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Gradschooling: failing my way to success

Holly Grum

University of Iowa

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GRADSCHOOLING: Failing my way to Success

by

Holly Grum

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

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's thesis of

Holly Grum

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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To Beth Powers and Sarah Miller for being my everything, to my family and friends for never giving up on me, to my MFA cohort for challenging me and growing with me, and to my mentors for teaching me how to stand in my own truth.

PUBLIC ABSTRACT

This is culmination of my extensive course of study in acting at the University of Iowa Department of Theatre Arts. It will examine the challenges, struggles, and values of acting, and answer the question “What’s next.”

I have developed a process with all of the tools that I have gained at Iowa. While this process will depend on the role, it will be forever changing and growing as I grow. I break down a script to figure out what my character wants, figure out the physical life of the character, decide where that character is coming from and how they enter a room, and then release all of that to play fully within the world of the play with my scene partners.

I discuss things I am still working through and what direction I want to take those areas. I describe what I value in acting and how I want to head out into the world after receiving my MFA.

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Chapter 1: Why Grad School?

Growing up I never thought I would be good enough to pursue a career in the arts. Even though I spent hours making up dances in my basement, putting on shows for my family, and participating in any production I could get my hands on, I made it up in my head that I couldn't. Having a lot of medical conditions, I decided that I wanted to become a doctor. Usually, when someone wants to become a doctor, they are most likely gifted in the math and science areas. This was not me. I was always on the more creative side of things and basically always struggled in math and science. It should come to no surprise then that after my first semester as a Biology major, I saw a production of *Urinetown*, and left crying. It became crystal clear to me that theater was where I belonged. I cannot imagine doing anything else. I met with a professor in the department and the rest is history.

Verb, Receiver, Desired Response. This is how I learned about objectives. I got my actions book and I was really good at being the good student and acting like I knew what I was doing. While I grasped what objectives and actions were, I never really applied them to their fullest potential. At Temple I learned that I love comedy and have a natural knack for it. Coming into my senior year, I realized things were starting to click for me. I had no idea if grad school would even be in my cards, but going to URTAs and meeting two people who have become my mentors, everything suddenly made sense.

Chapter 2: Challenges along the Way

Taking up Space

In one of my first classes at Iowa, my professor, John Cameron, pointed out to me that I use a lot of “child-like tactics”. This happened after an exercise in tactics where John told me to “seduce” my scene partner. I was so uncomfortable. Losing my hair to Alopecia Universalis at fifteen along with other medical conditions, having dimples the size of craters on my face, and being five feet tall has made it very easy for me to present myself as a cute, non-threatening, “get it right”, kind of girl. I never thought of myself as powerful. This is a huge roadblock that I constantly ran into through this program: stepping into my power and understanding that I’m not only capable of being powerful, but that it is acceptable to lean into that part of myself.

Along with power, I also learned how little space I take up. I accommodate and please others. Consequently, I shrink my presence to remain non-threatening and to avoid leaning into my power. While in neutral mask in my Foundations of Movement class, we had to pick a spot on the wall and try to get to it. While trying to get to this very important spot, we were being held back by our classmates. It was very easy to not try and fight and be resisted. However, the more I pushed I realized that I was a lot stronger than I believed it acceptable to be. I fully committed, engaged everything, and pushed my way to the spot. When all of my defenses were let go, I was left feeling full, energized, present, and strong. This was the first time I felt what it meant to take up space.

In our society, we collapse on a daily basis. Shrinking in theater is detrimental. It makes the work “pedestrian”. It is our duty as actors to come up and out of the everyday and ignite our body and minds to come up into a role and play fully in the given circumstances. It is the responsibility of the actor to press against the inviting safety and comfort of the pedestrian where

there are no stakes, no risks, and no meaningful interactions. Taking up space is something I greatly struggled with through my three years here and is still something I am constantly fighting against. I have a habitual slump in my shoulders and I collapse in my sternum. I frequently stand with my legs very close together, taking up less space. While the feeling is often fleeting, I have not only experienced, but kinesthetically documented what it feels like to press up into something bigger than myself and I will never stop fighting for those moments.

Discipline vs. Instinct

My first production, *Red All Over*, is where I realized I had no process. I tried to incorporate some of what we were learning in our foundations class into my rehearsal process right away, which led to confusion and frustration because I was “trying to get it right”. I did zero research on the play before the first rehearsal. I assumed since it was a new play, there wouldn't be much to research. I now know that I was wrong. In all of the shows I had been in, I did little to no research before the process began.

After the first and second rehearsal of *Red All Over*, I went home and figured out the sequence of events and where I was in each scene. I figured out who I was talking to in each scene in hopes of discovering what my relationship with them was. I would zoom out and try to see how each event relates to each other. For the first two weeks I did little to no work on the script outside of rehearsal. I had questions about my character but would save them for rehearsal to work out with someone else. I didn't feel very confident about figuring out my character and making decisions about her without the approval and supervision of someone else.

After two weeks of rehearsal, I found myself getting very frustrated. I realized I hadn't established or explored any objectives in the play because I kept focusing on the changes that

were made in the script. I was so focused on what inspired each little moment that I became frustrated because I didn't know what my character wanted. In the next couple of rehearsals, for this particular play, I discussed what my possible objective and actions were. I played with them in rehearsals and made changes when my director wanted them.

I became very frustrated in the process because a lot of suggestions my director was giving me were incredibly obvious things that I should have figured out myself. I was embarrassed and the notes made a lot of sense. During this time in movement class we learned about undulations. I went home and applied undulations to my script and discovered so much about my character on my own. This led to my next big discovery: outside work on the script is not just memorizing lines. I then realized that the only outside of rehearsal work I had been doing on my script had been running lines and thinking about my objective, action, and relationships with the other characters. While that work is incredibly important, I hadn't been making nearly as many discoveries as I could have been. I have been using rehearsals to try and find discoveries, and while I had luckily done that, they were not based in anything I had done prior and could have gone deeper if I had done the prep work to get me there. After some outside work was done, I felt much freer to play in rehearsal. It also made me realize the pattern I had been falling into because of the lack of preparation I had done prior to rehearsal.

This show taught me the difference between discipline and instinct and the importance of both in a process. Following my instincts had gotten me very far with acting, in fact, it is all I really relied on. I succeeded in *Red All Over* because I used my comedic instincts to my advantage and I had really good direction. Learning just a taste of the work I could do on my script enabled me to understand the importance of having the discipline to do outside work,

including research, physical choices, and breaking down the script into objectives, actions, and tactics, and the courage to trust my instincts fully.

With my next production, *Food and Fadwa*, I had scored the script completely for the first time early in the process. I found that doing this created more freedom for me to listen and respond according to what my character needed and wanted. While a lot of the research for this production was given to us, I found that really delving into the text was vital to the process. Delving in and applying this research made the world of the play much more real and inviting to play in.

While I broke down my script and figured out my moment before's, reflecting on the process I realized my work was still very general. I did not quite click into my character's physical life at all. My state of play was not present during this production but it was a good lesson to me about how general I was being and the physical work that I needed to sharpen. Through this production, I learned that it takes more than just knowing what your character wants. It is knowing what they want and need moment to moment, but also letting that go and playing within the given circumstances.

Food and Fadwa helped me realize I am not always going to play something that is in my wheelhouse where my instincts are sharp. It again solidified the importance of preparation, discipline, and play.

Allowing

Losing my hair has been my biggest obstacle to overcome in my work. It has created a lot of bad habits in me and has helped me resort to hiding a lot of the time. When working in neutral

mask in Foundations of Movement, we experienced “The Ocean” where you imagined you were being tossed around by the waves of the ocean and it got more and more rocky to the point where you are rolling all around to exhaustion. After observing others go through this, I realized if I was wearing my hair piece, I would not get everything I could out of this exercise because I would be too focused on my hair coming off. This is where I learned the lesson of “allowing”.

That day in class I arrived with just a bandana on my head. I got into mask, and had the most freeing experience of my grad school career. I let the ocean knock me around and I was allowing things to happen to me. So frequently we brace ourselves for things in order to protect ourselves creating tension and prohibiting us from having meaningful interactions. The Ocean taught me how to let go, be seen, and allow things to have an effect on me. This carried over into my work as an actor by helping me understand what it means to not only listen to someone, but to allow them in, engendering an emotional response from within. This feeling, however fleeting it may be, is a vital part of the work I intend to do.

Play

Coming into grad school I had a very different understanding to the word “play”. I thought it was simply doing the work and working well with others. After understanding what it meant to truly listen to someone on stage, I started understanding the “state of play”. The state of play is the place where you are ready to receive and give of yourself to someone without being guarded. It is the place where you can fully let go, explore, listen and respond, and not anticipate.

I learned a lot about playing through all of my classes but the class where it clicked the most for me was Clown. Clown is where I learned how to celebrate failure. “The clown is the base of all. It is the state of play and great innocence” my professor Paul Kalina told us. It was a

space where I could fully release into my insecurities, habits, things that I try to control, and blow them out of proportion. I had gotten so used to suppressing and letting go of the things that get in my way that for once it was so nice to magnify and explore the things that so frequently get in my way.

The famous clown Dimitri says “My dream is to be a clown whose heart is naked on stage” (Clowns 118). Clown was a culminating point of my three years of movement training where everything came full circle. It required me to churn my initial reactions to things and go deeper to how circumstances were affecting me. I had the privilege to stand in front of people within the greatest despair and also the greatest joy and share it openly with them. I had the opportunity to experience my heart naked in front of people. That is something I value in this work and one of the greatest lessons I learned here. It was perhaps the greatest lesson I learned; how to bring myself to the work, be open and vulnerable, without ulterior motives.

Chapter 3: A Work in Progress

Getting it Right

“Was that good?” “Did I do that right?” “How did that look?” “Am I doing okay?” “Was that the right choice?” I crave validation. I have learned and experienced the freeness of making decisions without validation with the help of my training here, however, it is still something I fight on a daily basis. I want to be told that the thing I am doing or the choice I am making is a good one or the right one. While I trust my instincts, I like to feel acknowledged. Going out into the world, this is something I will be aware of constantly. After leaving here I have to remember that I am trained but still always learning. I have good instincts and I need to follow them fully.

Taking Risks

As a direct result of needing validation, I am still struggling with taking risks. In *Fun Home* this past semester, after it having been pointed out to me, I realized I was a really good listener, which is a victory, but not a really good releaser of the affect. I would make small choices, and it was not until I specified my objectives and actions and truly trusted my instincts that things flew. When singing the song “Changing My Major” I had a moment in rehearsal where I sang the lyric “cause this is so much better” and I just released and let my physicality take over and it turned into the most freeing moment of the show for me where I basically just jumped up and down while singing. With *Fun Home* I realized I still struggle with validation on a daily basis, especially in my work, and I need to find the joy in what I’m doing. I had a great realization during this process: if it’s not fun, why are you doing it?” I was taking things too seriously in a way that was not helping my process at all.

A way that I have improved with risk taking is having learned the difference of discipline and instinct, and the importance of both. Something that allowed me to have more freedom to

play and take risks was coming in to rehearsal having broken down my script and especially finding creative ways to phrase tactics that were visceral and specific to me that I could really get behind. I believe I have improved with risk taking, but it is something that I still need to keep working on.

Chapter 4: My Process

First Impressions

When I first get a script, I read it through and take down notes. I write about my first impressions of the character, what the playwright says about the character, what the character says about him or herself, and what others say about him or her. I write down images that come up, colors, and anything that comes to mind when reading about this person.

Research

Depending on the play, there is a varying amount of research that needs to be conducted. For example, for *Fun Home*, I used the graphic novel by Alison Bechdel as my primary source of research. I went through that and sucked up as much as I could about her life first hand. This research was more easily accessible than other plays I have been in. This is the part of my process that I believe I am lacking the most. I do not have as much discipline for research as I would like and I think for *Fun Home* I could have gone further with it.

Breaking it Down

Before I work on a scene in rehearsal, I take the script and break it down into units of action containing one objective, one action, and multiple tactics. This specifies the work and the more precise the action, the more room for exploration and play.

An objective is most clear to me when it is one word and a noun. For example, in one of my scenes in *Fun Home*, some objectives I worked with were “comfort” and “contact”. These objectives are strengthened with solid actions.

I try to make my actions as specific as possible. Something I ran into during *Fun Home* was that my actions were very general and therefore less exciting to play. One of the nine requirements of a good action is that it be “fun to do” (A Practical Handbook for the Actor 13). It must be something, even if it is not something you would do in real life, which is captivating. For example, one day I came into rehearsal for a scene between Medium Alison and Joan, and the action I came up with was “get her to talk to me”. While this was generally and obviously correct, it was too general. She had a crush on Joan but had never experienced any intimacy with anyone before. After working in the room, I specified and amped up my action to “get her to touch me”. Now, Alison was definitely scared of any contact, having struggled with her sexuality, but this action created stakes, and a more physical response in me than just having her talk to me. It made the scene more exciting and even more enjoyable when our knees would brush or she would touch my leg accidentally. This accidental contact throughout my action left my character craving more, strengthening and simplifying the scene even more.

Once the scene has a clear objective and action, I break the scene down into beats. A beat is a change in tactic. Tactics are my favorite part of breaking down a script because of how creative and specific you can get. Some tactics I used in the scene discussed above were “charm”, “please”, “invite”, and “impress”. The more specific I get about my tactics, the more freedom I have to play within the circumstances.

Listening and Play

Once I bring in my broken down script, I bring these ideas into rehearsal and see what happens. I have them in my mind so that I can let them go, release into them, and play off of my partner. This is where I can test if my choices of objectives, actions, and tactics are strong

enough and clear enough. Sometimes, it may not be the direction the director wants you to go in or maybe it was just unsuccessful. I like to bring in options and other opinions to try out in the room in front of the director.

Physical World

Along the same time as breaking down my script, I am making decisions about what kind of physical life this character has. The physical world has always made more sense to me than the psychological world and this is usually included in my first impressions of the character.

I decide where they lead from: the chest, pelvis, heart, etc, and if it changes scene to scene. For example, in *Fun Home*, Medium Alison started with a reverse pelvis and more of a head lead. She was uncertain about her sexuality and therefore did not see herself as powerful. However, during the song “Changing my Major”, I took her to a more open, wide, less collapsed version of herself because of this sexual awakening. For the rest of the play, she walked a little higher and more open in her chest.

For some roles, I come up with a mimetic dynamic for the character. I pick an element, color, or object and find the essence of the movement of that object. During a production I did of *squeeze: a motel play*, my character had a mental illness. While the illness was not specified, I was worried about it becoming too general. I consulted with a social worker and listed the symptoms of my character, Jeanna, and together we diagnosed her with schizoaffective disorder. This is where the physical world and my research met and exploded. I watched many videos of people with this disease and after watching their mannerisms and putting those into my body, I decided on a mimetic dynamic. She could hear voices and was constantly on edge and had very little internal stillness. Because of this, I chose a flickering flame to play with as a dynamic. This

dynamic had a range depending on the scene, who she was talking to, and the circumstances. At the end of the play, she decided to light the motel on fire, killing herself. It was only then that I decided Jeanna had found stillness, when her flame had been extinguished and she had made the decision to end these voices once and for all. She had come to peace with this decision and the internal flame was gone.

This was my most successful use of mimetic dynamics and one of my most successful roles I have played thus far. Jeanna was definitely in my wheelhouse, so this production allowed me to marry my instincts and discipline for the first time. I felt I did an adequate amount of research and was able to play fully within everything I had found.

Release

Once I have all of these things, I go through and figure out my preparations and moment before's. I decide where my character is coming from and what they are entering the room with. This way, an entrance is never neutral. It always has purpose and life.

With each entrance, a preparation has occurred where I am in an emotional state coming from somewhere else, entering the new scene, encountering something that I need to accomplish. Within these preparations, units of action, physical work, and play, I respond and release the affect. This is the final step where everything comes together and gets let go at the same time. When everything is in my body and is second nature, then these things can be let go of and I work off of my partner.

Chapter 5: What I Value in Acting

Really Doing It

In acting, I value the potential to tell a story without the “agenda” of making an audience like you. Geoff Hoyle, a famous clown, said “If you do what you are supposed to do modestly and without having a secondary agenda, consciously or unconsciously, then it becomes graceful, and you do what you do” (Clowns 160). I think there is nothing quite as amazing as a truthful action being fought for on stage with the actors truly listening and responding in the moment. I value putting the ego aside and fully coming up into a character.

The famous clown, David Shiner, said “That’s what’s interesting about creativity; the only limit is ourselves. We put up walls. We give in to the fears. So we have to go beyond our limits.” (Clowns 175). I value the potential to break through our own insecurities, blocks, and boundaries to create something bigger than ourselves. In acting, I value the potential of freeing oneself from the constraints of everyday life at the service of a story. I believe that letting the fear of failure overcome your passion to explore will kill the artist. It will leave them plateaued and uninspired and therefore no longer able to create.

Power of Theater

I value the power that theater can have on an audience. I believe in theater that challenges and leaves audiences asking questions and thinking in a different way. I believe good theater to be an experience that ignites a fire in the collaborators and viewers. I believe in theater that has the power to change, challenge, excite, enthrall, captivate, and shift the people involved. I believe in theater that has the ability to make people examine their own lives and look where they can do better. I believe in theater that has the ability to captivate audiences in a new way

and produce a wide range of responses. I believe in theater that makes people leave the theater feeling anything but neutral and unaffected. In the world we live in today, we are in need of powerful theater that has the ability to spark conversation after a show is finished.

Collaboration

I believe one of the most magical aspects of theater is the collaboration among artists. I have had the privilege to be a part of the Iowa New Playwrights Festival for the past two years and it has changed my outlook on collaboration. In five days, four full blown productions go up in two different theaters while five readings happen in another space. In twenty-four hours, a show is loaded in, teched, dress-rehearsed, and performed twice, before it is struck and the next is loaded in. Being a part of this process has helped me gain new skills I never thought I would be capable of doing including and not limited to, painting, using power tools, and working with individuals I would not normally.

In the world that we live in today, collaboration has never been more important. We must hold the mirrors to society and set an example for the power of collaboration, listening to one another, and supporting each other's ideas. I value the opportunity to work with people whose brains work very differently than mine on the same project to create one final product for an audience. It is truly a privilege.

Chapter 6: What's Next?

Leaving here is a bittersweet feeling. No matter how much I write in this thesis, there are no words to describe how grateful I am for the experiences I have had here. I have learned discipline to approaching a text, take risks, play fully, release tension, and most importantly, how to breathe. I have found new breath and therefore have found a new voice.

I was so timid and pleasing coming into this program. Through the last three years I have been challenged by my professors to challenge myself to stand in my own truth and have hard conversations with myself and people that I love. I am leaving here simpler, fuller, and more present than I ever have been. I feel prepared to go out into this industry more self-aware and more grounded.

Annotated Performance History

Visual Mixtape

By: Joe Osheroff
University of Iowa Workshop

Director: Joe Osheroff
Costume Designer: Chelsea Regan
Set Designer: Savannah Genskow
Lighting Designer: Emily Haywood
Cast (all ensemble): Zachary Twardowski, Genevieve Eckelaert, Cora Lassen, Sydney Kuhel, Kamden Lee, Elijah Jones, Jacob Wheeler, Dante Benjegerdes, Austin Wicke

Location: Theatre B
Dates: April 6th- April 8th, 2018

Role: Ensemble

Fun Home

By: Lisa Kron and Jeanine Tesori based on the graphic novel by Alison Bechdel
University of Iowa Mainstage Production

Director: John Cameron
Music Director: Janelle Lauer
Scenic Designer: Nic Wilson
Costume Designer: Lindsey Kuhn
Assistant Costume Designer: Zamora Simmons
Lighting Designer: Bryon Winn
Assistant Lighting Designer: Courtney Gaston
Sound Designer/Mixer: Bri Atwood
Assistant Choreographer: Jenna Smithson*
Stage Manager: AJ Near
Assistant Stage Manager: Nic Steffes, Mariana Tejada
Cast: Natalie Lurowist (Alison), Scott Bradley (Bruce Bechdel), Mia Fryvecind Gimenez (Helen Bechdel), Chase Horning (Small Alison), Leela Bassuk (Joan), Deucalion Martin (Christian Bechdel), Sawyer Speltz (John Bechdel), Austin Wicke (Roy/Mark/Pete/Bobby Jeremy)

Location: E.C. Mabie Theater
Dates: December 1st- December 9th, 2017

Role: Medium Alison- Principal Role

The Importance of Being Earnest

By: Oscar Wilde
Iowa Summer Rep

Director: Josh Sobel
Scenic Designer: Nic Wilson
Costume Designer: Jenny Nutting Kelchen
Milliner, Hair, & Makeup Design: Brittany Dee Bodley
Lighting Designer: Jess Fialko
Sound Designer: Wade Hampton
Dialect Designer: Katherine Slaven
Dramaturg: Alyssa Cokinis
Stage Manager: Melissa L.F. Turner
Assistant Stage Manager: Alexis Hinman
Cast: Maya B. Bassuk (Hon. Gwendolen Fairfax), Eric Forsythe (Rev. Canon Chasuble, D.D.), Miles Gatrell (Algernon Moncrieff), Eli Jolley (John Worthing, J.P.), Kristy Hartsgrove Mooers (Miss Prism), Ashley Lapointe (Lane/Merriman), Lisa Tejero (Lady Bracknell)

Location: E.C. Mabie Theatre
Dates: June 15th- June 25th, 2017

Role: Cecily Cardew- Principal Role

Tough

By: Margot Connoly
New Playwrights Festival, University of Iowa
Director: Alison Ruth
Scenic Designer: Skyler Matthias
Lighting & Sound Designer: Christian Hahn
Fight Director: Lukas Brasherfons
Stage Manager: Nic Steffes
Assistant Stage Manager: Alexis Hinman
Cast: Mackenzie Elsbecker (Shan), Rachel Bennett (Stef), Nicole Gabrione (Maddy), Amy Evans (Riley), McKenna Goodman (Mina), Cristina Goyeneche (Lorina)

Location: Theatre B
Dates: May 2nd, 2017

Role: Checa- Principal Role

Mr. Burns- a post-electric play

By: Anne Washburn, Score by Michael Friedan, Lyrics by Anne Washburn
University of Iowa Mainstage

Director: Tlaloc Rivas
Music Director: Jason Sifford
Scenic Designer: Nic Wilson
Costume Designer: Brittany Dee Bodley
Assistant Costume Designer: Lindsey Kuhn
Lighting Designer: Alex Casillas
Assistant Lighting Designer: Christian Hahn
Sound Designer: Jacob Sikorski
Choreographer: Michael Sakamoto
Fight Choreographer/Weapons Consultant: Lukas Brasherfons
Dramaturg: Molly Winstead
Stage Manager: Katy McGlaughlin
Assistant Stage Manager: Aubrey Near, Nic Steffes
Cast: Miles Gatrell (Matt/Homer/Scratchy/Flanders), Danny Whiskeyman (Sam/Bart/Troy), Rubina Vidal (Maria/Marge/Lisa), Greg Walker (Gibson/Sideshow Bob/Marge), Natalie Lurowist (Quincy/Willy/Nelson), Catie Councill (Colleen/Homer), Will Callan (Edna/Chorus Leader), Leela Bassuk (Itchy/Apu), Yannik Encarnação (Mr. Burns)

Location: E.C. Mabie Theatre
Dates: February 3rd- February 12th, 2017

Role- Jenny/Bart- Principal Role

Rome Sweet Rome

By: Q Brothers Collective (GQ, JQ, Jax, Pos)
University of Iowa Mainstage Production

Directors/Choreographers: Q Brothers Collective (GQ, JQ, Jax, Pos)
Scenic Designer: R. Eric Stone
Assistant Scenic Designer: Kenton Jones
Costume Designer: Brittany Dee Bodley
Assistant Costume Designer: Lindsey L. Kuhn
Lighting Designer: Bryon Winn
Assistant Lighting Designer: Forrest Tallbull
Live Sound Consultant: Andrew Stewart
Stage Manager: Samantha Paradis
Assistant Stage Manager: Meg Sugden

Cast: JaMaya Austin, Leela Bassuk, Tempestt Farrar Randryck Lewis,
Natalie Lurowist, Christopher Ray Matheson, Sydney Speltz., Sage Spiker
Chris Walbert, Greg Walker, Shelby Zukin

Location: David Thayer Theatre
Dates: September 29th- October 15th, 2016

Role: Lucy/Anne/Cicero- Principal Role

squeeze: a motel play

By: Theresa Giacopasi
University of Iowa New Play Festival
Director: Ariel Francoeur
Dramaturg: Alison Ruth
Assistant Director: David Freeman
Scenic Designer: Alex Casillas
Costume Designer: Morgan Meier
Lighting Designer: Hoejeong J. Yoo
Sound Designer: Ted Brown
Composer: Justin K. Comer
Violence Designer: Lukas Brasherfons
Choreographer: Taylor Edelle Stuart
Stage Manager: Nic Steffes, Ellen Kane
Cast: Anne Ogden (Andrea), Lindsey Francisco (Sangmi), Cristina
Goyeneche (Monica)

Location: Theatre B
Dates: May 2nd, 2016

Role: Jeanna- Principal Role

Food and Fadwa

By: Lameece Issaq and Jacob Kader
University of Iowa Mainstage Production
Director: Marina Bergenstock
Dramaturg: Alison Ruth
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
Dialect Coach: Kris Danford

Assistant Dialect Coach: Sambit Misra
Music Director: Frankie Rose
Cast: Catie Councill (Fadwa Faranesh) Sambit Misra (Baba), Randryck
Lewis (Emir Azzam), Zach Twardowski (Youssif Azzam), Natalie
Lurowist (Hayat Johnson), Tempestt Farrar (Auntie Samia)

Location: David Thayer Theatre
Dates: February 4th- February 13th, 2016

Role: Dalal Faranesh

Red All Over

By Eric Micha Holmes
University of Iowa Gallery Production
Directed by Marina Bergenstock
Costume Designer: Morgan Meier
Scenic/Lighting/Sound Designer: Rob Bergenstock
Dramaturgy: Lukas Brahserfons
Violence Consultation: Paul Kalina
Stage Manager: Katy McGlaughlin
Cast: Katy Karas (Susan), Mackenzie Elsbecker (Madelyn),
Randryck Lewis (Duane), Zachary Twardowski (David), Julia-Kaye Rohlf
(Judy)

Location: Theater B
Dates: October 30th- November 1st, 2015

Role: Claire, Principal role

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Cazden, Joanna. *Everyday voice care: the lifestyle guide for singers and talkers*. Hal Leonard Books, 2012.

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