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Spring 2015

Creating an actor

Sara Hildebrand
University of Iowa

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Hildebrand, Sara. "Creating an actor." MFA (Master of Fine Arts) thesis, University of Iowa, 2015.
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CREATING AN ACTOR

by

Sara Hildebrand

A thesis submitted in partial fulfillment
of the requirements for the Master of Fine Arts
degree in Theatre Arts in the
Graduate College of
The University of Iowa

May 2015

Thesis Supervisor: Professor John Cameron

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's thesis of

Sara Hildebrand

has been approved by the Examining Committee for
the thesis requirement for the Master of Fine Arts degree
in Theatre Arts at the May 2015 graduation.

Thesis Committee:

John Cameron, Thesis Supervisor

Paul Kalina

Anne Marie Nest

To Windell, who believed that I could do this.

We still go to the theatre to have a communion with the truth of our existence, and, ideally, we leave it knowing that that kind of communication is still possible.

Melissa Bruder
A Practical Handbook for the Actor

ACKNOWLEDGEMENTS

I would like to thank Dennis and Betsy Dutton for instilling in me the drive to keep theatre in my life, no matter where I am. I would also like to thank my family who let me go on this crazy adventure and be the odd duck in the nest.

PUBLIC ABSTRACT

It is the goal of this paper to document through written description the personal approach that I would take in creating a role for the theatre. It will also describe what I feel to be valuable attributes and traits that make successful theatrical performance.

Through the dissection of these two areas, I will glean a valuable personal insight into my work, how I've grown within it, and where I need to continually push to learn more.

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Chapter 1: Values

I simply like becoming what I have not allowed myself to be; this, above all else, is what I value most as an actor. Personally, I feel a great freedom and excitement in being allowed to take on the lives of others through theatre. It allows us to reach across the entire landscape of human existence and play within the various worlds our stories might be set within. To me, there can be nothing more exhilarating. We are all human and there are endless ways that we all can connect with even the most outlandish or demented souls. There is a little bit of us in everyone- that is what it means to be human and share this existence. Therefore, in acting, I feel as if I get to release and express parts of me in others that I wouldn't do in my day-to-day life. We are built to express such a wide range of emotion and I feel as if I have not had the opportunity to experience all of that in my life so far. Therefore, when I am allowed to play those characters- that in outward appearance may seem so different than who I make out to be- I feel elated to be expressing a part of me that has been, perhaps, hidden away, locked inside, or not experienced yet.

With this love of taking on the lives of others and allowing my own expression to be released- comes a deep love of the storytelling aspect of acting. The human story, in its most basic view, seems pretty straightforward: we are born, we live, and then we die. However, the countless variables that inhabit that simple scenario make our existence as humans one of the most complex experiences in existence. We will never grow tired of seeing how the other person deals with the process- since there are so many choices one can make along the way. As an actor, I have a deep desire to continually tell the story of our existence. That may seem to be a broad statement, but I feel as if it is related to the

question of why we are here in the first place and I feel as if that is the simplest question we could ever ask. I have a deep desire to share this need with those people in the dark-with humanity. We are all in this same boat together and if I can make them think in another way or experience life or appreciate it in a new or different form- then that is an amazing achievement in furthering our stories as humans.

With this idea of relating to an audience comes the basic building block of connection. We are not alone in this life and therefore must learn to play out the game with others. In my shyness as a child, a majority of my playmates were all imaginary and as I got older it became hard for me to approach real people without a sense of dread or apprehension. However, with the discovery of acting, it forced me to reach out and make personal connections. Again, there is a sense of freedom in this for me. Even though the true feelings and intentions may not be there because it is only a performance and not real life- there is a release and a relief in many ways for me to be able to do this. I see such beauty in the form of human interaction, and acting allows me to run the full gamut of what a person could experience.

I love to create, and through acting we get to extend a God-like hand in creating worlds, creating characters, creating situations and the message of life. All of those things fall back to my love of imagination and the delight of the mind and thought being utilized. If there was no creation, we would no longer appreciate what it is we have or who we are. But in bringing to life new characters, stories and messages -we can begin to appreciate more of where we came from and where we might have to evolve.

Truth, I believe, is one of the most important elements of acting that I value. On the most basic level, an audience has to be able to believe in what they are seeing on

stage. This is made difficult if the audience cannot suspend their disbelief enough to believe in the story, setting and characters they are watching within a false world on stage. Therefore, I feel strongly that one of the greatest responsibilities of the actor is to strive towards making their approach as honest and present as possible in order to help the audience get lost in the unrealistic setting. Truth needs to be brought, not only to how they approach the character, but how they listen and respond to others on stage with them; how they move physically, how they sound vocally, and also how they are made to fit within the story.

With these essential elements of vocal, physical and responsive truth, needs to be a fine mixture of allowing the essence of the character to shine through the actor's own persona. I feel as if this is what makes characters even more unique and truthful. We will doubtlessly play the same characters as a hundred other people who have done it in the past. How do we make ours stand out? I believe this comes from allowing some of our own persona to shine through and be married with the character we are portraying. By doing this, we can possibly make the character feel alive to audience for the first time on stage.

Chapter 2: Process

If there is one thing that I've learned in my career as an actor so far- it is that my process in developing different, highly specific characters for various genres of productions is an ever changing, ever fluid event. It is a given that certain types of performance require different areas of focus when in development for actors; and this is certainly true within my own approach as well. I definitely place a higher importance in starting with the learning of music in musicals, the language in Shakespearean verse, or the physicality in movement-based pieces. Therefore, I am always adapting my beginning approach to different pieces with what needs to initially be focused on first. I am a learning actor who wishes to be open to acquiring new techniques and new approaches through everything theatrical experience I encounter. Therefore, it is my wish to stay open to developing a process that can change and adapt based on exploration, discovery and various performance circumstances that I might find myself in in the future.

However, after analyzing my approach to developing different characters for the last three years and after looking back at my previous performance history, I can safely determine that I do follow a certain map for creating a role. It all begins first with the idea of me being in the show. When I first discover an audition opportunity and learn about the story and the characters within it- I immediately try to envision my self within certain roles. I have gained a keen knowledge in my past experiences to know what kind of characters I can play and what others see in me as cast-able qualities. Therefore, I can usually determine whether or not there is a role within the show for me to play. That said, even if there is no obvious role for me to play, I still allow myself to fully imagine

and visualize the different opportunities and the different challenges each role would afford me. I let myself daydream a bit and literally try to see myself in performing that character. If I get excited by what I see or feel from these initial images- then I know that there is something in me that can create this part.

My next step is to research into the play and the various roles I could potentially audition for. I only allow myself to do basic research as to the storyline, characters and their relationships and try not to start planning any initial acting approach or have too many preconceived ideas before the audition. I do not want to be too much in my head that I don't allow discovery within the moment to happen in the first reading and I want to be open to whatever the director might have me try during the audition. However, it is greatly important that I know the basic given circumstances of the play, the roles that I'm reading for and the relationships that I have with the other characters. I must have a solid knowledge of these things in order that I might play honestly within those circumstances and be able to respond fully to my partners.

I have recently discovered that I must never ignore the things that happen within an audition process when developing a character. So many organic and truly honest responses can come when you are forced into an initial cold reading that you cannot help but work off of initial impulses. These can be very insightful when looking at how to develop the character once you've attained the part. This is especially true when you have to make vocal and physical choices within the moment. I have discovered that a lot of what I chose to use initially within the audition session - came back to me in the later development of the character. Therefore, I always take into consideration when I'm in beginning rehearsals what my initial choices were during the

audition process- knowing that frequently my first impulses are usually either the best or the most unique options.

Upon being cast in a show, I read the play only once before the first read-thru. Some might argue that you should read the script over and over before the first read-thru in order to glean as much as you can before you start. However, one of the most important aspects of my acting that I have learned to identify and work on over the last three years is my tendency to become “too heady”. If I allow myself to think too much about my approach beforehand, I have a tendency to allow that pre-conceived idea to get in the way of allowing myself to respond openly and honestly within the moment. Therefore, I do not like to read the script too much and get too many ideas started that I cannot allow things to happen organically within the first reading. Once the first read-thru begins, I allow whatever vocal choice to just happen. Again, this approach seems to foster the most organic and true choices that either can be used in the final vocal choice or the foundation of one. By not making those choices beforehand and allowing them to come within the moment- this process also allows me to focus more on the story and relationships within the initial read-thru as well. There is something truly powerful when hearing a story and its characters’ voices come alive for the first time in a first read-thru. I make sure to write down any initial feelings or thoughts I might have during this event that might be useful to me when discovering my objectives and choices later.

During the first read-thru and the first rehearsals following, I try to understand the director’s vision for the show. I am a believer in making sure that the character I develop fits within the scope of the director’s concept. I believe you must truly understand the world the director is trying to establish in order to play a character

honestly within it- and honesty is the main component of every character I strive to create. If your character cannot live honestly within the director's world, then the audience will not believe its existence.

Through this knowledge of my director's vision and the story discussion in table work- I begin to map out a path for my character. I score or mark my script using a variety of different methods depending on the type of production. I then divide the script into units of action and label each of them with a heading or phrase that helps me quickly identify what is happening within the scene and where my character might be within their emotional journey. This gives me a kind of storyboard or game plan that I can use to visualize where my character is within their journey. I tend to then break each scene and accompanying units down using the idea of GOAT- or Given Circumstances, Objective, Action, and Tactics. I first carefully identify the (G) given circumstances of my character: where is the play taking place; what time is it taking place in; what is the environment like; who are the various players in the story; what are their relationships to each other; what is the central conflict or problem within the play? I then try to discover what the character wants or what their objective (O) is for both the overall play its self and what their objective is specifically within each scene that I am in- or their super objective. The importance in discovering the objective is paramount for me and my character development-it is what drives me through the scene. My character has to have a need in order to make the conflict of the story happen and I must be able to find the most compelling, yet playable need possible. I try to make the objectives one word and usually a noun in order to make them simple and easy to remember. Once the objective of the scene and overall play is established, I then try to establish how I am going to

obtain those objectives through action (A). I must find both a through-line action in order to gain the super-objective of the entire play; and I must find an action for each various objective I might be pursuing within each scene. I ask myself- “how is my character going to get what they want?” I also try to make the action interesting, fun to do, attainable, follow the given circumstances and based off the other person in the scene. Finally, once the actions are established, my final step in GOAT is to assign various tactics (T) to how I play out my each of my actions. I usually try to compile a list of interesting verbs with the word “to” placed in front of them that fit my action. I then list them off to the side of my script so that I can readily see them and try them out during the rehearsal process.

I tend to do all this work in the early stages of the rehearsal period. The reason for this, again, is that I want to have all “thought process” out of the way- or better yet- engrained in me before we even begin to rehearse. By hitting the script analysis very hard in the first moments of the rehearsal process- I feel as if I can condition myself enough with the given circumstances, objectives, actions, and tactics that I can then come to the stage to play and explore and be open to what might happen organically.

It is also at this point in my process that I tend to do a lot of work on the language of my character- especially if I am working on a classical or Shakespearean piece that requires the use of a language style that is not modern or current. A clear and firm grasp of the language of period piece is needed in order to play these kinds of parts fully and honestly. Therefore, a lot of attention, focus and study need to be placed in learning the phrasing, the verse, the diction and the vocal support needed to fully embody the character. Especially in regards to Shakespeare, it is my goal to make the language as

clear and as easy to understand for my listeners as possible. My emphasis is placed on making the verse seem like my first language- rather than an antiquated way of talking. By doing this work- I also have found that it helps to inform my movement and physical choices later on. I also will focus very heavily on dialect at this point in my process if one is called for. I have had the unique opportunity to see how learning a dialect before and after memorizing a character's lines can affect your performance. My experience with this has led me to believe that I should always have a very clear understanding and knowledge of what dialect I am being asked to use before I approach memorization. The lines must be memorized in the dialect in order to fully embody the various sound-shifts that they might require.

The first several rehearsals for me are always about exploring the physical and vocal qualities that my character might develop. This is always difficult when still having a script in hand; however, I always try to just play with physicalizing the character in the space with no words. I allow myself to move about the space letting all of my research that I have built as a foundation guide me organically to see what comes out. This, in turn, gives me choices to play with later in the process when I no longer have the script in hand. I do this vocally as well - allowing myself to identify a few key phrases I can use to try out different vocal qualities. I will, in turn, try these various options out during longer runs of scenes to see if they work or not, or if I can mold them into a variation of them. The costume also plays a heavy part in my character's physical development. Being a costume designer myself, I am very keenly aware of how much it can inform the actor on how the character stands, their status in society, their history, and their self perception both inwardly and outwardly. Therefore, I always like to have a

clear understanding of what my costume will look like from the beginning and try to work with different rehearsal options that will bring me as close to the final look as possible. Voices and posture always seem to flow more organically from me once I am placed in the clothing my character lives in.

I believe I have always approached the rehearsal process with a sense of play. I like coming in with various ideas and trying as many of them out as possible- not allowing myself to get too fixated on one option too soon. How I approach this is always dictated by the freedom the director gives in rehearsals and the willingness of my acting partners; however, I strive to be as inventive as possible within these rehearsal moments and try not to get stuck in doing the same thing over and over. I want to make each time I approach a scene feel like the first time.

Through Meisner and other techniques, I have learned to get out of my head more and work within the moment of placing all my focus on my partner, rather than worrying about myself. I feel as if rehearsals should be a continuous place of exploration and I strive to let myself have that freedom of thought within my character development process. However, I also do not believe the exploration stops once I get to run-throughs or performances. Even with fixed aspects of the show like blocking and the set, I still allow myself levels of exploration within the various moments I have on stage. I strive to live for the first time in performance by working completely off my partner- to always be present with them. I want the story, the relationships, and the responses to be new every night. I have found that the best way for me to achieve this level of presence on stage is to physically and vocally warm up my body before a performance through breathing and relaxation. I then try to quiet my mind and think about something other

than the show before having to do my first prep for an entrance. I continue this process throughout the show. I have found that this has cut down on my tendency to become overly “heady” with my performances and has allowed me to lessen the nervous energy that has colored some of my work in the past. Most importantly, it has allowed me to feel like I am more present on stage.

My process in character development does not end once a performance is open. I strive heavily to continue to find more nuances and more discoveries within my character within every performance. It is easy to fall into a pattern and settle into a show and I will admit that I have done it many times in the past. However, it is my goal as an ever-learning student of acting that I fight against these tendencies and work to live truthfully the first time within every performance. I continually tell myself that every performance of a show is being told to an entirely different audience- and should be given the same amount of work and effort to make it as fresh and new as the first performance.

I also try to debrief myself about my experience and my process once the show is over. I have had the opportunity to play a few characters in shows multiple times, and it has been really helpful for me dissect what I did differently within each of those instances. Consequently, I keep a journal of all theatrical experiences to see what I did differently and how my process has developed.

Chapter 3: Growth

I was a very young and impressionable actor when I started out. I am a visual learner and a lot of the acting I did was mimicry of what I had seen someone else do. Even as recent as a year before coming to graduate school, I can identify a role I did that was primarily based on someone else's interpretation. Therefore, one of the biggest areas of growth I have seen personally is the idea of making my own choices about a role. I do not do a lot of research into other productions and how other actors portrayed a character; instead, I rely on my initial analysis of the character and the vision of the director.

I also had a tendency in the past to rely on a vast bag of tricks in order to be successful in the roles that I played. I believe this came from not having a lot of formal training in acting during my formidable beginning years on stage. I would use both physical and vocal choices that –although not completely honest- seemed to garner a response from the audience. I would then use these choices repeatedly- even when they didn't foster the same response later. I would overindulge my characters to the point where I was always playing a shape- rather than their honesty. Through careful training, I have now identified those various tricks that I relied on in the past and have replaced them with the diligent usage of GOAT. I carefully map out my research of the character from the script, I make choices about their objectives and what they need, I choose how they are going to obtain those objectives and I pick various ways they play out those actions to acquire their need. By having a more systematic approach to developing my character, I have brought a more truthful and honest approach to my acting.

Another area of growth is the idea of harnessing my inner energy. I am a nervous/anxious person by design and I saw it really bleed through my characters in the

beginning of my time here. Through my work with voice and movement, I have learned more about what my body does naturally and how I can control it better. I now know that I must internally slow down before going on stage in order to give a more truthful and present performance both vocally and physically and allows my characters to be more grounded.

Through my vocal work, I have learned just how powerful my voice can be and the various colors that I can use in order to create characters. I always took my voice for granted before coming here, but now I know that I can do so much more by controlling my extreme breath support and range of sound. I have truly heard myself for the first time while in training here and never realized what my true vocal pattern was. By identifying this, I can know when I'm coloring my characters with my own dialect or make certain that I am not.

However, my biggest area of growth has been within my biggest area of weakness - area of trust. I tend to not allow myself to be confident in my own abilities- even when I have been told numerous times that I should be. A lot of this can be contributed to the idea that I am a very self-conscious person about how others perceive me. However, my time here has taught me the most important lesson of trusting in yourself. I would not have come this far, done this much or be in the position I'm currently in if I didn't have talent. I have learned to trust my comedic timing. I have learned to trust that I am a very giving actor and will risk a lot in order to give my partner something. I have learned that I have a powerful breathing and vocal instrument that can change and adapt to various genres. I have learned that I listen well. I have learned that I need to continually be growing in my art and not relying on just the success I've had in the past. I have learned

that I need to be proactive with my approach to every role that I am given and do the complete work necessary to give it worth and the chance to be fully successful on stage. But most importantly, I have learned to trust that I can do this thing called acting- and that means everything.

In conclusion, I know my acting will continue to grow with each experience I have on stage or in front of a camera. It has been made stronger through the knowledge that I have acquired during my time here at graduate school and through the process that I have developed for myself as an actor so far. I will take these tools and continue to refine them with every theatrical experience I have from this day forward. I will continue to march into this field with an open heart and mind and willingly take on the challenges of creating a lifetime of roles.

Annotated Performance History

Luck of the Irish

By Kristin Greenidge

University of Iowa-Main Stage

PRINCIPLE COLLABORATORS –

Director – Tlaloc Rivas

Assistant Director – Maritza Pineda

Scenic Designer – R. Eric Stone

Costume Designer – Melissa Gilbert

Lighting Designer – David Thayer

Assistant Lighting Designer – Alex Casillas

Sound Designer – Ray Ockenfels

Dialect Director – Anne Marie Nest

Dramaturg – Alison Ruth

Dramaturg – Madison Colquette

Stage Manager – Kathleen Hains

Assistant Stage Manager – Alisha Lemon

CAST – Diviin Huff (Nessa Charles)
 Aneisa Hicks (Hannah Davis)
 Kevin Buford (Mr. Donovan)
 John Whitney (Joe Donovan)
 Lesley Geffinger (Patty Ann Donovan)
 Regina Morones (Lucy Taylor)
 Morris Hill (Rex Taylor)
 Ruben Lebron Villegas (Rich Davis)
 Bennett Ruhinda (Miles Davis)
 Shane Nielsen (Ensemble)

Alice Doherty (Ensemble)

Location – David Thayer Theatre

Dates – March 5th- 14th, 2015

Role – Mrs. Donovan (supporting role)

Striking 12

By Brendan Milburn, Rachel Sheinkin, and Valerie Vigoda
University of Iowa-Main Stage

PRINCIPLE COLLABORATORS -

Director – John Cameron
Music Director – Carl Rowles
Accompanist – Grethe Nothling
Scenic Designer – Josh Cristoffersen
Assistant Scenic Designer – Nic Wilson
Costume Designer – Angelina Esposito
Lighting Designer – Cassie Malmquist
Assistant Lighting Designer – Alex Casillas
Sound Designer – Bri Atwood
Dialect Director – Anne Marie Nest
Stage Manager – Adriana Fernandez
Assistant Stage Manager – Rachele Ekstrand
Assistant Stage Manager – Samantha Paradis

CAST – Sydney Alexander (Diane & Mrs. Palomino)
Madeline Ascherl (Space-Invading Girl)
Haley Couter (Narrator #2)
Caitlin Dorsett (Small Part Guy)
Niki-Charisse Franco (Little Match Girl)
Madison Glanz-Guessford (Erica & Passerby)
Felipe Carrasco (Narrator #3)
Weiyi Zhang (Lydia)
Mathias Blake (Boss & Hogwart Spokesman)
Yannik Encarnacao (P.N. Drip Guy & TV Announcer)
Regina Morones (Narrator #1)

Christopher Matheson (Happy Foley)

Logan Adam Schultz (Jack)

Michael Sotelo (Craig & Johnny)

Nate Wasson (The Man Who's Had Enough)

Location – E.C. Mabie Theatre

Dates – Dec. 5th- Dec. 13th

Role – S.A.D. Lightseller (supporting role)

Cymbeline

By William Shakespeare

Texas Shakespeare Festival

PRINCIPLE COLLABORATORS -

Director – Deb Alley

Scenic Designer – Stefani Hansen

Costume Designer – Brandon McWilliams

Lighting Designer – Jason Monmaney

Sound Designer – Anthony Narciso

Dialect Director – Jennifer Burke

Props – Alexander LaFrance

Fight Director – Luke Eddy

Paint Charge – Sam Transleau

Costume Shop Foreman – Nick Jones

Company Manager – John Dodd

Stage Manager – Rachel Winfield

Assistant Stage Manager – Kevin Calhoun

CAST – Clark Stevens (Cymbeline)
 Rick Higgenbottom (Belarius)
 Micah Goodding (Pisanio)
 Tim Heller (Posthumus)
 Andi Dema (Cloten)
 Matt Lewis (Caius Lucius)
 Ian Kramer (Guiderius)
 Michael Thatcher (Cornilius)
 Thom Miller (Iachimo)
 Max Eggers (Arviagus)
 Josiah Laubenstein (Philario)

Michael Liebhauser (1st Lord)

Pat Moran (2nd Lord)

David Patterson (Roman)

Caitlin Cavannaugh (Queen's Lady)

Emily Brown (Imogen)

Gracie Winchester (Musician)

Caitlin Hargraves (Imogen's Lady)

Location – Texas Festival Theatre

Dates – June 28th-July 30th, 2014

Role – Queen (supporting role)

Noises Off

By Michael Frayn

Texas Shakespeare Festival

PRINCIPLE COLLABORATORS -

Director – Raymond Caldwell

Scenic Designer – Megan Potter

Costume Designer – Brandon McWilliams

Lighting Designer – Jason Monmaney

Sound Designer – Anthony Narciso

Dialect Director – Jennifer Burke

Props – Alexander LaFrance

Fight Director – Luke Eddy

Paint Charge – Sam Transleau

Costume Shop Foreman – Nick Jones

Company Manager – John Dodd

Stage Manager – Rachel Winfield

Assistant Stage Manager – Kevin Calhoun

CAST – Rick Higgenbottom (Selsdon)

Andi Dema (Tim)

Michael Thatcher (Lloyd)

Caitlin Cavannaugh (Brooke/Vicki)

Elizabeth Griffiths (Brenda)

Megan Sullivan (Poppy/Flavia)

Jason Richards (Garry/Roger)

Matthew Simpson (Frederick/Phillip)

Location – Texas Festival Theatre

Dates – June 28th-July 30th, 2014

Role – Dottie/Mrs. Clackett (leading role)

My Fair Lady

Composer- Fredrick Loewe

Lyricist and Librettist – Alan Jay Lerner

Texas Shakespeare Festival

PRINCIPLE COLLABORATORS -

Director – Ann Nieman

Scenic Designer – Stefani Hansen

Costume Designer – Brandon McWilliams

Lighting Designer – Jason Monmaney

Sound Designer – Anthony Narciso

Dialect Director – Jennifer Burke

Props – Alexander LaFrance

Fight Director – Luke Eddy

Paint Charge – Sam Transleau

Costume Shop Foreman – Nick Jones

Company Manager- John Dodd

Stage Manager – Laura Winnemann

Assistant Stage Manager – Kevin Calhoun

CAST – Clark Stevens (Col. Pickering)
 Rick Higgenbottom (Alfred Doolittle)
 Micah Goodding (Lord Boxington)
 Tim Heller (Freddy Eynsford-Hill)
 Matt Lewis (Jamie)
 Ian Kramer (Busker)
 Michael Thatcher (Henry Higgins)
 Thom Miller (Cockney)
 Max Eggers (Cockney)
 Josiah Laubenstein (Busker)

Caitlin Cavannaugh (Eliza Doolittle)
Elizabeth Griffith (Mrs. Eynsford-Hill)
Emily Brown (Lady Boxington)
Jacob Schrimpf (Cockney)
David Patterson (Cockney)
Gracie Winchester (Cockney)
Caitlin Hargraves (Cockney)

Location – Texas Festival Theatre

Dates – June 28th-July 30th, 2014

Role – Mrs. Pearce (supporting role)

The Imaginary Invalid

By Moliere

University of Iowa-Main Stage

PRINCIPLE COLLABORATORS –

Director – Carol MacVey

Writing Adaptor – Emily Dendinger

Dramaturg – Kristi Banker

Scenic Designer – Josh Christoffersen

Assistant Scenic Designer – Kevin Dudley

Costume Designer – Emily Busha

Assistant Costume Designer – Angie Esposito

Lighting Designer – Cassie Malmquist

Sound Designer – Jeffrey Shuter

Dialect Director – Careena Melia

Music Director – Brooke LeWarne

Music Consultant/Arranger – Emily Christofferson

Choreographer – Jeremy Blair

Movement Director – Marc Frost

Stage Manager – Katie Burnett

Assistant Stage Manager – Joe Pray

CAST – Nate Wasson (Argon)
 Lesley Geffinger (Madeleine)
 Allyson Malandra (Yvanne)
 Christina Sullivan (Angelique)
 Andrew Wilkes (Cleante)
 Ari Craven (Maxim Profite)
 Aaron Weiner (Dr. Diquad)
 Michael Sotelo (Thomas Diquad)

Luke Millington-Drake (Babu Bupkis)

Molly Elizabeth Brown (Quartet)

Sarah Lovell (Quartet)

Brooke LeWarne (Quartet)

Amelia Peacock (Quartet)

Location – David Thayer Theatre

Dates – November 14th – November 23rd, 2013

Role – Toinette (supporting role)

Bad Seed

By Maxwell Anderson

University of Iowa- Summer Repertory Theatre

PRINCIPLE COLLABORATORS –

Director – Eric Forsythe

Scenic Designer – R. Eric Stone

Costume Designer – Emily Bushe

Lighting Designer – David Thayer

Sound Designer – Bri Atwood

Dialect Director – Anne Marie Nest

Stage Manager – KatieBeth Schmid

CAST – Emily Hinkler (Rhoda Penmark)
 Kristy Hartsgrove Mooers (Christine Penmark)
 Steven Weiss (Richard Bravo/Ken Penmark)
 Aaron Weiner (Reginald Tasker)
 Katie Consamus (Hortense Daigle)
 Kevin Argus (Emory Wages)
 John Muriello (Leroy Jessup/Dwight Daigle)
 Mary Sullivan (Claudia Fern)

Location – Coralville Center for the Performing Arts

Dates – June 27th- 29th, 2013

Role – Monica Breedlove (supporting role)

She Stoops to Conquer; or The Mistakes of the Night

By Oliver Goldsmith

University of Iowa-Main Stage

PRINCIPLE COLLABORATORS –

Director – Kristin Clippard

Scenic Designer – Andrew Nelsen

Costume Designer – Melissa L. Gilbert

Lighting Designer – David Thayer

Stage Manager – Melissa L.F. Turner

CAST – Luke Millington-Drake (Young Charles Marlow)

Allyson Malandra (Miss Kate Hardcastle)

Nate Wasson (Mr. Richard Hardcastle)

Amelia Peacock (Miss Constance Neville)

John Whitney (George Hastings)

Sam Hawkins (Tony Lumpkin)

Aaron Weiner (Sir Charles Marlow)

Adam Phillips (Diggory, the Valet)

Kevin Argus (Jeremy)

Lily Henderson (Pimple, the Maid)

David Freeman (Roger, the Servant)

Molly Brown (Bridget, the Cook)

Katie Boothroyd (Thomasina, the Maid)

Location – David Thayer Theatre

Dates – April 10th – April 20th, 2014

Role – Mrs. Dorothy Hardcastle (supporting role)

Spring Awakening

Adapted from Frank Wedekind

Music by Duncan Sheik

Lyrics by Steven Sater

University of Iowa-Main Stage

PRINCIPLE COLLABORATORS –

Director & Choreographer – Nathan Halvorson

Music Director – Jason Sifford

Scenic Designer – Kevin Loeffler

Costume Designer –Patricia McGourty

Lighting Designer – Bryon Winn

Stage Manager – Amber Lewandowski

CAST –

Aneisa Hicks (Wendla)

Ali Borchers (Ilse)

Jessie Traufler (Martha)

Haley Courter (Anna)

Amelia Peacock (Thea)

Andrew Wilkes (Melchior)

Ben Rausch (Moritz)

Kevin Argus (Georg/Dieter)

Josh Ollendick (Otto/Ulbrecht)

Michael Sotelo (Ernst/Reinhold)

Thomas Eslinger (Hanschen/Rupert)

John Whitney (Adult Men)

Location – David Thayer Theatre

Dates – April 10th – April 20th, 2014

Role – Adult Women(supporting role)

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