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## Cosmos in chaos: the acting process

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*University of Iowa*

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COSMOS IN CHAOS: THE ACTING PROCESS

by

Zach Twardowski

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 2018

Thesis Supervisor: Associate Professor Paul Kalina

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Graduate College  
The University of Iowa  
Iowa City, Iowa

CERTIFICATE OF APPROVAL

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MASTER'S THESIS

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This is to certify that the Master's thesis of

Zach Twardowski

has been approved by the Examining Committee for  
the thesis requirement for the Master of Fine Arts degree  
in Theatre Arts at the May 2018 graduation.

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Paul Kalina, Thesis Supervisor

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Anne Marie Nest

To my family: I am grateful for each of you. Thank you for making my childhood rich with imagination, wonder, and play. Your love, sacrifice, and support taught me empathy and nurtured my creative passion.

To my wife: Thank you for believing in me and sharing your heart and hope with me. Your compassion, creativity, and artistry are an inspiration. Catie, you are my constant and closest friend. I will always reach for you. I will always believe in you. Habibit elbe, inti.

And finally, all I do is dedicated to my Creator, YHWH, in whom I live, love, breathe and find meaning. Thank you for giving all in pursuit of me.

Anyone who holds on to life just as it is destroys that life. But if you let it go, reckless in your love, you'll have it forever, real and eternal.

Eugene H. Peterson

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## **PUBLIC ABSTRACT**

This statement of process chronicles the important shifts in my technique throughout graduate study in order to more fully understand and analyze my current approach to developing a character for performance. While the demands for each story are unique, this reflection includes a detailed examination of the central techniques utilized in preparing for a role from casting to performance. In support of continuing my growth as both an artist and individual, it also aims to consider possible areas within my current technique for future development. This process paper concludes with a reflection on what I value as an artist and the kind of work I hope to cultivate.

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## PREFACE

In *Walking on Water*, Madeleine L'Engle expresses the inability to separate one's faith from their artistic process. This, I would argue, is a universally human experience. Every artist believes in something, even if its spiritual nature is unapparent. For what other reason do we tell stories, compose music, and paint, if not to apprehend the meaning of being and more fully express what it is to be human? Therefore, at times I will describe my process as an actor in conversation with my experience as a Christian, since they are inextricably linked.

## CHAPTER ONE: SOMETHING IN THE WAY

I have read somewhere that all learning is remembering. It is best, then, that I revisit the blocks and obstacles that accompanied me into graduate training, so as to learn from them and readily identify them when they resurface in future work. Instinctually, I seek order, and thrive within a structure. I often respond to the chaos of life by clenching, tensing up and pushing forward. Despite obvious negative implications, these tendencies have actually served me well throughout my life. I excelled as both an athlete and a student by setting incredibly high standards and pushing myself to achieve them. Nevertheless, it is this aggressive drive for perfection that has most effectively hindered my progress as an actor.

When I arrived, I sought to establish myself as a respectable artist. In the midst of unpredictable circumstances, I sought to impose some semblance of control. In truth, the approval of peers was more important to me than my technique; the product took precedence over process. It is not that I actually believed myself to be a capable actor, since I sought training in full awareness of my own incomplete technique, but that I wished others to believe I was qualified. I was motivated by insecurity, not arrogance, though that might be an accurate quality of many conceited individuals. My greatest fear was to be seen as a fool, to fail publicly and be exposed to vulnerability.

Thus, it is no wonder that my initial performances were calculated and rigid. My feedback from first term auditions was that I pushed. A lot. None of this pushing served the character, any of their circumstances or tactics, but was simply motivated by my fear of rejection. In class, I felt the effects of this fear. Our initial block work revealed extreme tension in my musculature, especially in the pelvis and abdomen; an introduction

to Meisner techniques exposed an unconscious resistance to being seen and an intense compulsion to “get it right;” and our work with Fitzmaurice uncovered my tendency to resist impulsiveness and instability.

When given the opportunity to fulfill a leading role in *Food and Fadwa*, I redoubled the effort to prove myself as an actor. The performance lacked resonance and spontaneity, because I was trying to do everything “right.” Consequently, I was relentlessly aware of myself in performance, directing myself from outside the character rather than acting within it. Though there was the inevitable variance in each performance, I memorized my lines in a pattern that appealed to me and I consistently repeated my movements and inflections in an attempt to secure a desired effect. Unfortunately, this approach can result in nothing but the actor playing the shape of a character, portraying their idea of them. It favors the product over process and, thereby, consists of very little technique and plenty of rigidity. Although my imagination was strong enough to connect to the circumstances of the character, I struggled to move beyond the emotional experience. Without a mature technique, this attachment results in the actor playing a mood, a limited expression of their character’s circumstances. In truth, I was not comfortable being vulnerable on stage, being truly seen or open to unpredictable circumstances.

### ***A NEW WAY: THE HOLY ACTOR***

Something remarkable and unpleasant happened at the end of my first year of study – I was humbled. During rehearsals for the New Play Festival, my personal life was spinning out of control, and it affected both my attitude and performance. Finally tired of

trying to “get it right” and at the end of my rope, I broke. With hot tears welling up in my eyes, I apologized to the entire cast and crew, sharing with them my personal struggle. Surprisingly, this surrender brought freedom. No longer did I feel constrained by my expectations for perfection, but liberated through my vulnerability and submission to the unknown. In relaxing my tight grip on control, I discovered that I possessed more space within myself to care for the character and for others, and that I was more open to receive from them as well. Interestingly, it seems that when we’ve lost what is most dear to us – our expectations for life, for ourselves or for others, and our ability to manage any of it – we encounter what we actually value and what we truly possess. Such a revelation opens one up to gratitude, thankful for the breath within their lungs rather than discontented with what they lack.

Oddly enough, the experiences I previously avoided now serve as foundational components to my acting technique. I no longer fear failure, because it is absolutely necessary for success and discovery. It is simply a part of life. Indeed, we learn more from our mistakes than we do from perfection, and the evidence can be seen in an infant discovering how to walk or an adult studying a second language. In fact, the very rigidity of these definitions has shifted for me, so that they exist upon a spectrum that doesn’t elevate either to an ultimate endpoint. If forced to describe failure now, I might say that it only truly exists when one stops growing, not necessarily when they stop trying. Sometimes, as in my experience, surrendering can be the very key to development.

Likewise, I no longer avoid vulnerability. Like failure, it is an unavoidable aspect of life. It is also essential for genuine connection, as evidenced in the research of Brené Brown. In *Daring Greatly*, Dr. Brown reminds us that, “Connection is why we’re here;

it's what gives purpose and meaning to our lives," and yet it is the fear of disconnection, what she identifies as shame, that unravels any opportunity for such connection. Patsy Rodenburg picks up on this study in *The Second Circle*, emphasizing its particular significance for the actor. In order to share genuine communion with both the audience and their ensemble, the actor must be both fully expressive, letting their body, voice, and impulses be readily available and present, as well as fully receptive, allowing themselves to be affected by the others. In my former attempt to prove my relational worth through perfection and certainty, I actually cut myself off from this authentic connection.

These humbling revelations strike me as a uniquely spiritual experience, from which it is difficult to walk away without being somehow changed. Consequently, I experienced a transformation from the inside out. My second year of study began with an introduction to the theory and techniques of Jerzy Grotowski, who conceived, among many other inventions, the idea of the "holy actor." In his seminal work, *Towards a Poor Theatre*, Grotowski describes the "spiritual process of the actor," in which the ego is superseded by an "integration of spiritual, psychic, and physical faculties climaxing in a 'penetration' from and by the actor's intimate instinctive psyche: the actor in the act of giving himself." Here, I experienced a radical perceptual shift in which I was no longer the focal point of both the performance and my life, but a servant to the story, the character, and audience through the notion of self-sacrifice. Though I certainly doubt Grotowski had Christianity in mind, his writing echoes a pivotal teaching of Jesus, quoted here from Eugene Peterson's translation: "Don't run from suffering; embrace it. Self-sacrifice is the way, *my way*, to finding yourself, your true self." In the same way that ritual without relationship results in religion, I experienced a great reversal in shifting

focus from the perfected product to the messy process. Humility paved the way for honest human interaction.

In truth, I did discover myself through this process. The practice of self-sacrifice has revolutionized my approach to both acting and to life. As Grotowski's holy actor is encouraged to drop his social mask and confront uncomfortable realities, so I have sought to rid myself of false personas on and off the stage in order to bring myself more fully to the present. This difficult work is guided by the principle of "via negative," or the negative way. My mentor, Eric Forsythe, helped me to understand that this is the process of giving up resistance, forfeiting the "right" way in order to explore new avenues of creative expression. Rather than asking us to do something, he would ask that we resign from not doing it. For someone who has strove most of their life to "get it right" through determination and force, this was a challenge. However, I discovered that as I let go of resistance in both the body and the will, I was able to bring my impulses into action and my performances began to resonate with life.

## CHAPTER TWO: THE SINGING TREE

I am struck by the memory of one particular class, in which we were given the opportunity to explore through movement and sound the lifespan of a tree that developed from our own personality and imagination. Much to my surprise, my tree enjoyed expressing itself through singing. I am not a confident singer and, in fact, I have been publicly shamed several times in the past when I attempted to sing. Nevertheless, the aforementioned change had taken effect and I was willing to risk embarrassment in order to follow my impulse. Another interesting quality of my tree was that it enjoyed rhythmic movement and used its mobility to come to the aid of other ailing trees. At the time, I wasn't conscious of any greater implications and I didn't consider how these qualities might relate to my recent transformation. However, in retrospect, I believe that the image of this singing tree will serve as an effective metaphor for my progress as an actor.

First, I consider my experiences with failure, vulnerability, self-sacrifice, and via negativa to be the soil from which my process developed. Serving as a healthy foundation to build upon, these qualities continue to nurture my growth as an artist and individual. However, without technique, these experiences would be void and my work would lack the stability of a root system. Thus, I hope to pinpoint how my vocal and physical expressivity began to blossom, expanding through the interplay between discipline and spontaneity.

In *Walking on Water*, Madeleine L'Engle reminds us, "When the work takes over, then the artist is enabled to get out of the way, not to interfere. When the work takes over, then the artist listens." This idea evokes memories of working with Paul Kalina in exploring corporeal mime and the physical theatre techniques of Jacques Lecoq. In

pursuit of telling a clear story through specific and efficient articulations, we were often prompted to “come up into” a mask or character, meaning that our posture, movement, and voice should be sensitive to their influence and support them by responding to their promptings. Consequently, I recognized the role of the actor as a servant to the work, not the other way around. This challenged me to locate within myself a neutral body, absent of habitual tensions and gestural patterns, from which I could make choices to support the physical demands of a character without contaminating them with my own peculiarities. I observed how incremental shifts in the body could communicate vastly different messages, affecting the efficacy and clarity of a story. I also perceived a development in my range for physical expression. In particular, the practice of spinal undulations awakened me to the importance of spinal health and articulation, as well as the dramatic possibilities inherent in a fully expressive body. This training helped me to get out of the way in order to better serve the circumstances and needs of a character and story.

With my ego no longer the focus of performance, my attention was liberated to actively listen and respond to my scene partners. Opened up to new levels of receptivity, I discovered the real value in Meisner’s emphasis on listening. The words, “never do anything until something happens to make you do it,” are still resonating in my mind. All at once, I recognized that if “acting is living truthfully under imaginary circumstances,” then the actor must always be alert and present to any changes. If something happens on stage or in my scene partner and I fail to respond to it, then I am lying. Even if the adjustment is miniscule and unnoticeable to the audience, my ability to actively listen and impulsively respond keeps me genuinely engaged in the present moment, so that I am neither anticipating the next moment nor reflecting on one that has already passed. As

John Cameron would frequently remind us, “Every little moment is a moment all its own,” and the actor must earnestly respond anew to each unique moment in each unique performance.

Returning to the image of a singing tree, the actor’s body and voice must also be flexible and sensitive in order to resonate. Although my transformation began to take root on a psychological level, my instrument was still inhibited by the lingering effects of trying to control my circumstances. Physical rigidity manifested itself in core areas like my feet, pelvis, and neck, which ultimately constrained my vocal capabilities as well. In particular, I noticed that when chaotic breathing or intense emotions arose I would unconsciously do the following: purse my lips and clench my jaw; strain the muscles in my neck; constrict my body and breath by tightening in the abdomen and pelvis and, thereby, sever the lower and top half of my body from each other.

In order to counteract this unnecessary tension, I embraced the techniques of vinyasa yoga, Feldenkrais, and Fitzmaurice. The practice of yoga helped me to consciously coordinate my movement and breath. As I encountered expansion in one area, I discovered greater flexibility in the other. There was a softening of my body with each extended posture and breath. Similarly, the practice of meditation cultivated a state of receptivity, a space for stillness and simplicity. The instructor, Fannie Hungerford, inspired me to connect more sincerely to my faith, to a force greater than myself, thereby creating room for gratitude and openness.

Similarly, Moshe Feldenkrais proposes a holistic approach to physical freedom. Emphasizing a unity of mind and body, he taught me that real change is possible only if both change simultaneously. Rather than supporting an “ideal” posture or movement that

one strives to imitate, he sought to bring awareness to how we move so that we might diminish unnecessary tension and move more efficiently. Astonishingly, this is accomplished through reducing effort in order to increase sensitivity, since muscular exertion creates noise that makes it more difficult to sense differences. Many of his lessons guide participants through simple movements on their back while consistently encouraging them to do less in order to sense more. Through this practice, I confronted my impulse to push and control an experience, allowing me to further appreciate the freedom in letting go.

Finally, these liberations prepared me to productively engage with Fitzmaurice voice work. Eager now to explore the dynamics between body, breath, and voice, I embraced the work in hopes of communicating more clearly without excess effort. Previously, I had struggled to relate to the destructuring process, in which instinctive “survival” breathing is accompanied by physical tremors, unrestrained “shiver-like” oscillations flowing throughout the body. In practice, I discovered some of the habitual points of tension involved in my vocal production, namely my neck, pelvis, and shoulders, but my efforts to release them remained ineffectual. However, once I resigned from resisting the chaos of destructuring, I began to enjoy a wider range of vocal expressivity. In allowing my breath to be free and spontaneous, I found that I could effectively communicate without unnecessary strain. In short, I discovered that my body could sing.

### ***PLAYTIME***

The preparation for my role as Spike in Christopher Durang’s *Vanya and Sonya and Masha and Spike* was born out of these experiences, and it reflects a strong shift in

the trajectory of my acting process. Directed by Eric Forsythe, who challenged and guided me in incorporating those techniques that had offered so much expressive freedom, the production was an opportunity for me to play.

In particular, I realized that exploring the architecture of my character was equally important to the script work, since it informed many of my actions. In approaching Spike, I explored the different centers or appetites from which he might habitually move, detecting that many of his motives sprung from his groin or sexual appetite. Thus, I tried leading from this area, thrusting my pelvis forward and gyrating when stimulated. This choice had ripple affects on the rest of my body, encouraging my chest to broaden, my stance to widen, and my head to tilt backwards. Playing from this perspective, I realized that Spike is capable of filling the room with both his presence and his ego. He wants to be looked at, to be the center of attention, and his body is the focus of his power, preceding his heart or his brain. I mean, the guy performs a reverse strip tease.

Understanding that the body and voice complement one another, I allowed this physical exploration to inform the quality of his speech. I determined that his aggressive demeanor could be expressed vocally with a percussive flavor, a sense of attitude and arrogance. This exploration yielded a unique quality and rhythm to his delivery, at times rapid and excitable, at other times casual and smooth. The body and voice were so integrated that I chose to sing the line, "It's only a matter of time," with an accompanying karate kick to the air, as if Spike fancied himself a rock star.

This particular moment encapsulates the sense of play I enjoyed during this production. Not only was I open to listening and reacting to my scene partners, but new choices and responses also accompanied every performance. Perhaps my favorite

opportunity of the show was when I got to perform the reverse strip tease, because it was different every night. Although we had rehearsed a loose structure for the sequence, I always improvised some aspect of it. I also think that the audience enjoyed this playful moment. It reminds me that the performance is a gift to be shared with the audience. In retrospect, although I hadn't yet experienced the red nose, Spike was a precursor to the diva that I discovered in clown class. Lecoq believed that "to study the clown is to study oneself," and certainly there are aspects of me in Spike. However, it was the character that summoned those qualities from within me, because he required them, not because I wished to superimpose myself upon him. His clown logic in maneuvering the reverse strip tease taught me so much about myself, about what I am capable of creating, and about the value of playing fully without any limitations.

### CHAPTER THREE: THE CRUCIBLE

Like a crucible, my training has given me the opportunity to test different acting techniques and refine my own process. What follows is an objective reflection on that process in its current manifestation, permitting that it is a process and is, therefore, consistently developing. While I have abandoned the restrictive limits of “right” choices and “good” acting, I have found that certain practices are essential to my technique and consistently support my attempt to breathe new life into each distinct character. While the experiences outlined in the preceding chapters serve as the basis for my current technique, this chapter will focus on the specific process of approaching a character. My thesis role as John Proctor in Arthur Miller’s *The Crucible* demanded that I be absolutely clear about what is essential to my technique. It is the most challenging role that I have encountered as an actor and, therefore, may serve as an embodiment of my current acting process. Although I may reference my experience to provide specific details for how my process functions in practice, I may also frequently cite experiences that either challenge this model or require different tools.

When approaching any character, I first spend a lot of time familiarizing myself with their world. Practically, this means that I read the script. A lot. If there is no script, as in the devised mask performance that I am currently working on, then I immerse myself into the available materials, such as music and masks, in order to inhabit the world of the production.

Initially, I remain open to the possibilities of the script, rather than seeking a narrow, logical understanding of it. Accompanied by a dedicated journal, I create a meditative space in which I can read the text and be receptive to any images, feelings,

sounds, colors or words that grab my attention. At this point, I am simply enjoying the story, effortlessly jotting down impressions as I allow my imagination to be swept up in the circumstances and conflict of the characters. When approaching *The Crucible*, for example, I was overwhelmed by a sense of paranoia and danger, envisioning an image of dark woods descending upon the small town of Salem. I was also relieved to detect some tender moments of compassion, humility, and humor.

In subsequent readings, I will begin to investigate my character by focusing on how they communicate, what they say about themselves, and what other characters say about them. These details will begin to provide clues for my character's given circumstances, which may include everything from their personality to their family history. In order to determine what information is pertinent, I consider which details serve to tell the story. Of course, if the playwright or director provides the information then it must be included. When approaching *The Crucible*, which dramatizes a historical event, I found it necessary to conduct research outside of the script in order to more fully grasp the reality of my character. My investigation included information about Puritans, their history, beliefs, and economy in the New World; details about the historic figure, John Proctor, and his family; and the Salem Witch Trials. I applied the same technique in approaching the characters of Maximillian von Oster and Peter Rhys-Davies in *By the Way, Meet Vera Stark* by Lynn Nottage. These characters exist within different decades, so in investigating these periods it was important to focus on details that specifically pertained to the world of the play, such as 1930s American cinema and 1970s British rock music. Although the information within the script always takes precedence over this secondary research, I find it absolutely vital to my process, since the playwright cannot

sufficiently provide all these details in the script. For instance, although John Proctor was sixty years old when he was murdered at the Salem Witch Trials, Arthur Miller cuts his age in half so that he dies at the age of thirty in the play, meaning that all historical information pertaining to his life must shift as well. Obviously, this won't work in every situation, but I did find it useful to make the necessary adjustment when researching his important life events, such as his marriage to Elizabeth or the death of his father. These intricate details allow me to enter more fully into the real and imagined circumstances of my character's life.

Next, I continue to re-read the script as many times as possible before rehearsals begin, adding any new impressions or specific details about my character that arise. I also use these multiple readings as an opportunity to familiarize myself with the writing and to begin memorizing my lines by rote, without any rehearsed inflections or decisions about how the lines should be articulated. Memorizing while reading the script has proven to be an effective approach, since it places equal emphasis on the dialogue that precedes my lines. This will become useful when we enter rehearsals without the script, because I will already be familiar with my cue lines. I have also discovered that writing my lines by hand in a dedicated journal is a helpful method for memorization, since it prompts me to consider and appreciate each word. Furthermore, if my character has a specified accent, such as the Russian and Kent dialects I learned for my characters in *By the Way, Meet Vera Stark*, this approach allows me to begin the IPA transcription process. Although it is not always possible, I prefer to enter the rehearsal process fully memorized. I have found that by beginning the memorization process before rehearsals begin, I prepare myself to spontaneously play, listen, and respond to my scene partners.

Finally, I use the pre-rehearsal period to begin a flexible analysis of the script. Frankly, this is an area in which I would like to further develop my process, since I do not currently have a specific approach to the analysis. In the past, there are times that I have entered rehearsals without any analysis at all, relying upon discoveries made during rehearsal to complete the process. Although an analysis should remain open to accommodating this kind of valuable information, I have enjoyed more success in sketching a rough analysis prior to entering rehearsals. In particular, I have found that dividing the text into individual units of action, each with their own objective, action, and tactics, has helped me to identify a through-line for my character, which supports their overall aim or super-objective in the play. It is invaluable to enter rehearsals with this insight, because it gives me a sense of their focus and trajectory in the story, and it prepares me to discuss the character's journey with the director and cast. Since all analysis must be grounded in the text, I have also discovered that careful consideration of each unit of action is helpful in generating specific choices during rehearsal. Of course, this is a preliminary analysis, and it almost always changes during the rehearsal process.

Typically, rehearsals begin with an introduction to the creative team and director, including presentations of their vision for the production. I like to take notes during these presentations, combining their insights with my personal research, in order to specify the world of the play and the story that we're collectively seeking to tell. Likewise, the first rehearsal usually includes a table read of the script. This is my first opportunity to hear the other characters speak and to make a connection with my cast. During our first read of *The Crucible*, director Doug Scholz-Carlson encouraged us to take our time, attentively listening to our scene partner as they read and waiting to make eye contact

before reading our own lines, thereby allowing us to really hear the words and create space for genuine connection. All directors approach this process differently, but I find it useful to enter into the reading without any artistic expectations or choices. It is not a performance. It is a chance to experience the text in a different way by actively listening and responding to the other artists. In doing so, I open myself up to being surprised and making new discoveries. Similarly, during the subsequent table work, in which we continue to re-read and discuss the script, I take notes and refine my research. If something strikes me during this process, an impulse or revelation, I record it in my script and adjust my analysis accordingly.

The amount of time dedicated to table work varies in each production. It is often subject to the demands of the play and the director's style. Some directors prefer to get the actors on their feet as soon as possible, whereas others tend to favor script analysis. Regardless of the approach, I have discovered that this next phase is an opportune time for me to begin exploring the character's physical or vocal expression. In *By the Way, Meet Vera Stark*, I used this opportunity to speak with the dialect coach in order to select specific accents for my two characters. In *Welcome to Thebes*, I started investigating the gestural language of a battle-weary soldier. Through exploring different approaches, I have determined that movement is typically my way into a character. Once the body of the character is established, the voice typically follows. This is an area in which I would like to further develop my process, so that I am prepared to embody a character in the event of voiceovers or a staged reading opportunity, in which movement is limited.

I previously discussed my experience with Spike, in which I explored different centers and appetites in order to uncover his physicality, but there are several other

techniques that I find useful. Depending on the needs of the character, I have also found that plastiques and essence work can be an effective way to connect with their physical expression. When working on the role of Joe from *Days of Wine and Roses*, I was able to tap into his physical power and defiance through exploring the essence of a sycamore tree. There is no one method to establishing the physical and vocal expression of a character, so I find it helpful to continue exploring both during the rehearsal process.

Consequently, once blocking begins, I allow myself to keep playing within the structure, spontaneously responding to my scene partners and the set. I make specific blocking notes in my script, as well as both physical and vocal choices that I would like to try in rehearsal, including the quality, pace, or rhythm of a tactic. What is essential to this work is listening and responding to both my instincts and scene partner. I find that if I am committed to what my character wants and connected to the other, then my body will often respond impulsively, telling me what it wants to do. This process favors instincts over logic, allowing my body and voice to react spontaneously to the stimuli. It is one of the ways that I apply Meisner technique to my work. By shifting my focus and concentration onto the other person, I am less conscious of myself and, therefore, free to explore uninhibited choices. This opens up a world of possibilities beyond the premeditated tactics derived from analysis. I have discovered that the blocking of an entire scene can unfold from this practice. Of course, I look to the director to provide shape, entrusting them to tell me what is most effective in clearly communicating the story.

As rehearsals progress, I take time to refine my analysis accordingly, incorporating new information or important discoveries, including any fresh notes from

the director. I find that meeting with scene partners to discuss and establish the relationship of our characters is a critical component of this work. Often, the connection that I share with my scene partners will somehow translate into our performance. Therefore, I believe that establishing a mutual trust is absolutely necessary. This is not always possible within large casts, but if my character shares a significant connection with another character, I make it a priority to develop rapport with that cast member so that our work is built on trust. For example, when working with Emelia Asiedu on *The Crucible*, we met several times to take a walk and discuss the relationship between John and Elizabeth Proctor. This served as an opportunity for us to clarify intimate details of their marriage, as well as bond with one another. Often, the discoveries that are made from these conversations can breathe new life into a scene or add dimension to the character's relationship. For instance, Emelia and I determined the timeline of the Proctor's marriage, including how they met and fell for each other, when they were wed, and when their children were born. We also agreed upon specific details of their relationship, including daily routines and how often they had sex. I treat this information as if it were sacred, since it was established in trust, and may only share the details with the director. Likewise, all of these decisions are based in the text, although many of them are only implied in the language.

As we draw near to tech rehearsals, I begin to let go of the analysis, trusting that it is now part of the work. My attention shifts toward supporting the management and crew to help ensure that the show runs smoothly. When not working with the technicians on sound or lighting, I like to use the slower pace of tech rehearsals to familiarize myself with the set and props. I like to walk the stage in order to become acquainted with the

space, including traffic patterns and furniture. If my character inhabits this world, then it is imperative that I be able to move confidently on the stage and interact with furniture and props as if they were customary. For instance, when I played John Proctor, I carried a hunting rifle onto the stage and cleaned it later in the scene. This was the rifle that he used on a daily basis, so it was important for me to know how to handle it as if it were my own. I learned that it would be harmful to touch the metal portion of the rifle with my hand, since the oil from my skin would rust it. Therefore, I practiced carrying, placing, and cleaning the rifle in such a way that it would appear habitual and authentic. On the other hand, if my character is entering a space that is foreign to them, I still practice moving on the set but allow my sense of it to remain somewhat unfamiliar. For example, when I played Spike, my first entrance was his introduction to the space, so I used the opportunity during tech to explore what might capture his interest. Even though I was familiar with the set, this allowed me to discover new details in each performance.

Once tech transitions into dress rehearsals, I explore the added elements of makeup and costumes. This final element completes the process of “coming up” into the mask of the character, and often helps me to enhance any choices concerning their movement. This was my experience in playing Peter Rhys-Davies, for whom I wore leather boots, long flannel pants, a leather jacket, an open dress shirt, a silver necklace, and a long wig to resemble British rock stars of the 1970s, such as Mick Jagger. While the boots affected the way that I sauntered and strutted, the wig informed the articulation of my head. Furthermore, these design elements inspired me to apply black eyeliner in order to complement and complete the look. Sometimes, this relationship can work the

other way around, and my work on the character can inspire additional costume elements, such as when I requested a silver necklace for Spike.

Finally, before entering the performance run, I configure a pre-show warm up that will support my character and the demands placed upon them. Every production requires something unique, so the techniques I use differ as well. For instance, I dedicated extra time to warming up my voice for *The Crucible*, since the cast sang hymns as the audience entered the auditorium. Similarly, I focused on articulation and vocal tract posture when preparing for the accents in *By the Way, Meet Vera Stark*, and on resonance for my character in *Welcome to Thebes*, since he frequently needed to yell. Likewise, since Spike was an extremely physical character and needed to perform a reverse strip tease on stage, I focused on loosening tension in my body by practicing yoga, with a particular focus on my pelvis. Despite the differences in these routines, I always make sure to practice a basic warm up for both my body and voice, which includes a sun salutation, the “Five Flood Gates,” and resonance work. Finally, I like to prepare myself mentally by reviewing any final notes from the director and either listening to a playlist I made for the show or meditating.

Once performances begin, I trust the work that we’ve built by letting go and continuing to play. Practically, this means that I continue to actively listen and respond to all the subtle nuances in my scene partners, sharpening my focus so that each performance is a new experience. Of course, the reliability of repeating choices and expecting others to do so is a temptation for me, since it can offer protection from vulnerability and the unknown. Thus, I would like to continue working on this aspect of my process, so that I am empowered to relinquish my control and expectations. In fact, I

want to be able to celebrate the possibility of something new happening in performance. In particular, I have noticed a tendency to get stuck in my emotional preparation for a significant moment. For example, in *Welcome to Thebes* my character, Miletus, mourns the death of his young comrade, a child soldier named Scud, by divulging some terrifying secrets about his past. Although encouraged by the director, Paul Kalina, to speak these words simply, I found myself relying upon the emotional connection I had to these circumstances. In truth, I was hiding behind the performance, unwilling to trust the power of simplicity. Similarly, I think my preparation for the final scene in *The Crucible* prompted me to follow a similar trajectory for each performance. In retrospect, I wish I had embraced the possibility of something new happening. I am curious what I might have discovered.

Consequently, another element that I think I am missing from this part of the process is a reflection on each performance. I would like to continue journaling throughout the process, taking note of what worked or fell flat, and consider if there are any changes that I can try to implement while remaining committed to the director's notes and vision. Similarly, I would like to include a postmortem of my character once the performance run has ended. I think it will be beneficial to reflect upon my experience and consider what this character has taught me.

Looking toward the future, I realize the necessity of continuing my education through classes and workshops. In particular, I would like to learn how to apply my process to film acting. I am interested to explore and discover how my current technique might serve this style, and how it may need to adjust to support a different medium.

## CHAPTER FOUR: WHERE THE SIDEWALK ENDS

When I was sixteen, I joined a mission trip to Juarez, Mexico. Seeking to serve the community both physically and spiritually through the provision of food, clothing, housing, and storytelling, we departed from central Colorado in the summer before my junior year. As the door to the commuter bus shut, I remember fighting back the tears that accompanied the total absence of family and the familiar, an experience that would foreshadow my impending college exodus. During our long southern journey, I mostly isolated myself, attempting to find comfort in the fluency of my own company. I sought to redefine my unusual circumstances through limiting my experience and interaction with others. In retrospect, my impulse for structure and control was blatant.

On the third day, an unexpected encounter shifted my perspective. As we crossed the border into Juarez, I grew anxious to arrive at our destination, unpack, and find a spot to hide. I craved the odd serenity that sometimes accompanies loneliness. To my surprise, the bus did not pull off the highway and slowly roll into the parking lot of our residence, but roamed into what appeared to be a landfill. At first, all I could see were what appeared to be heaps of garbage, stacked in large mounds of various sizes and extending to the horizon. Drawing nearer, I detected the common dispensable items—food wrappers, diapers, discarded toys and shoes. Suddenly, amidst the familiar waste, I spotted what appeared to be a cardboard door attached to one of the sizable embankments. Nearby, stood its occupants. In an instant, my heart was stirred and my eyes were opened to perceive that a community was inhabiting this landfill—dozens of men and women riffling through debris, children clinging to their siblings or running through cleared paths. I could not believe what I was witnessing, human beings living

amidst garbage, forced to build homes from the rubble. Our guide explained that landfills like this, known as the Basurero, are the locations of shack villages where thousands of families live that have no skills, education or training to get a job. These poverty stricken families and children make their living sifting through the garbage by hand, looking for recyclable materials. But they make less than a dollar a day.

Stunned by this tragic revelation, I reluctantly de-boarded the bus to walk among the community. As a group, we congregated to make an offering of food and clothing, our translator welcoming the families to approach. Looking into their faces, I could detect a spectrum of emotions—some were brightened with hope and smiles, while others were downcast and ashamed of their fractured humanity. As the adults slowly shuffled forward, the children arrived in a flurry of excitement. I have always been captivated by the virtue of children, their willingness to imagine, explore, and exceed the boundaries or rules that so often inhibit us as adults. So I was thrilled when a group of children began to playfully interact with me. In an instant, my fear faded away, my predicament was forgotten, and my perception expanded outside of myself.

That evening, after settling into our rooms, we gathered together to select our service assignments. While all of us would help in some capacity with the larger projects, some of us would focus our skills on constructing a common house for the families, others on distributing food or clothing to the Juarez community, and others on providing entertainment for the children. I remember that somewhere in the midst of this process, I broke down crying. My experience in the Basurero had opened my eyes to the needs of others, and I truly wanted to help, yet my old fears and discomfort still lingered. Unable to cope with the anxiety any longer on my own, I shared my difficult experience with

others. To my relief, they were understanding and supportive, and I felt seen by others. In retrospect, I realize that this is both what I wanted and feared from them—to be seen, yes, but to be seen on my own terms. Breaking down in front of them was not in my plans, yet I discovered in my vulnerability a community of friends, my humility opening the door for human connection, just as it had earlier with the children in the Basurero.

Throughout the next few days we practiced painting our faces and performing as clowns in the streets of Juarez. No words were needed—simply responding to the children and playing along with whatever game they were leading. Within a week, we had prepared movements for a staged performance piece, accompanied by a recording in Spanish. We performed the story in a local church that was packed with a curious audience, including my new young friends. The experience was incredible! I can still recall the shouts of celebration and laughter. I was solely focused on my scene partner and on keeping in time with the recording. It was my first time on stage, and it remains one of my dearest memories as an actor.

I share this story to portray what is at the heart of acting for me. At its core, acting is an encounter with our humanity, an intersection for truly seeing each other and experiencing community through what we share. Acting is about truthfully connecting with others, and the kind of acting that I wish to practice pursues this honest exchange. Looking into the eyes of the Juarez community, I recognized more of what we had in common than what separated us. Although direct communication through words proved difficult, we genuinely communicated on an intrinsic level, recognizing our shared humanity in one another.

By allowing the kids to guide the game and responding to their lead, I learned how to truly play. Our interactions required humility, since we often made fools of ourselves, but it was worth it to share genuine laughter. I was open to the possibilities. Thus, our performances were effective, because they were a shared event. Our aim was not to get it right, but in that moment to simply be with each other. The whole experience encouraged me to think of others more than myself—to expand my consciousness to the circumstances of others, to meet with them where they were, outside of my comfort zone, and to focus on serving them. This is what I hope my acting can be in and for the world—a service. I want to practice theatre that has the ability to transform and improve lives. I want to participate in acting that tells the stories that need to be told, in order to give voice to the voiceless and examine our shared humanity in society, or the lack thereof. My central passion is to benefit and inspire individuals through the art of storytelling. Thus, it is my intent to challenge our routine perception of the world and to expand our understanding of the human experience.

Practically, this means that I want to tell the truth in performance, to “live truthfully under imaginary circumstances,” so that others might vicariously experience a therapeutic catharsis or revelation. I know this to be true about acting: the only thing I have to offer is myself. I am convinced that we are all always in performance, seeking to obtain something from each other while playing a role within the circumstances of our world and society. Our interactions are generally improvised, and I believe that the interactions of actors in performance should also be spontaneous. What is imperative to each experience is authenticity—being honest with both ourselves and with others.

Recently, I have been pondering the therapeutic possibilities of acting. Teaching basic acting principles to a younger generation has revealed their need for honest interaction, to really see and be seen by others. It is exhilarating to witness strangers enjoy a sincere connection and to be positively affected by our shared humanity. I want to use my actor training to provide such opportunities for those within and outside the classroom, including individuals who are incarcerated, and those with a mental or physical illness. I believe that acting can provide opportunities for healing, both for the individual and the community, and I intend to explore those possibilities. Finally, in order to serve others, as I did in Juarez, I am seeking to embrace the kid in me—to explore and embrace mistakes, and to find joy in simplicity.

This is a lot to want. It is one thing to write about these ideas, and it is another thing entirely to realize them. In order to progress to these ends, there is still a lot I need to do. In a sense, I am still working through the lessons I learned in both Juarez and in graduate school, and I will most likely be working through them for the rest of my life. I am still grappling with the impulse to control my circumstances in search of comfort. I still recognize the urge to “get it right,” or to prove myself in performance. I want to let these go, because they are only hindering my ability to see, serve, and respond to others. What I am committed to working on right now is encapsulated in that first encounter with the people of Juarez—I am embracing vulnerability in the hope of genuinely seeing and being seen by others.

## ANNOTATED PERFORMANCE HISTORY

### Visual Mix Tape

#### Production Information:

Devised by: Joe Osheroff and Cast

Produced by: University of Iowa – Department of Theatre Arts (Gallery)

#### Principal Collaborators:

Director: Joe Osheroff

Assistant Director: Lila Becker

Scenic Designer: Savanna Genskow

Costume Designer: Chelsea Regan

Lighting Designer: Emily Haywood

Sound Designer: Elin Dejus

Assistant Choreographer: Jenna Smithson

Stage Manager: Clarice Kelling

Cast: Zach Twardowski

Holly Grum

Genevieve Ekelaert

Elijah Jones

Austin Wicke

Sydney Kuhel

Jake Wheeler

Kamden Lee

Dante Benjegerdes

Cora Lassen

#### Location and Dates:

Theatre B: April 6-8, 2018

Role: Co-creator/Dream Man

**By the Way, Meet Vera Stark**

Production Information:

Written by: Lynn Nottage

Produced by: University of Iowa – Department of Theatre Arts (Main stage)

Principal Collaborators:

Director: Tlaloc Rivas

Scenic Designer: Jess Fialko

Costume Designer: Hayley Ryan

Assistant Costume Designer: Chelsea Regan

Lighting Designer: Jess Fialko

Assistant Lighting Designer: Alexander Michel

Sound Designer: Wade Hampton

Projection Designer: Ted Brown

Dramaturg: Luke White

Assistant Dramaturg: Clara Reynen

Dialect Coach: Greg Walker

Stage Manager: Samantha Paradis

Assistant Stage Manager: Jacob Sikorski

Cast:	Vera Stark	Emelia Asiedu
	Gloria Mitchell	Catie Councill
	Lottie/Afua	Tempestt Farrar
	Mr. Slasvick/Brad	Eli Jolley
	Leroy/Herb	Randryck Lewis
	Anna Mae/Carmen	Miriam Randolph
	Maximillian/Peter	Zach Twardowski

Location and Dates:

David Thayer Theatre: February 1-10, 2018

Role: Maximillian/Peter—Supporting

## The Crucible

### Production Information:

Written by: Arthur Miller

Produced by: University of Iowa – Department of Theatre Arts (Main stage)

### Principal Collaborators:

Director: Doug Scholz-Carlson

Music Director: Erik Doucette

Scenic Designer: R. Eric Stone

Costume Designer: Hayley Ryan

Assistant Costume Designer: Chelsea Regan

Lighting Designer: Jess Fialko

Assistant Lighting Designer: Will Borich

Sound Designer: Jacob Sikorski

Projection Designer: R. Eric Stone

Dramaturg: Luke White

Assistant Dramaturg: Clare Moore

Stage Manager: Katy McGlaughlin

Assistant Stage Manager: Adam Norrish

Cast:	John Proctor	Zach Twardowski
	Elizabeth Proctor	Emelia Asiedu
	Reverend John Hale	Eli Jolley
	Reverend Parris	William Goblirsch
	Betty Parris	Olivia Williams
	Tituba	Alexi Bolden
	Abigail Williams	Cora Lassen
	Susanna Walcott	Mackenzie Elsbecker
	Mrs. Ann Putnam	Marda Rude
	Thomas Putnam	Yannik Encarnaçao
	Mercy Lewis	Jivani Rodriguez
	Mary Warren	Sydney Kuhel
	Rebecca Nurse	Madeline Ascherl
	Giles Corey	David Priebe
	Francis Nurse	Marquise Jackson
	Ezekiel Cheever	Greg Delany Walker
	Willard	Jacob Glass
	Hawthorne	Hunter Menken
	Danforth	Elijah Jones
	Sarah Good	Crimson Wood
	Ensemble	Anthony Davis, Shakira Del Toro, Kaylen Luttenegger, Aiden Page, Kyle Schindler, Shelby Tipling, Ethan Walleser

### Location and Dates:

E.C. Mabie Theatre: October 6-14, 2017

Role: John Proctor—Lead

## **The Bomb-itty of Errors**

### Production Information:

Written by: Jordan Allen-Dutton, Jason Catalano, Gregory J. Qaiyum, and Erik  
Weiner

Music by: Jeffrey Qaiyum

Produced by: Riverside Theater

### Principal Collaborators:

Director: Postell Pringle

Scenic Designer: Stuben Farrar

Costume Designer: April Bonasera

Lighting Designer: Stuben Farrar

Sound Designer: Rachel Mae

Choreographer: Jhe Russell

Stage Manager: Ashley Pettit

Assistant Stage Manager: Emma Elzinga

Production Assistant: Andrew Carlile

Cast: Antipholus of Ephesus

Antipholus of Syracuse

Dromio of Syracuse

Dromio of Ephesus

DJ

Zach Twardowski

Barrington Vaxter

Chris Walbert

Felipe Carrasco

DJ Dorrington

### Location and Dates:

Riverside Theatre: June 23—July 2, 2017

Role: Antipholus of Ephesus/Adriana/Bobby—Lead

## The Pirate Queen

### Production Information:

Written by: G. Flores

Produced by: University of Iowa – Department of Theatre Arts (New Play)

### Principal Collaborators:

Director: Lukas Brasherfons

Scenic Designer: Nic Wilson

Costume Designer: Hayley Ryan

Lighting Designer: Ellen Kane

Sound Designer: G. Flores

Fight Choreographer: Lukas Brasherfons

Dramaturg: Alison Ruth

Stage Manager: Aubrey Near

Assistant Stage Manager: Adam Koob

Cast:	Eva	Caitlin Rose Edwards
	Evelyn	Marda Rude
	Brenz	Miles Gatrell
	Stan	Zach Twardowski
	Miranda	Rubina Vidal
	Kate	Catie Councill
	Josephine	Emelia Asiedu
	Lucy	Jessica Wade

### Location and Dates:

David Thayer Theatre: May 5, 2017

Role: Stan—Supporting

## Welcome to Thebes

### Production Information:

Written by: Moira Buffini

Produced by: University of Iowa – Department of Theatre Arts (Main stage)

### Principal Collaborators:

Director: Paul Kalina

Scenic Designer: Skyler Matthias

Costume Designer: Loyce Arthur

Assistant Costume Designer: Akeem Celestine

Lighting Designer: Hoejeong J. Yoo

Sound Designer: Ted Brown

Fight Director: Lukas Brasherfons

Stage Manager: Samantha Paradis

Assistant Stage Manager: Ellen Kane

Cast: Eurydice	Emelia Asiedu
Theseus	William Goblirsch
Megaera	JaMaya Austin
Miletus	Zach Twardowski
Scud	Sydney Speltz
Tydeus	Eli Jolley
Pargeia	Cristina Goyeneche
Haemon	Damitri Taylor
Antigone	Miriam Randolph
Ismene	Maya Bassuk
Tiresias	Ash Pierce
Harmonia	Daly Tighe
Polykleitos	Randryck Lewis
Aglaea	Elyse Fisher
Thalia	Taylor Edelle Stuart
Euphrosyne	Tempestt Farrar
Eunomia	Madeline Ascherl
Bia	Alyssa Boland
Helia	Hannah Adamson
Eris	Cristina Ranslem
Xenophanes	Hunter Menken
Phaeax	Rob Siegrist
Talthybia	Weiyi Zhang
Enyalius	Marc Saladino
Plautus	Sterling Isler
Ichnaea	Rob Petrie

### Location and Dates:

David Thayer Theatre: March 2-11, 2017

Role: Miletus—Supporting

## **Vanya and Sonia and Masha and Spike**

### Production Information:

Written by: Christopher Durang

Produced by: University of Iowa – Department of Theatre Arts (Main stage)

### Principal Collaborators:

Director: Eric Forsythe

Scenic Designer: Alex Casillas

Assistant Scenic Designer: Skyler Matthias

Costume Designer: Hayley Ryan

Assistant Costume Designer: Ali Filipovich

Lighting Designer: David Thayer

Assistant Lighting Designer: Hoejeong Yoo

Sound Designer: Wade Hampton

Stage Manager: Lindsay Warnick

Assistant Stage Manager: Merric Bower

Cast: Vanya

Miles Gatrell

Sonia

Catie Councill

Cassandra

Emelia Asiedu

Masha

Elyse Fisher

Spike

Zach Twardowski

Nina

McKenna Goodman

### Location and Dates:

David Thayer Theatre: November 10-19, 2016

Role: Spike—Supporting

## Pericles

### Production Information:

Written by: William Shakespeare

Produced by: Riverside Theatre

### Principal Collaborators:

Director: Christine Kellogg

Scenic Designer: Shelly Ford

Tech Assistant: Emma Elzinga

Costume Designer: Emily Ganfield

Lighting Designer: David Thayer

Sound Designer: Franklyn Thomas

Stage Manager: Laura Wendt

Assistant Stage Manager: Elizabeth Hicks

Production Assistant: Rachele Ekstrand

Production Assistant: Alexis Hinman

Cast:	Pericles	Dennis Grimes
	Lychorida/Cerimon	Jody Hovland
	Pander/Antiochus	Patrick Dulaney
	Helicanus/Bawd	Eric Smith
	Boult/Thaliard/Simonides	Rian Jairell
	Lysimachus/Leonine	Wes Scott
	Marina	Natalie Lurowist
	Thaisa	Emelia Asiedu
	Cleon	Randryck Lewis
	Dionyza	Catie Councill
	Gower	Zach Twardowski
	Ensemble	Cristina Goyeneche, Will Goblirsch, Ari Craven, Sage Spiker, Taylor Stuart

### Location and Dates:

Riverside Theatre: June 17-July 7, 2016

Role: Gower—Supporting

## **Fair Maid of the West**

### Production Information:

Written by: Thomas Heywood  
Produced by: Riverside Theatre

### Principal Collaborators:

Director: Sam Osheroff  
Scenic Designer: Shelly Ford  
Tech Assistant: Emma Elzinga  
Costume Designer: Emily Ganfield  
Lighting Designer: David Thayer  
Sound Designer: Franklyn Thomas  
Fight Director: Paul Kalina  
Stage Manager: Laura Wendt  
Assistant Stage Manager: Elizabeth Hicks  
Production Assistant: Rachele Ekstrand  
Production Assistant: Alexis Hinman

Cast:	Bess	Kris Danford
	Spencer	Will Goblirsch
	Alcade	Jody Hovland
	Roughman	Patrick Dulaney
	Goodlack	Eric Smith
	Mulisheg	Rian Jairell
	Carroll	Wes Scott
	Clem	Ari Craven
	Tota	Catie Councill
	Joffer	Zach Twardowski
	Ensemble	Cristina Goyeneche, Dennis Grimes, Sage Spiker, Taylor Stuart, Randryck Lewis, Natalie Lurowist, Emelia Asiedu

### Location and Dates:

Riverside Theatre: June 24-July 10, 2016

Role: Joffer—Supporting

## Doxxed

### Production Information:

Written by: Sam Lahne

Produced by: University of Iowa – Department of Theatre Arts (New Play)

### Principal Collaborators:

Director: Marina Bergenstock

Assistant Director: Christopher Matheson

Dramaturg: Lukas Brasherfons

Music Director: Erik Doucette

Scenic Designer: Rubén A. Lebrón Villegas

Costume Designer: Erica Cole

Lighting Designer: Christian Hahn

Sound Designer: Rob Bergenstock

Video Designer: Alosha Robinson

Stage Manager: Alison Kochman

Assistant Stage Manager: Adam Koob

Cast:	Don	Zach Twardowski
	Carol	Natalie Lurowist
	Lizzy	Taylor Edelle Stuart
	Klax5000	Nate Hua
	Jeff	Skyler Matthias
	Jessica	Hannah Adamson

### Location and Dates:

Theatre B: May 5, 2016

Role: Don—Lead

## **Food and Fadwa**

### Production Information:

Written by: Lameece Issaq and Jacob Kader

Produced by: University of Iowa – Department of Theatre Arts (Main stage)

### Principal Collaborators:

Director: Marina Bergenstock

Music Director: Frankie Rose

Scenic Designer: Kevin Dudley

Assistant Scenic Designer: Christian Santiago

Costume Designer: Jenny Nutting-Kelchen

Assistant Costume Designer: Hiram Alexander Orozco

Lighting Designer: Joshua Hinden

Assistant Lighting Designer: Hoejeong Joanne Yoo

Sound Designer: Rob Bergenstock

Dramaturg: Alison Ruth

Dialect Coach: Kris Danford

Stage Manager: Katy McGlaughlin

Assistant Stage Manager: Adam Norrish

Cast: Fadwa Faranesh

Catie Councill

Baba

Sambit Misra

Dalal Faranesh

Holly Grum

Emir Azzam

Randryck Lewis

Youssif Azzam

Zach Twardowski

Hayat Johnson

Natalie Lurowist

Auntie Samia

Tempestt Farrar

### Location and Dates:

David Thayer Theatre: February 4-13, 2016

Role: Youssif Azzam—Lead

**Red All Over**

Production Information:

Written by: Eric Micha Holmes

Produced by: University of Iowa – Department of Theatre Arts (Gallery)

Principal Collaborators:

Director: Marina Bergenstock

Scenic Designer: Rob Bergenstock

Costume Designer: Morgan Meier

Lighting Designer: Rob Bergenstock

Sound Designer: Rob Bergenstock

Dramaturg: Lukas Brasherfons

Violence Consultation: Paul Kalina

Stage Manager: Katy McGlaughlin

Cast:	Susan	Katy Karas
	Claire	Holly Grum
	Madelyn	Mackenzie Elsbecker
	Duane	Randryck Lewis
	David	Zach Twardowski
	Judy	Julia-Kaye Rohlf

Location and Dates:

Theatre B: October 29 – November 1, 2015

Role: David—Supporting

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