

Lauren Bone Noble

Education

BFA	May, 1990	University of Memphis: Memphis, TN	Theatre, Performance
MFA	May, 1995	National Theatre Conservatory; Denver, CO	Theatre, Performance

Special Training

Lecoq style movement, clowning, mask and bouffon with: Avner Eisenberg, Ronlin Forman, Giovanni Fusetti, David Bridell and Charlie Oates

Decroux style movement with: Susan Chrietzberg

Japanese Bhuto with: Yoshiko Usami

Japanese Kabuki with: Shozo Sato

Improvisation with: Gary Izzo

MFA Thesis:

“*The Caitiff of Anjou*” - this solo performance is set to the Shakespearean text of Queen Margaret drawn from her soliloquies and monologues in Richard III and the War of the Roses cycle. Margaret’s life is deconstructed as she confronts the shadows of her past. The use of puppetry and physical theatre supply a visual and visceral counterpoint to Shakespeare’s fierce and poetic language. Conceived, devised and performed by Lauren Bone Noble.

Appointment History

2019 – Present Assistant Professor of Movement for the Actor University of Mississippi

2011 – 2019 Adjunct Lecturer SUNY New Paltz, New Paltz NY

Awards

2022 Finalist Dragonfly Theatre’s Take Flight Festival with *suff*rage*

2022 OSRP Travel Grant University of Mississippi

2021-2022 Critical Thinking Redesign Grant University of Mississippi

2019 Creative Project Award, Dean’s Office, Fine and Performing Arts SUNY New Paltz

2017 SUNY Chancellors Award for Excellence in Adjunct Teaching

2016 Professional Development Award SUNY New Paltz

Professional Memberships

United University Professions Actors Equity SAG-AFTRA

Directing

<i>Julius Caesar</i>	SUNY New Paltz	Fall 2015
<i>A Midsummer Night's Dream</i>	SUNY New Paltz	Fall 2017
<i>The Every 28 Hours Plays</i>	SUNY New Paltz	Spring 2018
<i>The Servant of Two Masters</i>	SUNY New Paltz	Spring 2019
<i>Near/Far</i>	University of Mississippi	Fall 2020
<i>Dreaming Green</i>	University of Mississippi	Fall 2021

Professional Artistic Work

BROADWAY

A Thousand Clowns	Sandra(U/S)	John Rando
-------------------	-------------	------------

OFF BOADWAY

Wilson	Mary Dolan	Richard Cullitan
A Christmas Carol	Ghost/Mrs. Fred	Helen Hayes PAC
The Bliss Project	Ensemble	John Plummer

INTERNATIONAL

VIENNA'S ENGLISH THEATRE

Breaking Legs	Angie	Gavin Cameron Webb
---------------	-------	--------------------

REGIONAL

STUDIO ARENA THEATRE

How I Learned to Drive	Lil' Bit	Jane Page
A Streetcar Named Desire	Stella	Jane Page

Wait Until Dark	Susie Hendrix	Jane Page
While We Were Bowling	Lydia	Gavin Cameron Webb
Murder in Green Meadows	Joan	Gavin Cameron Webb

MILWAUKEE REP

Ah, Wilderness!	Belle/Muriel	Gavin Cameron Webb
A Christmas Carol	Mrs. Fred	Ken Albers

ARKANSAS REP

Moon Over Buffalo	Eileen	Russell Kaplan
-------------------	--------	----------------

PORTLAND STAGE COMPANY

The Importance of Being Earnest	Cecily	Sari Ketter
---------------------------------	--------	-------------

DENVER CENTER THEATRE COMPANY

Star Fever	Typist	Pavel Dubrosky
Taming of the Shrew	Whore in Bar	Jim Dunn

FRANKLIN STAGE COMPANY

The Government Inspector	Osif	Patricia Buckley
--------------------------	------	------------------

NATIONAL THEATRE CONSERVATORY REP

Our Country's Good	Robbie Ross/Shitty Meg	Jamie Horton
Orestes	Electra	Jennifer McCray-Rincon
The Seagull	Masha	Christopher Grabowski
Much Ado About Nothing	Beatrice	Jennifer McCray-Rincon

ACTOR'S SHAKESPEARE COMPANY

Richard III	Elizabeth	John Plummer
Two Gentlemen of Verona	Lucetta	John Plummer

DENIZEN THEATRE

White Rabbit/Red Rabbit	Actor	Producer: Harry Lipstein
-------------------------	-------	--------------------------

TELEVISION

Law and Order; Law and Order, Criminal Intent; Guiding Light; All My Children

Lauren is represented in Memphis, TN by Colors Agency.

COMEDY

The Onion Burglars: original sketch comedy. Opening and Main act at Caroline's Comedy Club, New York City, NY.

The Beggars of M'Earth: classical theatre in the ground; Scarborough Faire, Waxahatchie, TX; Sterling Renaissance Festival, Tuxedo, NY.

Bless the Mark Players: Interactive, improvisational theatre; Pleasure Faire of the Renaissance, Sterling, NY.

COMMERCIALS Over thirty national network commercials.

PLAYWRITING

FURY! An Outrageously Offensive Observation of the Murderous Myth of Medea – written and performed by Lauren Bone Noble, this interactive performance is a satirical reimagining of the Medea myth in the clown style of Bouffon. Bouffons dwell in the world of the profane, mocking human failings and foibles. Grotesque, outrageous and ridiculous, they are a modern-day court jester, shining a comically cruel light in the darkest corners of humanity. *FURY!* was developed and presented with generous support from the College of Fine and Performing Arts and the Department of Theatre Arts at SUNY New Paltz and involved students and colleagues from across campus disciplines. *FURY!* had its professional premier at the Phoenicia Fringe Festival in July, 2019.

*suff*rage* is a bloody, Brechtian, feminist revenge fantasy based (very loosely) around events during the Seneca Falls Women's Convention in 1848. This riotous comedy features 5 actors and one intrepid fiddler in a gender bending trampling of history and the fight for equality, retribution, and the vote. *suff*rage* has been workshopped at Seattle Public Theatre and was performed as a part of the Giornata International Commedia dell'Arte Day. In 2022, *suff*rage* was selected to be one of three plays to receive a staged reading in the Take Flight Festival hosted by Chicago based Dragonfly Theatre.

Madam Zarechnaya is the working title of a new play currently in progress. The play picks up the story of Nina Zarechnaya from Anton Chekhov's *The Seagull*, 30 years later at the conclusion of the Bolshevik Revolution in Russia.

Interviews

51 % - produced by WAMC and hosted by Allison Dunne this show "talks to experts in their field for a wide-ranging, entertaining discussion of issues that not only fall into the traditional 'women's issues' category, but topics that concern us all as human beings and citizens of the global community." Lauren's gender bent production of *The Tragedy of Julius Caesar* was featured in November 2015.

The Round Table – produced by WAMC and hosted by Joe Donahue. Lauren was interviewed in November 2015 regarding her adaptation of *The Tragedy of Julius Caesar* at SUNY New Paltz.

Workshops

Playing Shakespeare's Monologues – Queens College, Queens, NY, February 2004

The Business of Acting – Niagara University, Niagara, NY, October 2005

Character Development and Scene Study - Rhodes College, Memphis, TN, September 2009

Acting for the Camera – SUNY New Paltz, New Paltz, NY, March 2007, 2012

Improvisation for Athletes – New Paltz High School, New Paltz, NY, August 2018 and 2019

Shakespeare's Clowns – Broadway Arts Collective, New Paltz, NY, August 2019

The Divine Clown – Vassar College, Poughkeepsie, NY, September 2019

University Service

Assistant Professor of Musical Theatre Search Committee – University of Mississippi Spring 2022

Artist Series Committee – University of Mississippi Fall 2021

Diversity and Inclusion – University of Mississippi Fall 2021

SETC Recruiting – University of Mississippi Spring 2021

Faculty Search Committee – University of Mississippi Spring 2021

Season Evaluation Committee – SUNY New Paltz Fall 2017 -Spring 2019

Faculty Feedback for Student Actors – SUNY New Paltz Spring 2017

Theatre and Education Planning Committee – SUNY New Paltz Fall 2017

Title IX Training – SUNY New Paltz Fall 2017

Cultural Awareness Training with Dr. Bilge Yesil – SUNY New Paltz Fall 2016

Audition Workshop – SUNY New Paltz Fall 2015

COURSE DESCRIPTIONS

Improvisation and Performance: This course is designed around five major schools of improvisational acting. Throughout the semester students explore exercises developed by Viola Spolin, Del Close, Augusto Boal, Keith Johnstone and the improvisational form of Bouffon. The objective of the course is to immerse students in the experience of collaborative thinking, problem solving, and creative play through the lens of improvisational theatre.

Movement I: Students explore avenues of creative expression through the lens of physical theatre styles inspired by Etienne Decroux, Jacques Le Coq and New Vaudevillian Clown. The class will focus on deepening the actor's connection to the corporeal by exploring le jeu (playfulness), complicité (togetherness), and disponibilité (openness).

Movement II: Movement II is based on the pedagogy of French physical theatre master Jacques Lecoq. Students will practice and apply Lecoq's three principals: complicité, disponibilité, and le jeu – togetherness, availability, and joy – along with theatrical gymnastics, improvisation, and his seven levels of tension. Students will also apply critical thinking skills in conjunction with the physical exploration of class. Students will use these skill sets to solve theatrical 'problems' drawn from Mary Zimmerman's play, *Metamorphoses*. Students will also apply Lecoq's notion

of auto cours to solve smaller problems, preparing for the more complex challenges of the Mid Term and Final.

Commedia dell'Arte: This interactive performance lab focuses on the history, technique, and theory of Commedia dell'arte from its Renaissance origins to contemporary performance. Students will learn the individual components of the style, culminating in the creation of a new commedia.

Introduction to Performance: Provides the beginning student with foundational acting techniques and vocabulary through exercises, monologues and scene work. Students are introduced to the sacred, theatrical space, their bodies as physical, vocal and emotive instruments and the fundamentals of script analysis. The course is based upon the work of Uta Hagan, Sanford Meisner and Constantin Stanislavski.

Acting I: A deeper exploration of the craft of acting, strengthening fundamental techniques based on the methods of Stanislavsky and American derivations including Meisner, Hagen, Adler, and Strasberg. Specific attention is given to the rehearsal process as applied to scene work in contemporary American Realism.

Live Theatre Experience: Students witness live theatrical productions; four off campus and two on-campus. Through lectures, discussions, and written assignments, the present-day theatre is investigated. Discussions and written work is based on Aristotle's six elements of dramatic theatre.

Introduction to Acting for Non-Majors: An introductory acting course designed to increase student understanding and appreciation of the actor and the art of acting. Student work focuses on freeing the physical, vocal and emotive self through play, teamwork, skill sets and script analysis.

Realism for Stage and Screen: This beginning level studio course focuses on introductory techniques for acting on both stage and screen. The course is based on Stanislavski's systems and its derivatives including Adler, Hagen, Strasberg, and Meisner.

Process and Integration: This practice-based course emphasizes the application of skills and craft in order to develop a specific and unique process by which individual actors create character, respond truthfully, and tell story. Students will be asked to integrate the skills of previous semesters in order to create their process.