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MAGAZINE

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PEOPLE / JULY 28, 2016

INTERVIEW WITH ACTOR KIAN KAVOUSI



I had the privilege to interview actor, writer and Producer Kian Kavousi. He has been cast to play two roles in an Off-Broadway production called "Defendant Maurice Chevalier". He has recently produced, and also acted in, a short film that was submitted to various film festivals such as the Soho International Film Festival, Greenwich Village Film festival and 11 other Festivals. Read the interview to find out more about his work.

What were your first steps into the theater world and how did this experience make you feel like?

Throughout my teenage years, I performed in community theaters and school plays where I played various roles. I was slowly learning character work, inspired by all my favorite movie characters. After a period of theatrical training, I landed in my most remarkable role to date when I was cast as the lead Joe in a stage adaptation of "Some Like It Hot", a role that originally starred Tony Curtis in a film version featuring Marilyn Monroe and Jack Lemmon. I came to a point where I had to decide which direction to head towards in my life. All I knew is that I wanted to go on an adventure, to learn and apply one of human mankind's finest crafts; learn to become a proper and professional actor. So I did end up continuing my passion for acting; acknowledging that all the detours I took in my life really deepened the experience I get to draw from as an actor and as a human being.



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You are playing 2 characters in an award winning production, how challenging was it?

It was very challenging. I love playing different characters because I am interested in who they are and why they do what they do, and honestly it is always exciting for me to be, see and live like other people. But no matter how transformable I was, these two roles gave me sleepless nights. The problem was that I had to find a way to tell each individual story, create their evolution, bring depth to their inner life and physicalize them while jumping back and forth between both of the characters throughout the play. My first role was a tough guy called Double Meter. His scary behavior and mentality made him threatening. The scenes with him always had something unpredictable. At first glance, Double Meter would appear to be the rough guy who does not take initiatives based on logical thinking and facts due to his position and power but subconsciously hides behind his vulnerability, pain and anger. The second character on the other hand, named François Laporte, is the exact opposite. He is very subtle and smart and operates from his brain. I had to be in control of every actions, from how he reads the paper all the way to how he walks, talks and gestures. At some point, I stopped and went back five steps. I found different inner motivations and justifications for the characters.

During one of my most critical scenes, I was being executed by a Nazi officer, played by Ben Rademacher, who spent many hours together with me fine tuning this scene to make it as breathtaking as possible for the audience. I was lucky to be Ben's scene partner as he brought a lot of energy to the scene and drive from which I could portray my character even more. One of the best attributes in playing in theatres is that you get to interact with amazing and talented actors from whom you learn a lot, and Ben was one of them.



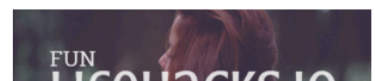
What did you learn from working on a stage with a 200 seats audience?

I kept learning more and more things on my way, which you can only learn when involved in a project, from beginning to end. Even though I have played in several plays on stage, performing on a big Off-Broadway stage was a different level. All of the sudden you were not audible enough anymore, or your performance was great for the farther rows but seemed ridiculous for the front ones.

You have to use the stage even more because there was a lot of space to play with. And first and foremost "the train has to move forward" as the director always said. What he meant with that was that you had to prevent the scenes from dragging, eliminate unnecessary pauses between lines, keep up the pace, act and behave at the same time and keep the energy up. On top of all you have to focus on your work and incorporate all these components. For instance, sometimes during rehearsals you think "finally I delivered a good performance" and then you look at the director and he says "I couldn't hear a single word." Or you were performing and you think "finally I was loud enough, energetic enough, got the behavior and a lot of responses from my partner". Again you look to the director and what comes is "the breaks between the lines were so big a spaceship could fly through." Therefore the best way of learning the process is being part of it.



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Are there any new projects on the horizon?

We just sent our short film to various Film Festivals and are waiting for the results and updates. The very talented and skillful actress Gigi Kremer and I worked on that project very hard, she directed and acted in it while I produced it and acted in it as well. Right now, we are working on our next film for which we intend to include a larger budget to cover the subject that we have in mind. All I can say about it is that this project will be very interesting to watch and will pull the audience in. Other than that, I am cast in other TV Shows and film projects and I audition a lot. But I would love to work on a project for the stage once I have a little more time to spare.



actor Kian Kavousi

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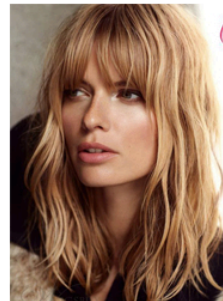


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