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The process that OCD built

Elyse Fisher
University of Iowa

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THE PROCESS THAT OCD BUILT

By

Elyse Fisher

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: Professor Paul Kalina

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

Elyse Fisher

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.

Thesis Committee:

Paul Kalina, Thesis Supervisor

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Dedicated to my Father, Martin Fisher, whom I owe everything to.

Special thanks to those who helped me get through the final year. I could not have completed this degree without the help of Debra, Pete, Mia, and Kristina Fernandez, Ashley Olberding, Carolina Ramirez, Melissa and Victor Alfonso, Dominic Benevento, Tempestt Farrar, Emelia Asiedu, Randyreck Lewis, Holly Grum, Stephanie Wald, and Les Claypool.

PUBLIC ABSTRACT

This thesis paper is about my process as an actor, and how it has evolved during my time here at The University of Iowa. I decided to come to this program to work on many specific things that I had in mind, and during my time here, I learned techniques that I would have never imagined were so beneficial to me as an actor.

I had wonderful training in my Undergraduate degree, and still depend on many of the techniques that I learned there, primarily for my voice, however my training here has helped shape those techniques for better use. My training here has expanded my knowledge of Acting, and has given me tools that I hope never to forget.

My training here has taught me very specific ways about entering the mind and body of a character, but what I find even more fascinating is that this training has forced me to change as an individual, for the better. Not only has my body become stronger from all the work in my Movement classes, but I am a softer, kinder person after these three years, and very grateful as an actor, and as a human being.

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PROLOGUE: “REAL” ACTING

I’ve always thought that “real”, good Acting, was playing a part that is the complete opposite of who the actor is. For example, I am a 31 year old red headed Cuban-American Female. 5’4, 110 pounds. In order for me to really be acting, I use to think that I would have to play a young dirty little boy with a Cockney accent, in a different time period, and be believable. A complete transformation. I felt this way up until a few years ago. I wanted to be a “character actor” and always be unrecognizable. That is still the case but my opinion about good acting has significantly changed. Coming here to the University of Iowa, I now see that good acting is being truthful, and living in the moment under imaginary circumstances. Even if those imaginary circumstances are set in the present day, and my character looks similar to me. This is quite the change of thought for me, seeing as how I’ve been locked in this mindset for well over a decade.

The shift happened when I began to soften as a human being, and explore a more vulnerable side of myself. It was difficult at first because my walls and defenses were very high up there, and letting them down felt unsafe. Growing up in a rough city, this is not something that I have had the opportunity to do, or anything that I have seen from friends or family of mine. If you are vulnerable where I come from, it means that you are weak, and you are subject to getting physically injured. I had to understand that in order to be a good actor, I would have to learn to explore the softer sides of myself to be able to play other roles, not just the “tough broad”. As I began to work on this, the idea of putting on a hoop skirt and an accent, still plagued me as being good acting. It wasn’t until my Thesis role in *Seven Homeless Mammoths Wander New England*, that I got to see how fully exploring all the facets of a character, and being truthful, was real acting. Not to mention way more difficult than the accent and the hoop skirt, or the little Cockney boy. Revealing vulnerability, and being truthful is where the real work was cut out for me, and I look forward to continuing this journey, to find each character’s vulnerability along with their strengths.

PART ONE – NUEROTIC PRELIMINARIES

My process has pretty much been the same with a few major additions in my toolbox, since my sophomore year of my undergraduate degree, 11 years ago. I'll begin with when I get cast. If I am seeking out a particular production of something, with a specific role in mind, my research, which is a very important part of my process, starts earlier. When I get cast, the first thing that I do is go to Barnes & Nobles, and get the perfect journal. This is more important than it sounds. The notebook must have strong rings so that I can fold the pages back, and it must be able to take a beating. Always between small and medium-sized, It's nice when I find a journal that has artwork to fit the personality of the character and/or play that I am working on.

Next, I read the play. Then I take out my journal with my best writing pen, and mark pages to create different divisions to avoid confusion when looking for something specific. Round 2 is reading the play again while stopping frequently to write down my given circumstances, and any other clues from the stage directions. For example "She sails out in to garden" for Lady Croom in the play *Arcadia*, helped me explore, and then ultimately figure out my character's gait. Then I write down the following quotes; What my character says about her or himself, what other characters say about her or him, and what she or he says about the other characters. Next I review all this, and read the play one more time, with all this in mind.

Next comes my favorite part of the process. The research. A visit to the library is in order, followed by raiding the internet, and ordering DVDs from Netflix, because often what I need is not streaming. I learn as much as I can about everything that pertains to the play. This includes history, geography, economics, and of course society. Period work is my favorite because the research has endless, foreign information for me to expand my mind upon. This requires a lot of time and it never stops, not even when the play is over, because here is probably a new world that I know nothing about, and now this play or character, has introduced me to at least one new aspect of interest in his or her world that continues to peak my interest, with no regard to Theater.

PART TWO – THE ANALYSIS

Next I begin my Character Analysis. I write in my journal everything that I understand about the character from reading the play. As best I can, I try to get specific with her age, her upbringing, her physical and mental health, everything. Second semester of my first year here at the University of Iowa, in Acting, I was encouraged to not make up superfluous information about my character, and just focus on what is in the script. While I understand that this is a way for some actors to go, and the simplicity makes you really focus on what your character wants, this does not work for me. Being super thorough and answering my sometimes weird, specific questions, helps me to engage my imagination. Engaging my imagination has always been a struggle for me, and learning to practice active day dreaming on a daily basis, has really helped. I did not grow up watching cartoons, or Disney movies. Fairy tales were not my thing, and so leaning ways to engage my imagination in this program, have been beneficial to put myself in my characters shoes more specifically, and truthfully. What guides these active day dreams often stem from the work that I do on my character analysis. Referring back to my quoted sections helps me with the analysis a great deal. I write about my characters mental, physical, and physiological life. This not only helps me get into the world of the play and my character, but helps me explore choices once rehearsal begins.

For example, working on my character analysis for the character of Masha, in *Vanya, and Sonia, and Masha, and Spike*, helped me understand her posture because I decided that she did Yoga and Pilates every single morning. Not just that she was in shape, but specifics about how she carried herself, and how she did so in different circumstances. Someone that does Pilates is going to have a strong Core, and Yoga helps with flexibility, and stability. Good posture often comes with being diligent with these exercises, and an awareness of breath. Since this character was in the middle of a mid-life crisis and she was a Diva, I wanted her to know about meditation, and do forms of exercises where she wouldn't mess up her hair. So obviously, no Hot Yoga for her. To me, she didn't feel like she was a runner because she was too vain, and running to her would be scary for her in regards to gravity. She would have probably worn 6 sports bras to go for a light jog.

Table work is another favorite part of mine, along with research. These go hand in hand often, so that makes sense. I love having discussions and doing table work with the Director, Dramaturg, and my Castmates. The play *Arcadia* was heaven in regards to table work, because the play is so dense, and complicated. I learned so much! Scoring my script so that I am clear on what I need to be doing is a step I take around this time. For each scene I start off with options in both my journal, and my script for objectives and actions. Pen for my journal, pencil for my script. After playing in rehearsal with these options, I narrow down which works best, and what doesn't work gets erased in the script. Everything stays in pen in my journal. I find that keeping a record of any instinct, or thought that I've had, is important because when I am looking for answers or clues, often times, the first one was the best choice all along.

I've experienced here that this step in the rehearsal process is often rushed, or skipped altogether. Taking the class Grotowski with Eric Forsythe my second year in the program, helped me be okay with this. Going with my instincts and making bold choices without judging them first, was encouraged because of the safe feeling that Eric provided in the space. This class really helped free up my body, because we were heavily encouraged to do weird, instinctual movements, and sounds before thinking about them. The events that we experienced in this amazing class were not only meaningful, but helped me to just do it. Whatever it is, to do it, and do it fully. Eric encouraged us to make whatever we were doing at the moment, important. To make it matter. It was such a safe approach to getting out of my own way, and out of my comfort zone. All the Animism that we did in the class, helped my imagination as well, and being outside with Nature made my Pagan heart very happy. There was a feeling of grounding ourselves that came with this, which beautifully complimented the freedom that our bodies and voices were expressing through such lovely play. Working this way is good for me, it doesn't give me time to judge or analyze my decisions before trying them to their fullest.

PART THREE – THE INFAMOUS WARM-UP

Next, comes a rough draft of my warm-up. I map out what I need to physically, and especially vocally, to prepare for this character. This rough draft is important

because it helps me set up my schedule every day. I try to keep my warm-ups as short and efficient as possible but for example, my Lady Croom and Masha warm-up needed an hour and a half at least, because these women were chatty Cathy's. Extra diction and accent work added to my vocal warm-up, as did shaping and expanding the space exercises, and spending time with tennis balls under my armpits became important parts of my warm-up. This helped me feel a great sense of expansion for these large characters. They commanded the space, and these exercises that I learned in Movement, helped me to do exactly that.

No matter what character or play, I always begin my warm-up with meditating for a bit and focusing on my breath. For every role since coming to this program, I put 3 sun salutations before meditation, to get my breathing focused before I get on the floor. Next, I massage my face. This summer I learned some Dr. Feldenkrais jaw stretches that alleviate my neck and jaw, so I do those religiously every day, but definitely right after massaging my face. Next are all of my Psoas stretches. Learning about my Psoas and stretching them multiple times a day, has helped my voice tremendously. I no longer get hoarse as often, and am gaining range in my voice. The change is significant. Then I slowly move into Kristen Linklater's Progression, which takes roughly half an hour. After The Progression, I take out my foam roller and do my neck and sciatica exercises. I treasure this time with my foam roller, and it prepares me for my Dowel. My dowel has become my best friend. The second that I lie on it, I know exactly where I have tensions that day, in that moment, and I can breathe into these spots to release them. I make sure I lie on the dowel after the foam roller horizontally, vertically, and then do a rollup and use the dowel for my footwork. After dowel footwork, depending on the part, I do some Tai Chi. Tai Chi was very suitable for my warm-up to help with Lady Croom's upright posture when in *Arcadia*. Next are tailored diction exercises, and any other stretches that help me such as draping across my large exercise ball, and then using it for hip circles. I end my warm-up with Undulations. Undulations have changed my quality of life, because they have strengthened my back to the point that I no longer have excruciating pain due to my herniated and bulging discs. Before coming to this program, neck surgery was being recommended to me, but I did not want to go in that direction with my health because that is a complicated surgery. I am so very proud that I no longer need the

surgery. From Manual Therapy based Pilates, and everything that I have just mentioned that I do for my physical section of my warm-up, I no longer have to have surgery. If I feel bad, it's because I didn't do my exercises enough that week. It's a nice feeling to blame myself now, and have a solution instead of a possible disaster. I contribute a lot of progress on my back to my Movement teacher here Paul Kalina. And now that I am in tune with my Psoas, Undulations also stretch this muscle out, which contributes to my vocal health. If I ever lost my movement journals from this program, I will cry every day till my death.

I am working on shortening my warm-up because I will not always have the luxury of time. I find that if I continuously throughout the day Undulate, and stretch my Psoas, I can stay in touch with my breathing better, ultimately leading to a healthier voice, and moldable body.

After this, still at home, I prepare a cup of tea. Usually boiled ginger root, with Throat Coat, turmeric, olive oil, cayenne pepper, and honey. This is to be sipped while I do the next part of my process- make-up, hair, and listening to music. This is a continuation of my mental warm-up, due to the ritualistic and therapeutic properties here that help me relax. Such as Music. Music is one of the most important things in my life. Over the years, I have learned how to use music in a therapeutic way to relieve any anxiety, or depression that may try and stand in my way. This is a part of my process that I have experimented with the subtraction of it, but over the years, I have learned that this is actually an integral part of my process on days of rehearsal and shows, let alone every day. Music makes me happy, and focuses me. Also, I find it good for my voice to rest completely for this next half hour of music and make-up, and after the intense vocal warm-up that I finished prior.

Low energy calls for 90's old-school Rap, like Bone Thugs-n-Harmony, Cypress Hill, Wu-Tang, Tupac, and Eminem, to mention a few favorites. Depression calls for late 70's, and 80's Metal. Primus is my favorite band of all time, and listening to them can help me through any situation or bad mood. Black Sabbath, Megadeth, Mercyful Fate, Lamb of God, and Exodus, are some others in this genre. At my highest nerves or anxiety,

I call upon Classic Rock from the 60's and early 70's. This includes, bands like Cream, The Doors, Electric Prunes, Jimi Hendrix, The Beatles, Blue Cheer, Led Zeppelin, and of course my Goddess, Janis Joplin. Blues artists such as Pink Anderson, LeadBelly, and Bessie Smith, are good for any more intense nerves. Classical music such as Rachmaninoff, Chopin, Vivaldi, Wagner, and Beethoven, are great for when I'm having trouble breathing. Whether I'm having a lot of anxiety, or I'm having trouble getting my breath lower in my body, classical music has always helped. It's something about both the piano, and the cello that syncs my mind to my body, to remind me not to hold my breath while experiencing my nerves or anxiety.

My process for Lady Croom in regards to this section of my process was a bit different. It involved a lot of ear training. Not only was I listening to more classical music than usual, but I incorporated my television for background noise as well. For music, I listened to a lot of Rachmaninoff, Wagner, and Vivaldi. These composers were vibrant, and daring and they really helped me focus on my intricate hairdo that I had to construct. The needs of the accent had to be met by constant British movies and recordings in the background. I lived with Jillian Plescia in my ears, and movies and shows such as *A Room with a View*, *The Importance of Being Earnest*, *Barry Lyndon*, *Downton Abbey*, and countless documentaries such as *The Secrets of Chatsworth*, and *Hampton Court* to name a few, lived on my TV. *The Secrets of Chatsworth* was a real jumping point for my imagination, with all of its imagery of the estate. Changing my GPS voice to British was annoying, because I missed my American lady Joyce, but every little thing that helped, I kept, because why not.

Eating a meal that has a protein, a green vegetable, and a carbohydrate, followed by a mixed berry smoothie with Vitamin B drops, is the ideal meal for me before rehearsals and shows. But boy oh boy did those smoothies became more sparse, as I got more broke third year. Now, I just focus on drinking a lot of water. I meal prep on Sunday, and Thursday nights, so I don't have to deal with cooking during performance days. After eating, is when I get dressed, and sit down for at least 20 minutes to flip through my journal and script before leaving the house. I look at my rehearsal notes and the notes that my director has given me. Any notes that the dialect or movement coach

has given me. I look at what I have highlighted in my character analysis. Finally, I turn to my script and review my objectives, actions, possible tactics, and any other notes in my script that are of use.

PART FOUR – RIGHT BEFORE

Instead of continuing on with all of the minutia details of my ritualistic, lengthy process once I arrive at the rehearsal space, or theater, I'm going to move on to the preparation right before going on stage. This varies of course for the needs of each individual character. For Lady Croom, Eclotions, and shaping the space were very helpful for me to do on stage before the house opened. Then right before my prep, an eclotion was in order. Very difficult with my costume, but it had to be done. For Masha, I had a different process for her movement to get me in her body right before entering. I closed my eyes and pictured my Mercedes, wiggled my fingers, flipped my hair, and adjusted my sunglasses, then bracelets, and necklace. For Aglaea, I repeated my action several times to myself, and did the movement where I incline my body forward, catch myself on my right foot, and bring my entire body forward to meet that foot. This helped me send the energy forward to come in and drive each scene. This was invaluable. For my character in the *Dybbuk of Dachau*, I had some specific images of the Holocaust printed and with me backstage before going on. The most powerful one was all these Jewish men lined up, emancipated, and above it read "If there is a God, he will have to beg for my forgiveness." This was something that a Jewish prisoner carved into one of the prison cells in Auschwitz, and it affected me enough to where I was ready to go on stage and live in those heavy circumstances for an hour. It made me want to get out there and tell this story, and it brought me into the world of the play. For Greer it was bending my knees with my pelvis in a C curve, and sink my feet in the floor while my hands are relaxing in my pocket. Things like shaking my hands out, and doing footwork on my Dowel to prepare for Greer was so essential. I feel fortunate to have a large toolbox where I can grab these exercises and utilize them as needed. My Psoas also had to be extra stretched for this character because of how she sat, and sat a lot.

Usually I try my hardest to have preparations that are very close to my character.

In *Arcadia*, I had four scenes with preps that were beneficial but I'll use Scene 1 as an example. Lady Croom enters the room having just engaged in very heavy flirtation with Lord Byron. So coming into the scene, she brings happiness, mischievousness, and a lot of sexual energy. Before working on preps in Acting class my first year here, I was thinking about Lady Croom's entire day and her moment before meant nothing because it was clouded by so many details that didn't matter. So I went back to the script. Thomasina says that Lord Byron was reading to Lady Croom in the gazebo, and that Lady Croom was laughing with her head in her best position. At first, all I had to do to come into this scene full was think about one of my biggest crushes that I have ever had. But eventually, that stopped working. It wasn't specific enough, and so it eventually became less stimulating, turning ineffective. So I turned to my imagination. While smiling and moving gracefully back and forth, and flirtatiously playing with my wrap, I closed my eyes and imagined myself in a beautiful gazebo with this handsome, mysterious poet paying me a ton of attention. Then a few seconds before my cue, I would gently tickle the side of neck. Thomasina's remark about my head in it's best position inspired me to try this, and it worked, so I kept it. This prep for this scene carried me through the whole scene nicely. For my other three scenes, my prep had a lot to do with imagination as well, while doing very specific physical activities. That semester, I learned that consistent, strong preps make all the difference, and I am thrilled that I was able to successfully add this into my process. I find it interesting how these preps in my imagination, and the things I do with my body, vary so incredibly for each character. If I would have tickled my neck for Masha before entering, I know my energy would have been low. Instead, adjusting my jewelry did the trick, and engaged my imagination. Picturing the walk over to Eurydice's room and repeating my action to myself, then stopping and doing the body inclination movement, taught me a lot about how I have many options now in order to come into a scene full. I want to play a character where punting makes sense and works before going on stage. I'd imagine this would really ground me, as would the stick exercise, but ground me in a fluid way. I look forward to discovering what character would benefit from this preparation. This kind of prep not only engages my imagination, which I have had trouble making vivid before practicing this, but also motivates me thinking as the character. I always feel a little crazy

talking about this, but having little monologues in my head as my character has often helped me stay focused, and in the world that I am playing in. Since Greer was on the stage so much without speaking, it would have been easy to get in my head. And of course some night pizza did pop in, however having an internal monologue going is really working out for me staying focused. I picked Greer for my Assigned Role because I wanted to work on active listening, and stillness. Active listening is very difficult, because it's hard to put on a fresh pair of ears every night. Not only could possible anticipations occur, but it's easy in the mind with a character that doesn't speak that much, to go on autopilot and not be completely present and alive. So it was exciting to practice that, and I think what helped was Meisner.

In my Undergraduate degree, we took a lot of Meisner and I loved it even though it was terrifying and revealing. I had some classes in New York even when I wasn't acting, just for fun. Because Meisner is fun. First year of Grad school Meisner blew my mind. John Cameron taught it, and this is another situation where if I ever lost this journal, it would be a Greek tragedy. John taught us how to be the most present that we can possibly be on stage. Being present is something that I needed a ton of work on because the critique instead of the artist is always going off in my head. So putting the focus on the other person, has helped me tremendously with focus and non judging me performance. Now, even though I still get in my head, there is a quicker recovery process to getting back into playing in my performance.

PART FIVE – WHEN IT'S OVER

I'll wrap this up, with describing my process after rehearsal or a performance. I journal any notes that I receive from the Director and Stage Managers. Then I journal what I felt worked, and what needs more work. When I get home, I stretch again on my foam roller, then my Dowel, and then take out my script and take a look at whatever needs to be looked at that evening.

My process is a bit tedious, and I think it has some 'Diva' qualities that I could probably cut out. Adding certain physical warm-ups, and adding good preparation has made a big difference in my process, but I do need to cut some fat from my warm-up. I am looking

forward to seeing if I can make my warm-up more concise, for the sake of time. There isn't always a lot of time to have the kind of warm-up that I am comfortable with. In *Welcome to Thebes*, I had a few performances where I came straight from teaching, and did not have the luxury of warming up at home. This made me confident that I am capable of making my warm-ups shorter when need be. Finding a quiet space and doing Salutations, Undulations, and finding size, which continues to be a challenge for me, was a good learning experience for me in regards to not being a warm up Princess. Aglaea was not a vocally demanding part, but I did get very ill in the middle of the run, and it was a relief to know that what I do to warm up my body and voice, works. I felt like I had broken glass in my throat for the entire run, and my voice sounded really good because now I know what I need to do for each role I'm playing, and for each state of being that I am in that day. This is along with the fact that my breath and voice are just getting better. Adrenaline has proved to be dependable for me, but I still do not trust it. I can, however, trust the things that I have acquired in my toolbox from my Undergrad, my Feldenkrais Therapy, and the three years that I have been working and studying here at the University of Iowa.

EPILOGUE – FUTURE GOALS

Continuing to work on finding the vulnerability in each of my character's continues to be both a struggle, and exciting for me. The fact that I am able to find this now, is really wonderful. It shows progress.

Something that I need to think about if I want to continue doing Theater instead of strictly film and television, is my voice. Every time that I have a show, whether the role is vocally demanding or not, my voice gets hoarse. This could be due to stress, but I have to learn first of all, exactly what is happening, and how to deal with it. When my voice gets hoarse, I get more stressed, and it's a downward spiral. It really takes to fun out of performing for me. This is something that I came to grad school to improve, and I got nowhere. Learning about my Psoas has helped me find range and release, but three years later, I am still having issues. I have been scoped, and my folds are relatively healthy, so either its mental, or something else that I need to explore, and see what I can do about

this. It's very frustrating and definitely interrupts my joy for this craft.

I can definitely say that after my time here in Iowa, I have learned a lot about my body, and how I can mold it to shape physicality for a wide variety of characters, and be truthful in these physicality's. I have learned how to actively listen more truthfully, and be present and in the moment. Those are some things I am grateful for, and will continue to work on when I leave here.

ANNOTATED PERFORMANCE HISTORY

Shoe

By Marisela Treviño Orta

New Play Festival at The University of Iowa

Production Team:

Director:	Erica Barnes
Scenic Designer	Lindsay Kuhn
Costume Designer	Zamora Simmons
Lighting Designer	Courtney Gatson
Sound Designer	Wade Hampton
Stage Manager	Adam Koob
Assistant Stage Manager	Paige German

Cast:

Marta	Cristina Goyeneche
Ileana	Cristina Ranslem
Renata	Ana Merino
Tomás	Yannik Encarnação
Veronica	Elyse Fisher

Location: Theater B

Date: Monday April 30th, 5:30 & 9pm

Role: Veronica, Supporting

Encarnação

Seven Homeless Mammoths Wander New England

By Madeline George

University of Iowa Main Stage

Production Team:

Director	Meredith Alexander
Dramaturg and Assistant Director	Molly Winstead
Scenic Designer	Jess Fialko
Costume and Puppet Designer	Akeem Celestine
Assistant Costume Designer and Puppet Artisan	Zamora Simmons
Lighting Designer	Courtney Schmitz
Assistant Lighting Designer	Merric Bower

Sound Designer
Production Consultant
Stage Manager
Assistant Stage Manager

Elin Dejus
Nina Morrison
Marguerite Sugden
Alexis Hinman

Cast:

Dean Wreen
Greer
Andromeda
The Caretaker
Early Man 1&2

Cristina Goyeneche
Elyse Fisher
Mackenzie Elsbecker
Art Borreca
Ashlynn Dale, Cristina Ranslem

Location: David Thayer Theater
Dates: March 1st to March 10th, 2018
Role: Greer, Principal

The Dybbuk of Dachau

By Charles Green
University of Iowa, Gallery

Production Team:

Director
Scenic/Costume Designer
Lighting Designer
Sound Designer
Dramaturg
Production Stage Manager

Eric Forsythe
Chelsea Regan
William Borich
Jacob Sikorski
Molly Winstead
Lindsay Warnick

Rehearsal Stage Manager
Assistant Stage Manager

Gwyenth Forsythe
Colten Langfitt

Cast:

Yael
Asher
Dvora
Zalman

Elyse Fisher
Allison Woitte
Julia Comer
Miles Gatrell

Location: Theatre B
Dates: November 9th to November 12th 2017
Role: Yael, Lead

Aurora Fra Bergen, or, Ibsanity

By Nina Morrison
University of Iowa, New Play Festival

Production Team:

Director	Nina Morrison
Assistant Director	Miriam Randolph
Scenic Designer	Savanna Genskow
Costume Designer	Lindsey Kuhn
Lighting Designer	Alex Casillas
Sound Designer	Elin Dejus
Violence Designer	Lukas Brasherfons
Dramaturg	Molly Winstead
Stage Manager	Sophie Katz
Assistant Stage Manager	Jacob Sikorski

Cast:

Aurora	Eileen Campbell
Ilaan	Taylor Edelle Stuart
Aksel	Andrew Berger
Sonja	Natalie Lurowist
Karine	Elyse Fisher
Stagehand 1	Lindsey Francisco
Stagehand 2	Marc Saladino

Location: Theatre B
Dates: May 4th, 2017
Role: Karine, Supporting

Welcome to Thebes

By Moira Buffini
University of Iowa, Mainstage

Production Team:

Director	Paul Kalina
Scenic Designer	Sklyer Matthias
Costume Designer	Loyce Arthur
Assistant Costume Designer	Akeem Celestine
Lighting Designer	Joejeong J. Yoo
Sound Designer	Ted Brown
Fight Director	Lukas Brasherfons
Stage Manager	Samantha Paradis
Assistant Stage Manager	Ellen Kane

Cast:

Jamaya Austin
Zach Twardowski
Sydney Speltz
Emelia Asiedu
Eli Jolley
Cristina Goyeneche
Dimitri Taylor
Miriam Randolph
Maya Bassuk
Ash Pierce
Daly Tighe
Randryck Lewis
Elyse Fisher
Taylor Edelle Stuart
Tempestt Farrar
Madeline Ascherl
Alyssa Boland
Hannah Adamson
Cristina Ranslem
Hunter Menken
William Goblirsch
Rob Siegrist
Weiyi Zhang
Marc Saladino
Sterling Isler
Rob Petrie

Location: David Thayer Theatre
Dates: March 2nd-March 11th, 2017
Role: Aglaea, Ensemble

Vanya and Sonia and Masha and Spike

By Christopher Durang
University of Iowa, Mainstage

Production Team:

Director	Eric Forsythe
Scenic Designer	Alex Casillas
Assistant Scene 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: David Thayer Theatre
Dates: November 10th to November 19th, 2016
Role: Masha, Principal

Danelaw

By G. Flores
University of Iowa, Gallery

Production Team:

Director:	Lukas Brasherfons
Stage Manager:	Lindsay Warnick
Lighting Designer:	Ted Brown
Sound Designer	G. Flores

Cast:

Elyse Fisher
Mathew Smith
Eileen Campbell
Ari Craven

Location: Theatre B
Dates: February 18th, February 21st, 2016
Role: Solveig, Lead

Arcadia

By Tom Stoppard

University of Iowa Mainstage

Production Team:

Director

Ariel Francoer

Stage Manager

Samantha Paradis

Assistant Stage Manager

Lindsay Warnick

Cast:

Miles Gatrell

Greg Walker

Hunter Menken

Elyse Fisher

Mathew Smith

Caitlyn Edwards

Catherine Councill

Eli Jolley

William Goblirsch

Taylor Edelle Stuart

Ari Craven

Location: Mabie Theatre

Dates: November 2015

Role: Lady Croom, Principal

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- Linklater, Kristin. *Freeing Shakespeare's Voice: The Actors Guide to Talking the Text*. New York: Theatre Communications Group, 1993. Print
- Stanislavsky, Konstantin, and Jean Benedetti. *An Actors Work: A Student's Diary*. London: Routledge, 2008. Print.