance Institute Theatre Labs - Production Assistant/Driver 2015

Assisted with the logistics and transportation of the Sundance Institute Theatre Labs. Drove high-profile artists up and down Sundance Mountain and to the airport. When not working, was allowed to sit in on rehearsals and watch their process. Watched America Ferrera, Rachel Chavkin, Taylor Mac, Sarah Jones, Christopher Oscar Peña, and many others work their craft.

COURSES TAUGHT

TH-361 Beginning Directing - Teacher of Record

This advanced course is designed to introduce the fundamentals of directing to undergraduate students. The course covers the fundamentals of script analysis through Hodge-McClain's "Play Directing: Analysis, Communication, and Style" and how to craft work that focuses on themes and ideas. Additionally, Anne Bogart's Viewpoints is introduced as a method for exploring the infinity of possible decisions that can be made in an artistic frame. Students are given the opportunity to direct two scenes over the course of the semester, first as a group, then their final project is done as individuals. Assignments of script analysis are asked to accompany each.

TH-114 Intro to Theatre - Teaching Assistant/Section Lead

This class is an introduction to theatre for non-major students. The primary aim of the class is to cultivate an interest and understanding in what goes into the creation of theatre and what it means to enjoy a piece of theatre. Students were taught the fundamentals of how to read a script and exposed to weekly plays to watch and read. As a section lead, I was responsible for leading discussion in a weekly lab of 20-30 students on the play studied for the week. I also graded all papers and assignments for the students in my section. I created quizzes and writing prompts for my section.

TH-361 Beginning Directing - Teaching Assistant

This advanced course is designed to introduce the fundamentals of directing to undergraduate students. The course covers the fundamentals of script analysis through Hodge-McClain's "Play Directing: Analysis, Communication, and Style" and how to craft work that focuses on themes and ideas. Students were led in exercises of the Michael Chekov technique for them to use as a directing tool. Students are given the opportunity to direct two scenes over the course of the semester, first as a group, then their final project is done as individuals. Assignments of script analysis are asked to accompany each.

TH-245 Teaching Theatre = Teaching Assistant

This course is designed for aspiring teachers of theatre classes at the elementary, middle, and high school levels. Students were guided through the varying challenges and expectations of teaching students in each age group. Students were expected to present multiple "lessons" to the class as if they were teaching at each age group. As TA, I brought in a different new warm-up game or ice-breaker for each class.

TH-452 Theatre History II - Teaching Assistant

This course covered the history of Theatre from the 18th century until modern day. The class regularly read and watched performances of plays in tandem with articles detailing the philosophies of the times the shows were created. In this way, the course showcased how theatre produced is a reflection of dominant ideologies of a culture. Students were expected to write academic papers over the course of the semester reflecting on how various philosophical practices weave their way into works of theatre and how those threads tie into today's world. As a TA, I would help lead discussions and grade papers.

STAGE DIRECTING

<i>Love & Information (pending)</i>	Caryl Churchill	UA Theatre & Dance	2024
<i>The Rocky Horror Show</i>	Richard O'Brien	UA Theatre & Dance	2023
<i>Frontières Sans Frontières</i>	Phillip Howze	UA Theatre & Dance	2023
<i>Gloria</i>	Branden Jacob-Jenkins	UA Theatre & Dance	2022
<i>My Name is Not Bin Laden</i>	Osama Ashour	Ashour Productions	2022
<i>An Evening for Healing</i>	Robert Fuson	Crimson Stage	2021
<i>Baskerville (AD)</i>	Ken Ludwig	UA Theatre & Dance	2022
<i>Pippin (AD)</i>	Steven Schwartz	UA Theatre & Dance	2021
<i>BOY</i>	Anna Zeigler	Proud Mary Theatre	2019
<i>Our Town</i>	Thornton Wilder	Market Theatre	2019
<i>Never Swim Alone</i>	Daniel MacIvor	Guerrilla Shakespeare Co.	2018
<i>BULL</i>	Mike Bartlett	Guerrilla Shakespeare Co.	2018
<i>I Am My Own Wife</i>	Doug Wright	Proud Mary Theatre	2017
<i>My Name is Rachel Corrie</i>	Rachel Corrie	Guerrilla Shakespeare Co	2017
<i>Consent: To Feel Together</i>	Rebecca Whitten	Warehouse Conservatory	2017
<i>Much Ado About Nothing (AD)</i>	William Shakespeare	Warehouse Theatre	2017
<i>Romeo and Juliet</i>	William Shakespeare	Guerrilla Shakespeare Co.	2016
<i>Zoo Story</i>	Edward Albee	Warehouse Conservatory	2016
<i>The Pillowman</i>	Martin McDonagh	Order of Furman Theatre	2015
<i>*Romeo vs. Juliet: Grudge Match</i>	Robert Fuson	Crimson Stage	2023
<i>*Barbie Liberation Organization</i>	Robert Fuson	New South Play Festival	2020
<i>*Image</i>	Jack Rushen	Centre Stage	2019

* indicates the performance was a stage reading

SELECT DIRECTORIAL CONCEPTS

The Rocky Horror Show

In staging this production, our team sought to celebrate the unique cult phenomenon that is the tradition of “Rocky Horror.” Walking the thin line between tribute and innovation, a show was created that felt anchored in the classic film, but was uniquely our own. Using the “phantoms” as theatrical glue, these often overlooked characters were a centerpiece to our world, often filling in to create elements of the world that were fun and quirky when left up to the imagination of the actor and audience. Additionally, the “callouts” signature to viewing the film in a midnight showing were integrated into our design, projected onto the walls of the theatre so that audience members familiar and unfamiliar felt encouraged to be a part of the Rocky Horror community. The resulting product was an energized blend of sexy, silly, and spooky that had a sold out run.

Frontières Sans Frontières

Introducing this new work criticizing the western world’s neocolonial practices under the guise of aid came with many challenges. The story takes place in an imagined world called “Here,” that we intentionally kept apart from specific references to any one place. Every character in the script speaks English as a second language, and therefore the language is continually broken and incomplete. In this process, the cast developed their own dialect for the world of “Here” from scratch that was used to varying degrees by the characters. As a director, I used elements of commedia, brechtian practices, and viewpoints to help the actors create this imagined (yet very real) place.

Gloria

Branden Jacob-Jenkins' Pulitzer finalist work asks the question of ownership. Who owns a story? Who owns a trauma? Why do we need to own anything? With the evolution of technology and media, our ability to communicate is at its peak, but the sincerity of it is at its lowest. Communication now exists for the purpose of garnering attention and brand, not for listening and understanding. This show was explored through a minimalist approach and used Viewpoints to develop collegiate actors' agency over their storytelling.

Empathy Experiment (An Evening for Healing)

Based on interviews with real people, this script serves as a catalog of scenes exploring the most healing possible interactions that we can imagine for ourselves. For performance, the actors learned eleven total scenes, but only nine were to be performed each night. The scenes that were performed were determined by audience vote during preshow by dropping their ticket into a theme they wanted to see explored for the night.

Romeo vs. Juliet: Grudge Match

This script intentionally leaves a lot of room up for exploration and interpretation. In this production of it, the nature of acting a “role” and how the audience can be activated to a sports-like level of investment in the outcome was explored. Actors did not know which role they were performing until a preshow ceremony where they chose their characters randomly. The audience was taught cheers for their team and pitted against the opposing team using cheating and competition.

PRODUCING

Artistic Company Manager	Guerrilla Shakespeare Theatre Company	2017-19
<i>Midsummer Night's Dream</i>	Erika Phoenix	2019
<i>Never Swim Alone</i>	Robert Fuson	2018
<i>Miss Julie</i>	Caroline Davis	2018
<i>BULL</i>	Robert Fuson	2018

COVID THEATRE

Last Goodbye (Zoom)

LaBorn Brown

Horizon Theatre App. Co.

Sat Nam: Pussy Grabber Plays (Zoom)

Anna Zeigler

Proud Mary Theatre

It's a Generational Thing (Zoom)

Robert Fuson

New South Play Festival

*Cards**

LaBorn Brown

Rolecall Theatre

*goodness.**

Rachel Ruff Cuyler

Rolecall Theatre

*Live, fully masked, social distanced performance. Temperature checks for audience members and spaced seating

SCRIPT WRITING

Barbie Liberation Organization

Full Length Play

In this surreal deconstruction of gender roles and their capitalist roots, G. I. Joe has “rescued” Barbie to his cabin. There, they discover empathy, build a relationship, and raise a child together, all with no regard to the world they destroy around them. Satirical and visceral, story challenges the boxes that we put gender and our children into.

2022 Bare Essentials Play Reading Series Selection

Essential Theatre

Semi-Finalist 2019 New Play Festival

Centre Stage (SC)

Staged Read Recipient

New South Play Festival

The Empathy Experiment

Scene Catalogue

Theatre is a medium capable of generating incredible empathy that can be a truly healing experience for performers and audience alike. *Scenes for Healing* is a compilation of dozens of idealized scenarios from real people imagining what would be the most healing interaction possible for them. What results is a wildly different collection of diverse scenes that are sometimes funny, sometimes sorrowful, sometimes anguished, but always healing.

Produced under title *An Evening for Healing 2021*

Crimson Stage

Romeo vs. Juliet: Grudge Match

Improv Play

In this improvisational comedy, the characters of *Romeo and Juliet* are boiled down to stock comic tropes and pitted against each other in an improvisational death match. Every round has a winner, either Montague or Capulet, and every round a character dies. This play challenges the idea that an audience should sit passive, engaging them in a sports-like atmosphere. In this choose-your-own-adventure improv play, anyone could emerge the winner.

Staged Reading 2023

Crimson Stage

Life After Exorcism

Episodic Comedy

Jenna thought she had a normal life. That is, until her “boyfriend” dragged her to a magic show that was actually a ritual to release a demon named Baal that had been trapped inside her body since she was 4 due to a botched exorcism. But, hey, that's life right? With her newfound friend Baal, Jenna explores how to overcome trauma.

The Last White Cishetmen: A Horror Comedy

One Act

In a world pulled from the fears of conservatives, a band of several famous examples of whitewashing and cultural appropriation travel to create a village in the ruins of the Garden of Eden where white, heterosexual, cis-gendered men can finally be themselves. They stumble across the Tree of Knowledge, whose fruit, when eaten, reveals the “should-be” icons of culture and have to face off with The Adversary. Irreverent and wildly funny, this one act attempts to honor those that history has tried its best to forget.

Drag Me To Church (in development)

Structured Worship

This is a site specific piece that must be performed in a drag bar in the deep South. It is a night of revelry and parise that is structured in the same way as a traditional Christian worship service. It explores how drag bars have become a place of sanctuary and fellowship for those that have been ostracized by their families of faith they were raised in. The service is led by drag queens, trans idols, and prominent members of the LGBTQ+ community. It explores what queer hymns, gay communion, and trans scripture look like.

SOUND DESIGN

Love and Information

My Name is Not Bin Laden

An Evening for Healing

She Kills Monsters

Once

BOY

Good People

Pride & Prejudice

Midsummer Night's Dream

Tigers Be Still

Power of Sail

Never Swim Alone

Our Town

I Am My Own Wife

A2/Crew

(assistant)

(assistant)

Q-Lab & Logic Pro Licensed

Robert Fuson

Robert Fuson

Robert Fuson

Zach Stolz-Esquire

Heidi McKerley

Robert Fuson

Miranda Barnett

Jay Briggs

Erika Phoenix

Matt Reece

Jackson Gay

Robert Fuson

Robert Fuson

Robert Fuson

UA Theatre & Dance

Ashour Productions

Crimson Stage

Woodstock Arts Center

Horizon Theatre

Proud Mary Theatre Co.

Centre Stage

Warehouse Theatre

Guerrilla Shakespeare Co.

Centre Stage

Warehouse Theatre

Guerrilla Shakespeare Co.

Market Theatre

Proud Mary Theatre Co.

STAGE MANAGING - (EMC)

Summer Breezin'

Baskerville

Pippin

Once

First Look Play Fest

First Look Play Fest

Tigers Be Still

Death and the Maiden

Urinetown

Les Liaisons Dangereuses

Vanya, Sonia, Masha, and Spike

Uncle Vanya

SM

ASM

ASM

A2/Crew

SM

SM

SM

SM

ASM

ASM

ASM

ASM

Jessica Eckenrod

Ashley White

Matt Davis

Heidi McKerley

Jon Kitt/Lee Nowell

Laura Hackman

Matt Reece

Aaron Brakefield

Nancy Halverson

Matthew Earnest

Mark Waldrop

Roy Fluhrer

Centre Stage (SC)

UA Theatre & Dance

UA Theatre & Dance

Horizon Theatre*

Horizon Theatre*

Horizon Theatre*

Centre Stage (SC)

Centre Stage (SC)

Warehouse Theatre*

Warehouse Theatre*

Warehouse Theatre*

Warehouse Theatre*

*indicates AEA Theatre

ACTING

<i>The Wizard of Oz</i>	All but Dorothy	Bright Star	Bright Star Touring
<i>Tempest</i>	Antonio	Steve Burch	Rude Mechanicals
<i>Good People</i>	Stevie	Miranda Barnett	Centre Stage (SC)
<i>Never Swim Alone*</i>	Bill	Robert Fuson	Guerrilla Shakespeare Co.
<i>The Christians</i>	Associate	Kent Brown	Centre Stage (SC)
<i>Titus Andronicus</i>	Chiron	John Fagan	Warehouse Theatre
<i>Sister Act</i>	Nun	Glenda Manwaring	Centre Stage (SC)
<i>Julius Caesar</i>	Casca	John Fagan	Warehouse Theatre
<i>Hair</i>	Steve	Maegan Azar	Furman University
<i>The Threepenny Opera</i>	Mr. Peachum	Maegan Azar	Furman University
<i>The Imaginary Invalid</i>	Mr. Bonnefoi	Rhett Bryson	Furman University
<i>These Shining Lives</i>	Reed et. al	Maegan Azar	Furman University
<i>Company</i>	Harry	Ben Keiper	Pauper Players

WORKSHOPS

Younger Actors Acting Older: Shakespeare Using Grotowski

Using Shakespeare's "Seven Stages of Man" speech as a framework for exploration of Grotowski's *plastiques*, this workshop teaches actors how to move through space and exist in an age different than their own that is based in imaginative character building. Completed in under an hour. it is designed to be accessible to middle, high school, and college students who are frequently asked to act outside of their age, allowing them to move past an approach steeped in caricature and find the honesty of living in an older body.

Presented at SETC 2023

Presented at UA High School Theatre Festival 2022

Directing Improv in Narratives

This workshop acknowledges the growing trend of improvisation in long-form narratives in the world of theatre as we seek new ways to engage with an audience and create experiences unlike watching a movie. Participants are split into groups and are assigned a scene to adapt into a game. They are encouraged to make use of characters from the script and find ways to allow the audience to influence its outcome. Improvisation techniques are explored and developed through the devising of game, sport, and competition.

To be presented at SETC 2024

ADJUDICATION

Adjudicator for the Community Theatre Festival at SETC in 2024

MEMBERSHIPS

Stage Directors & Choreographers Society Associate	2023
AEA EMC	2016
Crimson Stage	2021-2024
Order of Furman Theatre	2013

AWARDS & ACCOLADES

Assistantship to University of Alabama Graduate Program Theatre Directing
Worked 20 registered hours per week in exchange for tuition and a stipend.

Allen Bales Award 2023 University of Alabama
Awarded to a director who has stood out in their work and collaborative essence for the year.

I Am My Own Wife Doug Wright Proud Mary Theatre
Winner of Best Play, Best Director, Best Actor, Best Sound Design, Best Set Design
Advance to SETC Community Theatre Festival
2017 SCTA Community Theatre Festival
Winner of Best Play, Outstanding Direction, Best Actor
2018 SETC Community Theatre Festival

Never Swim Alone Daniel MacIvor Guerrilla Shakespeare Theatre Co.
Winner of Best Play, Best Sound Design, Best Lighting Design, Best Actor
Advance to SETC Community Theatre Festival
2018 SCTA Community Theatre Festival
Best Choreography
2019 SETC Community Theatre Festival

REFERENCES AVAILABLE UPON REQUEST