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To Be Thus is Nothing, But To Be Safely Thus: Applying the Michael Chekhov Technique to the Character and Fight Direction of "Macbeth"

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University of Arkansas, Fayetteville

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To Be Thus is Nothing, But To Be Safely Thus:
Applying the Michael Chekhov Technique
to the Character and Fight Direction of *Macbeth*

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Theatre

by

Scott Nicholas Russell
Belmont University
Bachelor of Science in Biology 2005

,
May 2019
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

Amy Herzberg, M.F.A.
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ABSTRACT

This thesis is an exploration of the Michael Chekhov technique as it was applied to the role of Macbeth, as well as the Fight Direction of the play. This production of *Macbeth* ran from February 1, 2019 to February 10, 2019 at the Global Campus Theatre at the University of Arkansas in downtown Fayetteville; this thesis includes documentation of the show. Additionally, this thesis includes documentation on my self-created one-person show, *Forte and Foible*, my headshot and resume, and link to my website.

ACKNOWLEDGMENTS

Special thanks to:

My classmates and friends for the past three years: Halley Mayo, Mischa Hutchings, Mollie Armour, NaTosha DeVon, and Justin Mackey.

Amy Herzberg, for bringing me on board and giving me limitless opportunities.

My director, teacher, and friend: Steven Marzolf, for giving me the chance to struggle.

The entire faculty and staff at the University of Arkansas, present and past.

My family, who have helped in so many ways throughout the years.

My wife, Jaddy Ciucci, for taking on the responsibility of single parenting for nearly three years while remaining a fierce warrior, devoted artist, beautiful soul, and loving partner.

My son, Bastian, who will always have my heart, for growing strong, being kind, spreading love, and for loving me regardless of the time and distance that kept us apart.

DEDICATION

This is dedicated to: all actors, everywhere, who unite in the idea of a safer way to create in this art form.

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STATEMENT OF ARTISTRY

“I must have flowers, always and always.”

-Claude Monet¹

Perhaps it is my contrarian manner, as many would say is an integral part of who I am, but allow me to begin this statement with what may be an unpopular opinion: the artist has no responsibility to do anything. They do not inherently shoulder the burden to bring the world closer. They have no objective obligation to heal their fellow human being. They are not divinely determined to demand or spark change on any scale, whatsoever. Why do I make this statement? I believe it is because I worry about the absolutism that many artists live by. I do not believe that one can impose their ideas of what another human being's responsibilities are meant to be in a way that de facto binds them to some ethereal means of purpose. When we talk about artists having to serve in these manners, I truly believe we are limiting their creative potential at best, and at worst, asking them to fulfill the role of the “suffering artist,” who feels the need to live a real painful existence in order to share their story and save the human soul. This may sound hyperbolic, but I know these artists. I bet you do, too.

This is not to say that the artist can't bring the world closer, or doesn't heal humans, or shouldn't use their skills to spark change. It is to say that the need or urge to do so must come from within the artist themselves. As an autonomous creature the artist must choose when and what their art can serve, in order to deem it worth their while. And yet, it is not enough to love our artform and then to simply do it. As the Persian poet Rumi said, “Let the beauty of what you love be what you do².” We must identify what we determine to be beautiful in the work we are capable of creating and let that be the driving factor. This allows us to be in charge of defining

“beauty” for ourselves and gives us the ability to allow that definition to be as malleable and adaptable as the human being itself. In other words, it unbinds us from exterior limitations and allows us a freedom to connect to what Michael Chekhov called our “Higher Artistic Being³.”

Go with me on this one: is there enough love in my life to make tomorrow worth living? I ask myself this question often, not because I’m sad or depressed, but because it is the only question that I have found that escapes existential crisis when it comes to life on this planet. My greater point here isn’t necessarily about existentialism, but more about the question: how can I, as not just an artist, but as a person, create enough love in my life to satiate it? This is where my art comes into play. Other than my family, acting, and all its components, is the only medium that I have found as an outlet to create the amount of love that keeps me going. I choose to use my talents and knowledge as an artist to build up my fellow artists, to support their work, to build relationships between myself and them, or between each other. For example, as a fight director I use instruments that historically brought death, fear, and suffering, to help people cultivate story, trust, and love between castmates. When an audience pours into a theatre we then get the opportunity and pleasure to share both what they see on the surface but also the trust and love underneath our creations. It is not a responsibility, though it is often an honor.

We often bow at the end of a performance in order to accept the congratulations that an audience deems us worthy of. This type of “thank you” is the rhetorical answer to a sea of claps thanking us. Sometimes our bow goes a step further and is a self-indulgence in how well we think we perform. What happens when our bow becomes a genuine “thank you” to an audience who took their evening to explore with us? To grow? To learn? To question? To change? How does this affect the love that can be created?

I will leave it up to the individual artist to decide the answer to that kind of question. For me, the opportunity to generate a love that has sustainability is much greater when it is being received from and radiated back to the audience. If you're wondering who starts this transaction I think you are asking the wrong question. And I have somewhat touched on the "why" for myself. When? When do we begin? Not surprisingly the answer is now. In a talkback following a production of Dominique Morisseau's *Pipeline* at the Indiana Repertory Theatre, director Raelle Myrick-Hodges made the statement that "we forget it's incredibly easy to love," that we just have to choose to. Now, the choosing may be the difficult component, but I think if we can find the beauty in it, the choice becomes much easier to make. We must all find the flowers in our art.

MACBETH PROGRAM AND PHOTOS

2018-2019 SEASON

CLYBOURNE PARK
BY BRUCE NORRIS | UNIVERSITY THEATER

SHE KILLS MONSTERS
BY QUI NGUYEN | UA BLACK BOX THEATER

TOP GIRLS
BY CARYL CHURCHILL | UNIVERSITY THEATER

MACBETH
BY WILLIAM SHAKESPEARE | UA BLACK BOX THEATER

TOPDOG/UNDERDOG
BY SUSAN-LORI PARKS | UA BLACK BOX THEATER

A LITTLE NIGHT MUSIC
MUSIC AND LYRICS BY STEPHEN SONDHEIM
BOOK BY HUGH WHEELER | UNIVERSITY THEATER

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MACBETH
FEB 1 - 10, 2019 | BY WILLIAM SHAKESPEARE

DEPARTMENT OF THEATRE
J. WILLIAM FULBRIGHT COLLEGE OF ARTS & SCIENCES

TICKETS: 479-575-4752 or theatre.uark.edu

CitiScapes
ARKANSAS
RUG
Democrat & Gazette

Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 18 and 1.

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Vernon Lott, Christopher E. Miles,
Alex & Hana Mironoff, Martha Sutherland

Stage Managers Ben Hill, John King & Sally Kelley,
Brandt H. Leeds, Don & Kathy Pederson
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Stagehands Phillip Charles Brickley

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DEPARTMENT OF THEATRE
J. WILLIAM FULBRIGHT COLLEGE OF ARTS & SCIENCES

Proudly Presents

MACBETH
BY WILLIAM SHAKESPEARE



Directed by
STEVEN CHARLES MARZOLF

Costume Designer
MELISSA ROONEY

Lighting Designer
ERIC ARMSTRONG

Scenic Designer
BRANDON ROYE

Sound Designer
MICHAEL RIHA



Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 17 and 2.

Dear Theatre Friends,

Welcome to our first production of the Spring 2019 semester! After three successful productions, *Clybourne Park*, *She Kills Monsters*, and *Top Girls*, we are proud to present our fourth installment of the 2018/19 season; William Shakespeare's thrilling drama, *Macbeth*. This classic play, rich with themes relating to human fate, ambition, guilt and paranoia, has been presented by professional theatre companies as well as universities for hundreds of years and continues to challenge directors, designers, and actors in ways that produce fresh and exciting interpretations of this compelling story.

Macbeth is being directed by the Department of Theatre's Head of Undergraduate Studies and acting instructor, Steven Marzolf. You may be familiar with Steven as he is also an active local actor and director, having appeared in television, film, and live theatre with organizations such as Trike Theatre, The Classical Edge Theatre, and TheatreSquared. Steven has a passion and love for the stories and lyrical language of Shakespeare's plays and we are pleased to share with you his intriguing interpretation of this historic and revered play.

Having spent the past 27 years at the U of A, I have seen hundreds of eager, talented, and hardworking students grow into collaborative, cutting edge, professional theatre artists. I've watched them graduate and go on to have amazing careers working at theatres all over the world, and I am proud to say they are our alumni. And you, our audiences should be proud of their accomplishments as well. Without your support and encouragement, their journey may have taken a different path.

Live theatre establishes an unspoken, unique, and supportive relationship between performers and patrons, one that is vital to the development of any theatre artist. I thank you all for choosing the Department of Theatre for your live theatre experience.

Now sit back and enjoy, this exciting performance of *Macbeth*!



Michael Riha
Chair of Theatre

Don't miss our next show at the University Theater!



Sondheim's charming musical masterpiece about one hilarious night and a very tangled web of love affairs. Winner of three Tony Awards, including Best Musical.

Schedule:

Friday, April 5 at 7:30pm
Saturday, April 6 at 7:30pm
Sunday, April 7 at 2:00pm
Wednesday, April 10 at 7:30pm
Thursday, April 11 at 7:30pm
Friday, April 12 at 7:30pm
Saturday, April 13 at 7:30pm
Sunday, April 14 at 2:00pm

Tickets are available now at theatre.uark.edu!

Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 16 and 3.

Getting to Know... Eric Armstrong



Who is Eric Armstrong?

A sentient gerbil piloting a human suit. Hopefully no one notices...

When did you get interested in lighting design?

I really didn't get into lighting design until my second to last year of undergrad after taking the required light design class and discovered I really enjoyed it. Translation, every actor should in fact take lighting design with Shawn Irish because you never know what could happen.

What exactly does a lighting designer do?

The lighting designer uses lighting to enhance the story telling of the show. In simplest terms I make sure you can see the actors, but I also help set mood and location in concert with the scenic designer.

Were there any particular challenges?

Other than the tight schedule which is just a reality of doing theatre, the real challenge for *MacBeth* came from the amazing equipment we have here at the global campus black box theater. All our lights have the ability to change to any color I want as well as lots of other cool tricks, so I had to really make sure I had a clear idea about what I wanted the show to look like so I didn't get overwhelmed with making choices.

Do you have any advice for students wanting to pursue a degree in design?

The sooner you can take classes and get involved the better, every show or class is an opportunity to learn and experience. Also, designers at all levels from college to Broadway love talking about their designs so never be afraid to ask questions when you meet someone.

Director's Notes

Macbeth. The name alone elicits fear and wonder. It's a name we aren't supposed to say because it can conjure up the dregs of darkness. So the question is: why do *Macbeth*? What can we learn from a play written over 400 years ago about a man who kills his way to the top and in the process destroys everything that had meaning to him?

These were the questions I struggled with when deciding to direct the play. But as I looked deeper, it's a story that's quite relatable. *Macbeth* is a noble person who gives into his appetites. And who at one time or another hasn't done that? Who looking back over their life, cannot perceive some moral catastrophe that they narrowly escaped, or didn't escape? And who hasn't walked up to the edge of the abyss (could be a choice, a decision, an event) looked squarely into it and then decided to not dive in? Or did dive in?

We, as human beings, are all capable of being kind, loving, giving, selfless and caring. We are also capable of greed, envy, hate, selfishness and lack of remorse. *Macbeth* is a view into the darker side of human nature. And as theatre artists, it is our responsibility to shine lights on all aspects of humanity to bridge the gap and bring people together. That means looking at the good, the bad and the ugly. And it isn't easy to look at the bad and the ugly and at times it isn't fun, but we must. Because when we understand the darkness, we then can merge it with the light and move forward transformed and whole as human beings. God knows if there was ever a time in human history for that bridge to be gapped, it is now.

- Steven Marzolf



Special Thanks To...

Castle Rental, Aaron Christian, Scott Russell, Hailey Scott,
and the UARK Theatre Department

Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 15 and 4.

Staff for the Production

Assistant Director Caroline Dean
Stage Manager Sam Murphey
Assistant Stage Managers..... Landan Stoker, Kelsey Ryder
Assistant Sound Designer Tyler Micheel
Dramaturg Hailey Scott
Makeup Designer Tanner McAlpin
Fight Director..... Scott Russell
Charge Artist..... Jamie Spillars
Properties Master..... Karl Hermanson
Sound Operator Melissa Moznabi
Lighting Board Operator Mason Bell
Wardrobe Crew Head..... Emmy Karschner
Wardrobe Crew Matthew Coordsen, Cas Estrada,
Nick White
Hair/Makeup Crew Finley Daniel, Hannah Berry
Drapers/First Hands..... Kelsey Looney, Tanner McAlpin, Valerie Lane
Deck Crew..... Anna Knight, Caleb Lorenzino
Stitchers..... Christina Aronowitz, Anna Grace Estes
Mary Larkin Furlow, Bethany Kasper,
Alex Larson, Kelsey Ryder, Hailey Scott
Carpenters/Painters/Electricians..... Alliance Akins,
Eric Armstrong, Austin Aschenbrenner,
Catie Blencowe, Jacinda Fletcher, Emily Gray,
Missy Hartsfield, Chyna Mayer, Sierra Mitchell,
Brandon Roy, Kathleen Schmidt,
Jamie Spillars, Nicholas White
Apprentice Carpenters/Painters/Electricians Daulton Brown,
Matt Clothier, Matthew Coordsen, Josh Craig,
Caroline Dean, Finley Daniel, Emily Floyd,
Zach Hobby, Megan Pendley, MacKenzie Stuart

Don't miss our next show at the UA Black Box Theater!



Haunted by their past, two brothers are forced to confront their future and a lifetime of sibling rivalry. Winner of the Obie Award, Outer Critics Circle Award, and Pulitzer Prize for Drama.

Schedule:

Friday, March 1 at 7:30pm
Saturday, March 2 at 7:30pm
Sunday, March 3 at 2:00pm
Wednesday, March 6 at 7:30pm
Thursday, March 7 at 7:30pm
Friday, March 8 at 7:30pm
Saturday, March 9 at 7:30pm
Sunday March 10 at 2:00pm

Tickets are available now at theatre.uark.edu!

Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 14 and 5.

Getting to Know... Sam Murphey



Who is Sam Murphey?

When asked where my hometown is, I simply say Fayetteville, AR. However, it's much more complicated than that. My father was in the military so with that, we would move from place to place every 1-2 years. On top of that, I was born with Apert Syndrome. I would give the medical definition, although I don't want to put you to sleep. It basically causes me to have four fingers on each hand with limited mobility, and a slightly deformed face. As of right now I've had 21 surgeries, but who's counting.

When did you first get interested in stage management?

Growing up, I was a choir boy singing my heart out. However, when my family and I moved to Fayetteville, I took a different path in High School. I joined the Theatre Dept. and the first play I was a part of, they said I was Stage Manager. At first, I thought it was a low-level job since I was just starting out, but boy I was wrong. I ended up loving it, and that's why I am pursuing it.

What made you decide to pursue a degree in Theatre?

I actually met Michael Riha when in High School. He was helping to paint a set for a production that I was Stage Manager of and he convinced me to continue on with my passion in college, since I was good at it.

What is your favorite part about stage managing? If you could tell the audience one thing about stage management, what would it be?

My favorite part about stage management is the organization and the responsibility you have. You are the glue that holds everything together, from costume fittings to managing props, to helping actors with lines, and to keeping track of your crew. Stage Management is tough, I'm not going to lie. It's like singing La Vie Boheme from *Rent* while taking blocking notes, keeping track of all props, answering questions, fixing issues and checking in with designers. By the way, a break was 5 minutes ago. Did you tell the director?

Do you have any advice for students wanting to pursue a degree in Theatre?

My advice is to never give up and keep pursuing what you love. It's going to be a tough road ahead, but dive in head on. Just think, if a person with a physical disability can do it, you have no reason to say you can't.

Cast

MacBeth	SCOTT RUSSELL
Lady MacBeth.....	Na'TOSHA De'VON
Banquo/Ghost of Banquo/Doctor	ZYAN WARD
MacDuff/Bloody Captain/King.....	JUSTIN MACKEY
Duncan/Siward/Murderer 1/Apparition 1/King	JONATHAN CRAIN
Malcolm/Murderer 2/Apparition2/King.....	PETER KIEKLAK
Donalbain/Fleance/Young Siward/Apparition3/King	AUDREY ROMERO
Witch 1/Lady MacDuff.....	MISCHA HUTCHINGS
Witch 2/Gentlewoman	JENNIFER NESBITT
Witch 3/Porter/Messenger	CHLOE HAROLDSON
Lennox/Lord/King.....	JOSH HARPELL
Ross/Lord/King	RAVEN RAY
Angus/Messenger/Lord/King	JAKE LEWIS
Seyton/Murderer 3/King	ZACH CURRIE

Place:

A church, a heath, Duncan's palace, Macbeth's palace, England, Dunsinane Hill, Birnam Wood, and various outdoor settings.

Setting:

The very recent past (influenced by 1990's Balkan conflict)

MACBETH will be performed with a 10 minute intermission.

The video or audio recording of this production is strictly prohibited by law. As a courtesy to other patrons, PLEASE TURN OFF CELLPHONES AND OTHER ELECTRONIC DEVICES during the performance.

Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 13 and 6.

Who's Who in the Production



Eric Armstrong (Lighting Designer) is from Clovis, CA. He received his BA at California State University Fresno. Previous credits include *Follow Me @ Tio Sam* at Latnix Project, *Angels in America: Perestroika* at the University of Arkansas, *Blue Heart* at Experimental Theatre Company, *Malpractice* at Fresno State University Theatre and assistant designer for *Really Really* at Fresno State University Theatre. After graduation, he would love to pursue a career in design in theme parks.

Jonathan Ray Crain (Duncan/Seward/Murderer 1/ Apparition 1/King) is a junior from Little Rock, AR studying Theatre and Communications. He was the microphone coordinator for University of Arkansas's *The Man of La Mancha*, and *Steve/Mage Steve* in *She Kills Monsters*. This is his debut performance at the University of Arkansas. He plans to pursue a career in voice acting after earning his degree.



Zach Currie (Seyton/Murderer 3/King) is from Bentonville, Arkansas. He is currently pursuing his Bachelor of Arts in Theatre at the University of Arkansas. He was last seen as Larry in *The Dream of the Burning Boy*. Other credits include Tommy in *Rise*, ensemble member for Theatre for One at the and Hal in *Proof* at Hendrix College.



Caroline Dean (Assistant Director) is from Orlando, FL. Her previous credits with the University of Arkansas include Kalliope/ Kelly in *She Kills Monsters* and Congregant Jenny/ Choir in *The Christians*. She has also performed in the staged reading of *Bookshop* and the 10 Minute New Works Fest of *Paper Thin*. She was also an assistant stage manager for *West of Why*. She plans to continue a career on stage and hopes to one day work as a playwright and an actress.



NaTosha DeVon (Lady MacBeth) is from Jackson, Mississippi. She has an Associate's degree in Pre-Law and a Bachelor's degree in Theatre and Speech Communication. She is a third year MFA acting candidate. Her previous credits include Francine/Lena in *Clybourne Park*, Rosaura in *Life is a Dream*, Gary Coleman in *Avenue Q*, Anemone/ Dance Captain for *Lysistrata*, Truvy in *Steel Magnolias*, Ruth in *A Raisin in the Sun*, Becca in *The Rabbit Hole*, Petra in *The Bear*, Lady in Orange in *For Colored Girls* and Gina in *Like Fine Wine*. Her plans are to go and work in the film industry as an actor and produce her own written works.

Chloe Jane Haroldson (Witch 3/Porter/Messenger) is from Bixby, OK. She is working towards a degree in Theater Performance. Her previous credits from the UofA are the Pastor's Wife, Elizabeth in *The Christians*, Estrella in *Life is A Dream* and Jeanine/Griselda/ Winn in *Top Girls*. She worked with community theater companies in productions like; *Young Frankenstein*, and *Lion the Witch and The Wardrobe*. Chloe has won awards for acting including an All-Star Cast member award at a One Act Play Festival. She plans to move to New York with ambitions of going to grad school to work towards an MFA in Acting, then would like to be on Broadway and working as an actor and performer.



Staff for the Department of Theatre

- Chair of Theatre..... Michael J. Riha
- Vice-Chair of Theatre..... Patricia J. Martin
- Theatre Office Manager Barbara J. Springer
- Production Manager..... Joseph Millett
- Technical Director Weston Wilkerson
- Scene Shop Manager Matt Meers
- Costume Shop Manager Valerie Lane
- Lighting and Sound Supervisor Tyler Micheel
- Properties and Paints Supervisor Karl Hermanson
- Business Manager/Marketing Director Ashley Cohea
- Publicity Manager/Graphic Designer Ash Micheel
- Assistant Box Office Coordinator McClain Wood
- Theatre Faculty Jason Burrow, Michelle Culhane, Mavourneen Dwyer, Kate Frank, Karl Hermanson, Amy Herzberg, Morgan Hicks, Shawn D. Irish, Elizabeth Jilka, Michael Landman, Valerie Lane, Gail Leftwich, Patricia J. Martin, Steven Marzolf, Matt Meers, Tyler Micheel, Joseph Millett, Michael J. Riha, Les Wade, John Walch, Weston Wilkerson

Who's Who in the Production

(Theatre on the Square, Indianapolis), *The Crucible* and *A Christmas Carol* (Indiana Repertory Theatre), *Coriolanus*, *The Winter's Tale* and *Twelfth Night* (IndyShakes), *Unnecessary Farce* (Actors Theatre of Indiana), *Water By the Spoonful* and *Distracted* (Wisdom Tooth Theatre Project), and many more. Scott is also a Fight Director/ Instructor/Advanced Actor-Combatant and a member of the Society of American Fight Directors; Dueling Arts International; the Society of Australian Fight Directors, INC; Fight Directors Canada; the British Academy of Stage and Screen Combat; and the Nordic Stage Fight Society. He deeply thanks Steven for this wonderful opportunity as both Actor and Fight Director. Scott sends all his love to his wife Jaddy and his son Bastian.

Kelsey Ryder (Assistant Stage Manager) from Grand Rapids, MI She is a junior Theatre major at the Uof A also studying Criminal Justice. Before coming to Arkansas, Kelsey did a lot of work with performing shows for kids including *Charlie and The Chocolate Factory*, *Holes*, and *Robin Hood*. Some of her more recent credits include *You Can't Take It With You* and two student written and directed shows that were a part of the New Works Festival last year: *The Thing That Wasn't There* Chicago and *The Lock In*. After graduating Kelsey plans to head to Chicago and pursue a career in acting!



Landan Stocker (Assistant Stage Manager) is a junior theatre major from Billings, Missouri. Previous credits include Davey Harold/ Ensemble in *Assassins*, Music Director in *The Christians*, Servant 1 in *Life is a Dream*, Barber/Muleteer/Guard in *Man of La Mancha*, Josh in *Two Dollars*, and Kenneth Stoller in *Clybourne Park*. After graduating, he intends to pursue a career in acting.

Zyan Ward (Banquo/Ghost of Banquo/Doctor) is from Bentonville, Arkansas. He previously performed Improv/Stand up at The Second City, Chicago. The Crude Mechanicals: *Twelfth Night* (Sir Andrew Aguecheek), *A Midsummer Night's Dream* (Oberon/Theseus), *King Lear* (Gloucester) Fishtank Theatre: *Death By Shakespeare* (Juliet). In the future he plans to continue to pursue a career in acting.



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Who's Who in the Production



Joshua Harpell (Lennox/Lord/King) was born and raised in San Diego, CA and is a freshman Theatre Undergraduate. This is his UARK Theatre debut! He is a graduate of Bentonville High School and did theatre all throughout his high school career. His previous and favorite credits from High School are *Fleance in Macbeth*, Owen Musser in *The Foreigner*, Orgon in *Tartuffe* and has teched *Once* and *Skeleton Crew* at TheatreSquared. He plans to continue his studies here but is keeping options open for any opportunities that may come his way.

Mischa Hutchings (Witch 1/Lady MacDuff) is from Houston, TX. She holds a BA from the University of St. Thomas. Her previous credits include Hannah Pitt in *Angels in America: Part Two*, Mary in *Detroit* at the Catastrophic Theatre, Stacey in *Spaghetti Code* at the Horse Head Theatre, Margaret in *Leading Ladies* at the Texas Repertory Theatre, Mary in *It's a Wonderful Life, A Radio Play* at the Unity Theatre, Catherine in *Notions of Right and Wrong* at Mildred's Umbrella, Katharine in *Henry V* and Catherine in *Proof* at the College of the Mainland, Agave in *The Bacchae* at Nova Arts Project, Sylvia in *Sylvia* and Sunny in *The Last Night of Ballyhoo* at The Strand Theater, Marie Rodell in *In the Garden of Live Flowers* at the Main Street Theater, Carol in *Oleanna* at the Fan Factory Theatre. Mischa has also done commercials for Orson Marketing and Pretty Good Pictures, and voice over work for Blueprint Films.



Peter Kieklak (Malcolm/Murderer 2/Apparition 2/King) is from Fayetteville, AR. His previous credits include Associate Pastor Joshua in *The Christians*, Soldier/Ensemble in *Life is a Dream*, and Steve in *Dream of the Burning Boy*. Peter is also a co-artistic director of the North West Arkansas Shakespeare troupe "The Crude Mechanicals," and his previous credits with them include Don John in *Much Ado About Nothing*, Lord Grey/2nd Murderer in *Richard III*, Andrew Aguecheek in *Twelfth Night*, and Moth in *Love's Labour's Lost*. After college, Peter plans to travel to Chicago to pursue a career in acting.



Jake Lewis (Angus/Messenger/Lord/King) is from Bentonville, AR. His recent roles include Chuck in *She Kills Monsters*, Old Man in *Lysistrata*, and Boy X in *The Metal Children* at the University of Arkansas, as well as Oswald in *King Lear* with The Crude Mechanicals, and William in *As You Like It* with The Classical Edge. After earning his degree, Jake plans to pursue a career in comedy writing and performance.



Justin Mackey (MacDuff/King) is from Applegate, MI. He has a Bachelor of Science in Theatre from Grand Valley State University. His previous credits include Jim/Tom in *Clybourne Park*, Trekkie Monster in *Avenue Q*, Clarion in *Life is a Dream*, Ross Gardiner in *Visiting Mr. Green*, Charles Guiteau in *Assassins*, Joe Pitt in *Angels in America: Perestroika*, Otto Frank in *The Diary of Anne Frank* at the University of Arkansas along with credits at Grand Valley including Father in *6 Characters in Search of an Author*, Gary in *Bethany*, Adam in *The Shape of Things*, Claudio in *Much Ado About Nothing*, and many more. Other companies that he's worked with include The University Wits, Alea lacta Est, Pigeon Creek Shakespeare, and The Barn Theatre. His future plan after earning his degree is acting!



Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 11 and 8.

Who's Who in the Production

Steven Charles Marzolf (Director) is from Green Bay, Wisconsin. He earned his MFA in Acting from The Old Globe Theatre/University of San Diego Professional Actor Training Program. He is an Instructor of Theatre at the University of Arkansas. He has taught acting classes nationwide and Acting Shakespeare's Folio, across the country with professional companies as well as numerous universities. He is a member of Actors' Equity Association (the actors union) and has directed several productions academically and professionally. His regional acting credits include: The Old Globe Theatre, La Jolla Playhouse, Milwaukee Rep, Chicago Shakespeare Theater, Theatresquared, Riverside Theatre, Notre Dame Summer Shakes and Steppenwolf Theatre Company (where he was a part of the original production of the 2008 Pulitzer Prize winning play *August: Osage County*). Directing credits include: Riverside Theatre in Iowa City, The Side Project in Chicago, The South Arkansas Symphony/Theatresquared, The Stella Adler Institute in NYC, University of Tulsa and University of Arkansas.



Tanner McAlpin (Makeup Design) is a third year MFA candidate in Costume Design at the University of Arkansas. His previous credits include *Rise*, *The Glass Menagerie*, and *Lysistrata*. Tanner has worked as a makeup artist for Joshua Productions out of Beaumont, Texas, along with many studio and main stage productions during his time as an undergraduate at Texas A&M University in College Station including *Blithe Spirit* and *Macbeth*.

Sam Murphey (Stage Manager) is from Fayetteville, AR. He has previously been the Stage Manager for *She Kills Monsters*, *The Christians*, (University of Arkansas) Assistant Stage Manager for *Lysistrata*, (University of Arkansas) and Stage Manager for *Smile: The Musical* (Arts Center of the Ozarks). After earning a Bachelor's in Theatre, he plans to work as a Production Stage Manager with a regional theatre company.



Jennifer Nesbitt (Witch 2/Gentlewoman) is a native of Fayetteville, Arkansas and a Senior theatre major. Previous onstage credits with the university includes *Lilies on the Land*, *Metal Children*, *Lysistrata*, *The Christians*, *Man of La Mancha* and *Top Girls*. Jennifer also was a monologist for Theatre For One, a part of the Arktype Festival of New Works. Futuristically, she plans to continue her growth as a theatre artist.

Raven Symone Ray (Ross/Lord/King) is from Conway, AR. Her previous credits include *Andrea* in *The Dream of The Burning Boy*, *Vera/ The Beholder* in *She Kills Monsters* at the University of Arkansas, *Hero* in *Much Ado About Nothing* with Crude Mechanicals, *Nefertiti Green* in *Rise* at the University of Arkansas, directing *Scars* with the University of Arkansas's 10-minute play fest and *Veta* in *Harvey* at Conway Senior High School. After earning her BA in theater and African-American studies, she plans to continue pursuing a career in acting.



Who's Who in the Production



Michael J. Riha (Sound Designer) is the chair of the Department of Theatre at the University of Arkansas and has designed scenery, lighting, sound, and costumes for well over one hundred productions. Michael's most recent projects include set designs at the Berkshire Theatre Group, MA; TheatreSquared, AR; the Southcoast Repertory Theatre, CA; and The Mark Taper Forum in Los Angeles, CA. He also worked as an assistant Tony Award winning set designer, Christine Jones, on the Broadway revival of *On a Clear Day You Can See Forever*, starring Harry Connick Jr. as well as the 2013 Metropolitan Opera production of *Rigoletto*. He recently authored the book, "Starting Your Career as a Theatrical Designer: Insights and Advice from Leading Broadway Designers", published by Allworth Press. He is a proud member of USITT and USA-829.

Audrey Romero (Donaldbain/Fleance/Young Seward/Apparition 3/ King) is from Los Angeles, CA. She is a Theatre Performance major, Latin American and Latino Studies co-major, as well as having a Communications minor. Her previous credits include *Lucy in Scratch That* with the LatinX Theatre Project, Malarosa in a staged reading of *Erendira y su Caballo* with Trike Theatre. She wants to own a theatre company accessible and dedicated to marginalized communities. She also wants to act wherever she can.



Melissa Rooney (Costume Designer) is from Guy, Arkansas. She holds a B.A. in Theatre Arts from Hendrix College. She designed costumes for *Avenue Q*, *Angels in America: Perestroika* at the University of Arkansas as well as Hendrix College's production of *Time Stands Still*. She was also the assistant costume designer for *The Metal Children* and *Angels in America: Millennium Approaches* and makeup designer for *Assassins* and *Life is a Dream*. She will also be the costume designer for the upcoming production of *Macbeth!*

Brandon Roye (Scenic Designer) is from Tulsa, OK. He has a BA in Theatre from OBU. His previous credits include scenic designer for the ARKTypes New Play Festival, assistant scenic designer, for *The Glass Menagerie* at the University of Arkansas, scenic designer for *Where's Daddy* at Independence Memorial Hall, scenic designer for *The Game is Afoot* at Jenks PAC, and scenic designer for *Androcles and the Lion* for Dorland Theatre. Brandon was also Hallmark Movie Channel Art Department lead man for the McBride Mystery Series and the assistant production coordinator for *Jane Doe: Ties that Bind* for Hallmark Channel. Brandon was the lead man for *Alien Express* SyFy Channel, properties master for Pasadena Playhouse and assistant properties master for the Old Globe Theatre (San Diego). After earning his degree, he plans to become a resident technical director and freelance scene designer.



Scott Russell (MacBeth) is a third year MFA student. A graduate of The Conservatory at Act One Studios - Chicago, previous works include *Russ/Dan* in *Clybourne Park*, *Clotaldo* in *Life is a Dream*, *Brian* in *Avenue Q*, *Czolgosz* in *Assassins*, *Otto Hurley* in *Metal Children* (University of Arkansas), *Children of a Lesser God* (Footlik Theatre, Chicago), *A Christmas Carol* (Metropolis PAC), *Passion*

Program for *Macbeth*, courtesy of University of Arkansas Department of Theatre. Pages 10 and 9.



Scott Russell as Macbeth and Justin Mackey as Macduff in the University of Arkansas production of *Macbeth*. February 2019. Photo Courtesy of the University of Arkansas Department of Theatre.



Scott Russell as Macbeth and NaTosha Devon as Lady Macbeth in the University of Arkansas production of *Macbeth*. February 2019. Photo Courtesy of the University of Arkansas Department of Theatre.

Michael Chekhov as applied to the Character and Fight Direction of *Macbeth*

In the winter of 2018, I was awarded a travel grant through the graduate school to attend the National Michael Chekhov Association's Teacher Candidate Training program held at the University of Florida in Gainesville. I had long sought after a means to understand that intangible part of acting that almost escapes explanation. It lives in the realm of energy and can't be described without touching on what is often considered to be "woo-woo." And yet, it is what I have always tapped into quickly when taking direction before going home to intellectualize what I did and solidify it by conventional means of acting homework.

The program was led by Lisa Dalton, a master teacher in Michael Chekhov's technique and founder of the association, as well as a multi-award-winning documentarian, professional actor, stuntwoman, retired police officer, and certification holder in many other fields. She was assisted by master teacher Wil Kilroy, who also serves as the Department Head at New Mexico State University. The program consisted of learning about the history of Michael Chekhov's technique and other acting techniques as they evolved beginning from the Moscow Art Theatre, Chekhov's Psycho-Physical exercises, an approach to emotional life, characterization, gesture and composition, audition/interview techniques, synthesis of the Stanislavsky System of Analysis and Michael Chekhov's personal ideas of analysis, an application of the analysis technique towards directing, and a day dedicated to teaching an aspect of the Chekhov technique to the other teacher candidates and master teachers.

As soon as the program concluded and I began the drive back from Florida, my wife (who had also participated) and I could not stop talking about the need of this technique as an alternative to the inside-out methods that seem to dominate actor training in the US. My conservatory training in Chicago was heavily Meisner-influenced, and my training at the

University of Arkansas did not include much movement beyond Viewpoints. Although we did have a semester-long introduction into Michael Chekhov's technique, it included a single day's worth of instruction that I had received at the NMCA workshop, spread out over sixteen weeks, without any explanation of the "why" we were doing it. This is not a criticism of the instructor; she was simply introduced to the technique at a much slower pace than the NMCA introduced it to me. In fact, her teacher training comes through the Great Lakes Michael Chekhov Consortium, an organization, according to a conversation with Lisa Dalton, that was founded after members of the Michael Chekhov Association, or MICHA, realized that a need for a structured pedagogy existed. Those founders were former students of Lisa. She had already been sculpting her own pedagogy of the work for some time, but in a different area of the country. Now, this is not to say that, as I write this thesis, I have this technique figured out; I do not. However, going back to that long drive in the car I immediately knew that my week in the workshop had given me the vocabulary to talk about the energy we create on stage or in the rehearsal room in a way that I had never been able to before; and it begged the question in me, "can I use this technique to create a successful character as Macbeth, and even use it in the creation of the fight choreography and fight direction?", a task that I had additionally taken on top of the titular role. And as we started the process, I had every intention of using other training techniques to help me fill in the holes that I was sure would surface (having only completed the workshop a week before rehearsals for *Macbeth* began). As rehearsal continued, however, I found myself determined to use nothing but this new technique, and indeed, that is what I did.

How? What did I do? How does it work? I'm not sure if I can answer that last question in completion just yet, but I do know that the belief at the NMCA is that once you light up one

aspect of inspiration, it allows all others to begin to happen effortlessly. We work from the chart below:

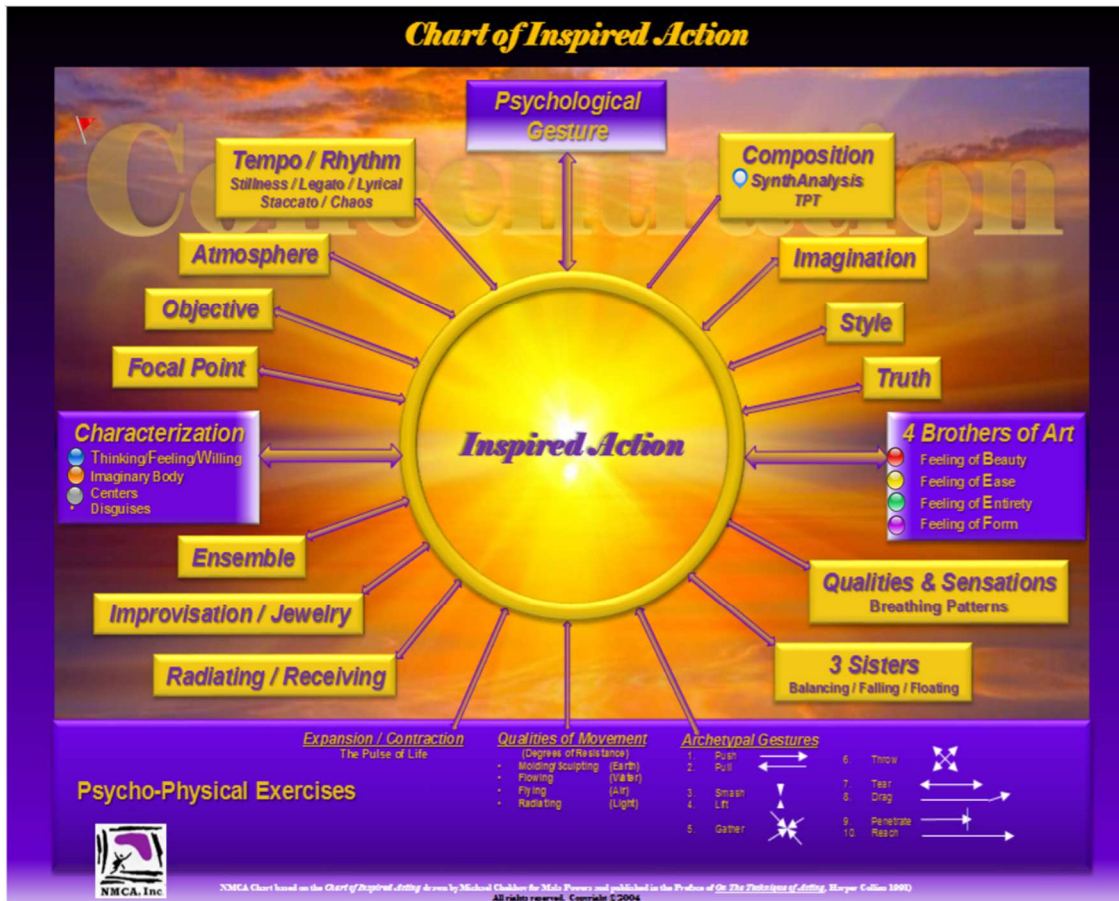


FIGURE 1. NMCA Chart of Inspired Action. The Chart of Inspired Actions is an NMCA adaptation based on The Chart of Inspired Acting drawn by Michael Chekhov for Mala Powers during personal coaching. The original Chart is in *On The Technique of Acting*, Page xviii. That chart was further enhanced by Mala Powers and Lisa Dalton as co-Founders of the National Michael Chekhov Association to add other techniques later added by Chekhov, as well as Mala and Lisa. This Chart of Inspired Actions is maintained by Lisa Dalton and Charlie Bowles with permission from Mala Powers as Executrix of the Estate of Michael Chekhov.³

While there is much to unpack if I were to go through the entire chart of inspiration, the real question is: when the chart is a circle, where does one begin? The answer to that is anywhere you choose. Now, ideally, people just learning this technique start at the bottom at the Psycho-Physical Exercises. They can be looked at as a foundation for the body to understand how it

feels to embody the energy of pure will. There is no thought or feeling motivating this movement, although the movement itself may spring forth images or emotions; but we are not trying to be guided by them, or necessarily trying to fall into any presumed or stereotypical ideas or feelings that a movement may infer. Let us take a moment to look at the archetypal gestures of pure will.

The basic idea is that every gesture that we as humans have created to communicate can be distilled down into ten basic gestures (ten is the number the NMCA has agreed upon, with some organizations having more or less). These gestures are:

1. Push
2. Pull
3. Smash
4. Lift
5. Gather
6. Throw
7. Tear
8. Drag
9. Penetrate
10. Reach

By practicing these physical movements of pure will we began to understand and feel our energetic relationship to each of them. Once that relationship is established, we can then radiate that energy out of ourselves. This is where I began.

If you restructure that list of ten archetypal gesture, they essentially become column headings in a table. Each column can then be looked at with different, more specific gestures underneath. As a short example:

Push	Pull	Smash	Lift	Gather	Throw	Tear	Drag	Penetrate	Reach
budge	haul	bang	hoist	flock	buck	breach	draw	spear	gain
thrust	jerk	crush	soar	pile	flip	fray	truck	force	equal
poke	pluck	squash	raise	stack	stone	split	lug	bore	get to

FIGURE2. A table of Archetypal Gestures and corresponding actions.

Each gesture has its own unique energy, and simply by looking at the chart you begin to see how what we are truly looking at are the same actions we use when actioning our text. The difference here is we are approaching our understanding of these actions from not just an intellectual place, but from a place that encourages total mind-body connection.

I began each rehearsal day going through the Five Tibetan Rites, which had been “Chekhovized” by Lisa Dalton to following the progression of the elements (Earth, Water, Wind, Light) as a means of warming up the body, invigorating Chi, calming any stress, and promoting a clarity in thought. I also continued a daily practice of doing my psycho-physical exercises in order to maintain a connection with the energies they help to create. We had already done the traditional tablework prior to my attending the workshop. As we moved through the text, I began to feel recognizable energies that instinctually surfaced. Upon a second reading I would stand up and perform the archetypal gesture that most closely associated the energies that I had been feeling, hoping to cultivate a clearer idea of what the action I really wanted to use might be; to specify it. When a moment didn’t work and the energies felt off, I scrapped the gesture and picked a new one, often one that was most associated with being the opposite to the one I had started out with, until I found one that felt that it made sense with what my fellow actors were giving me. In this way I avoided making purely intellectual choices that I then had to connect to, but rather maintained a clearer sense of what my “gut” was trying to tell me and sharpening my listening skills to that instinct. Now for me, this is huge! One of my consistent notes over the years has been to “get out of my head,” and as an actor who was previously a scientist, that accessing of my brain’s right hemisphere has been, and still is, a real challenge.

Once actions began to fall into place, my objectives for the scenes became known. If a castmate changed what they thought was going on, and it was necessary for me, I was easily able

to swap out a new gesture to maintain clarity of my objective. Now, once you apply text and feeling, archetypal gestures immediately become psychological gestures and can no longer be pure will, so I believe it is important to continue practicing the archetypal gestures of pure will separately from the rehearsal process.

The other main aspect of the technique that I used constantly was the idea of the Three Sisters, so baptized by the NMCA because of the script used to demonstrate its effectiveness during an International Michael Chekhov Association workshop in Sussex, UK in the mid 1990s. Lisa Dalton had played all three sisters, Masha, Irina, and Olga, and was directed by Jack Colvin, a student of Michael Chekhov himself.

The Three Sisters is a way to approach the emotional life of a character by utilizing once again the energies found within movement. The Sisters are: Falling, Floating, and Balancing. Macbeth was a character who shifted between these three phases of emotional life, sometimes successfully veiling the emotional life, sometime not. While falling, he veils it in the opening funeral scene in order to maintain strength for his wife. He attempts to maintain balance between his heart and head's desires to become king, only to continue to float once he's been crowned, and fall at every sight of Banquo. We know how the end turns out, and in our production, I chose for Macbeth's demise to initially be a fall. However, when director Steven Marzolf mentioned bringing the ghost of Lady Macbeth on stage, holding our deceased infant, I knew that Macbeth's decision could no longer be a fall, but a floating up in relief to release the burdens of what he had done and be with his family again, wherever that may be.

The application of the technique to fight direction was a little trickier. It was not something that I could play around with too much, as we really only had a few hours with each fight to craft it. I proceeded by trying to use the language that the technique uses to help assist in

directing the actors. As an example, in the play Seyton murders Lady Macduff's infant child by suffocation. I worked with trying to tell the story to the audience that the baby had died by both audibly having him quit singing a lullaby, but also by asking him to "float" his energy upward. I used a lot of expansion and contraction of energy during the knife fights to try to aid the actors in understanding the intention behind offense and defense and the tactics that these militaristic characters would have understood to use. The choreography of the final battle was created on the basic premise of expansion and contraction, coupled with the Three Sisters, to create a dynamic topography as well as emotional journey for the Macbeth and Macduff. And finally, we used psychological gestures to help aid the actor playing Macduff to explore intention and action behind his lines in the final fight scene.

Although the chart contains much more than these few tools, I thought it more important to really focus on a few strongly, rather than overwhelm myself with too many tools, each getting limited attention. In the end I believe that I created a character that worked well for the story. Although there are places where I know I could have been more grounded had I used some of the traditional methods of acting I have been taught, I think for restricting myself to this technique, which for me had just been learned, it was incredibly successful. This is just not my perception but evidenced by the Director of the BA and MFA acting program telling me, to paraphrase, that I made the department proud to have me in the program.

The benefit of Michael Chekhov's technique is that it doesn't ask the actor to relive personal trauma, make substitutions that could be psychologically dangerous, or even ask us to take on the responsibility of actually feeling a character's emotions. It simply asks that you make the audience feel. We call upon our imagination and the images that come to it to play us, and so we fit our authentic selves into those creative images. Of course something may

inadvertently act as a trigger of personal trauma, but we are never seeking it out. And because we are not seeking it out, we can let it go much faster and move on to a new image to play with. I believe this way of approaching the work is the answer to how to keep the work on stage and not bring it home with us.

Works Cited

1. Virginia Museum of Fine Arts, accessed April 2, 2019, <https://www.vmfa.museum/connect/i-must-have-flowers-always-and-always>.
2. Brainy Quote, accessed April 2, 2019, https://www.brainyquote.com/quotes/rumi_133529.
3. Dalton, L.L, Charlie Bowles, and Wil Kilroy, Charlie Bowles, ed., *NMCA Michael Chekhov Technique PlayBook* (Fort Worth, TX: NMCA, Inc, 2000), 13.

APPENDIX A: Website Link

www.scottrussell.com

APPENDIX B: Headshot



Photo Courtesy of Artefact Image Co.

APPENDIX C: Resume



Scott Nicholas Russell

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Indpls Shakespeare Company	Coriolanus	Aufidius	Robert Neal
Indpls Shakespeare Company	The Winter's Tale	Antigonus	Robert Neal
Indpls Shakespeare Company	Twelfth Night	Antonio	Courtney Sale
Indpls Shakespeare Company	Taming of the Shrew	Petruchio u/s	Michael Shelton
IndyShakes	The Winter's Tale	Leontes	Richard J. Roberts
Hoosier Bard Production	Measure for Measure	Claudio	Terri Bourus
Hoosier Bard Production	Arden of Faversham	Mosby	Terri Bourus
Indiana Repertory Theatre	The Crucible	Marshal Herrick	Michael Edwards
Indiana Repertory Theatre	A Christmas Carol	Fezziwig, Portly Gent.	Courtney Sale
Indiana Repertory Theatre	A Christmas Carol	Male Swing	Richard J. Roberts
Actor's Theatre of Indiana	Unnecessary Farcie	Frank	Darrin Murrell
Theatre on the Square	Passion	Giorgio	Tim Spradlin
Acting Up Productions	Twelfth Night	Antonio	Brian Noffke
Acting Up Productions	At Home At The Zoo	Jerry	Scot Greenwell
Acting Up Productions	Jacob Marley's Xmas Carol	All Characters	Brian Noffke
Acting Up Productions	Our Town	Simon Stimson	Brian Noffke
Wisdom Tooth Theatre	Water by the Spoonful	Fountainhead	Ronn Johnston
Wisdom Tooth Theatre	Distracted	Jinks/Broder/Karnes	Milicent Wright
University of Arkansas	Macbeth	Macbeth	Steven Marzolf
University of Arkansas	A Little Night Music	Frederik	Kate Frank
University of Arkansas	Avenue Q	Brian	Morgan Hicks
University of Arkansas	Assassins	Czolgosz	Amy Herzberg
University of Arkansas	The Metal Children	Otto Hurley	Jenny McKnight
EclecticPond Theatre Co.	Shakespeare Wrote What...?	Posthumus, King John	Thomas Cardwell
EclecticPond Theatre Co.	Eloisa and Abelard	Abelard	Sarah Neville
NoExit Performance	Our Experiences... Alligators	Charlie	Georgeanna Smith
NoExit Performance	Moby Dick	Ensemble	Michael Burke
Metropolis PAC	A Christmas Carol	Present, Fezziwig	Brad Dunn
Footlik Theatre	Children of a Lesser God	James Leeds	Marti Lyons
The Process Theatre Group	Not at the Table... Menu	Jonathan	Michael Gellman
The Theatre at Act One	Blood Wedding	Bridegroom	Kimberly Senior
The Theatre at Act One	Laura Dennis	Andrew	Scott Olson
The Theatre at Act One	1001	Alan	Shade Murray

Education: MFA Acting - University of Arkansas (2019); The Conservatory at Act One Chicago (2011); B.S. Biology – Belmont University (2005)

Acting: Austin Pendleton, Larry Yando, Kate Buddeke, Amy Herzberg, Steven Marzolf, Scott Olson, Ted Hoerl, Courtney Sale

Improvisation: Michael Gellman

Voice/Speech/Dialects: Mavourneen Dwyer, Laura T. Fisher, Jason Martin

On Camera/Voiceover: Mary-Lou Belli, JoBe Cerny, Nick Celozzi, Joanne Sylvestrak, Anne Jacques

Movement: Kate Frank, Michael Lugering, Dawn Mora, Jonathon Berry

Combat: Gregory Hoffman, Chuck Coyl, John McFarland, Ian Rose, Paul Dennhardt, DC Wright, Nick Sandys, Adam Noble

Special Skills

Yoga, Weight Training, Alexander Technique, Viewpoints, Chekhov movement, Cell Culture Biologist, Advanced Actor-Combatant/Fight Choreographer, Theatrical Firearms Safety (**current member DAI/SAFD/BASSC/NSFS/SAFDi/FDC**)

Associate Instructor – Ducling Arts International

Nation Michael Chekhov Association Certified Teacher Candidate

APPENDIX D: One Person Show Script, Program, Photos

Forte and Foible by Scott Russell

LQ 1: Preshow

Preshow SQ 1: The Scotsman

LQ 1.5: Light Down

SQ 2: fade The Scotsman

SQ 3: McBane Tavern

LQ 2: O'Bryan entrance

LQ 2.5: Tavern lights

O'Bryan: What does one have to do to get a drink in here? You call this a feckful tavern? And what do ya think you're lookin' at friend. Has anyone here seen McBane? Donald McBane? Maybe you know him better as the man who likes to go around ruining people's reputations. Because I've got a bone to pick with the old man.

Man 1: Eh, and what exactly has McBane done to you, Mister....?

O'Bryan: The names O'Bryan. Perhaps you've heard of me. I've beaten all contenders at the Bear Garden, except one. Who continues to refuse my challenges, but had no trouble telling everyone that I'm a bully, who is unskilled in the art, and would easily be rendered a castrated cock. I've never heard of a man as full of lies and tales as he. We men are nothing if not our reputation, and he'll pay for dirtying mine.

Man 1: Hey, that's been months, O'Bryan. McBane is a changed man, and old enough to be your father. Look, here he comes now. I'm sure everything will work itself out.

McBane: It was due to my mother, to be sure, my friend. I was a wild young man, but could sit still for anything, except perhaps work. And all the while my mother everyday was lessening my dish, and so when I could no longer endure, I left my father's farm and the tobacco spinner's laboring, and listed myself in Captain McKenzie's army. This was back in 1687, and I was but the wee age twenty-three, just a stupid lad.

Man 2: If only you'd have known how many scars you'd tally up, you might have done best to mind your mum and stayed in Inverness! *Laughter*

McBane: There's not much funny about war. But you may be right, for now in my old age I do sometimes believe my refusal to wait on school was a great loss for me, but I suppose had I never left, I would never have taken part in the last true battle of the Clans, and would never have been able to tell you what needs to be told, and to all of Scotland's men.

O'Bryan: Are you now saying you fought in the McIntosh/Macdonald feud? Is there no limit to the stories you can forge, old man? I suppose you cleaved everyone in twain even as a young lad, eh?

McBane: Well, not everyone. Andrew O'Bryan, if I'm not mistaken. And listen, the fact of my many victories is not necessarily one I'm proud of. *He moves to sit.* **LQ 3: Stool** The truth is, the refusal of Macdonald to hear any reasonable term, and his devout desire to fight had made me wish I was spinning tobacco. I was scared. And when we marched up the hill and saw he had twice our number, I was scared again. They came running down the hill with neither shoe, nor stocking, nor bonnet on their head with a wild shout, charging us with their sword and targe, and me having never seen the like before, I took my heels and run thirty miles before I look behind me.

LQ 4: O'Bryan talks

O'Bryan: Sounds like your first fight should have been your last.

Man 1: Let it go, O'Bryan the man's twice your age.

O'Bryan: Yeah he's twice my age and three times the liar. And half the man. How he ever survived to the age of 63 is beyond comprehension. What is it now, old man? Sixteen battles, fifteen skirmishes, over one-hundred duels?

McBane: The numbers aren't important. It took to me too long to learn the lesson I should have learned long ago. As my son would have told you.

O'Bryan: Oh, your son...and tell me, did you tuck tale and run then too?

McBane: I only ran when fear got the best of me. Now that's a struggle I had early on. But wisdom comes with age. I'm sorry for the things I said, O'Bryan. Truly. We all must learn to become better than the men we are.

O'Bryan: You call yourself a man? Tell me, when did the great McBane's stones drop and he become a man?

McBane: Well, if you must know, I would be happy to indulge. As a matter of fact it was a few years past the McIntosh/Macdonald feud. *SQ 4: fade McBane Tavern.*

SQ 5: McBane Memory Mixdown I was in Regiment, and at the time had little skill to manage my monies. *LQ 5: Movement scene*

And so, one of the older soldiers was appointed to manage it for me. And as he saw fit. Requests for my money always resulted in a blow, and when I could no longer stand it, I was obliged to handle the problem in the manner that was expected: *LQ 5.3: Sword* with a sword. After a friend allowed me to borrow some money of his own, I swiftly attended a sergeant who privately taught me the art of the small sword. *LQ 5.4: Sword Out*

“Advance in quart with a half Thrust, and when he Parie's, turn your Hand tierce way upon the same side, your Hand well Mounted, Advance along the tierce, and when he Paries, keep close to his Sword, and turn your Hand quart over the arm, upon the tierce side. The French calls the above Thrusts, Recart.”

And when I would no longer live as I had done, I found the old gentleman and demanded the remainder of my pay. His answer was, “You saucy Rogue, if you ask for any more money, I will beat you back and side! You'll get your money as I see fit.” I replied, “Sir that will not do! Either give me the money or give me the gentleman's satisfaction immediately!”

He followed me to the back of the Garrison, and we drew our swords, I a small sword, he a broad, and after two turns he beat my sword out of my hands and I took to my heels. Running after me he quickly overtook me and hit me with the flat side of his blade, making me submit, taking my friend's sword, and pawning it for two gallons of ale. My friend was not happy.

And I was tired of running. I went back to my sword master and asked, “How can I defend a broadsword with a small sword?” And so, he taught me.

LQ 5.5: Pattern

“Keep a low guard and slip from his Blow. Push above his sword when it falls to the ground, and make a thrust to his sword arm.”

Next day being pay day, I went and demanded it from him, to which he replied with a swift blow from his sword and scabbard, which I took very ill, and being forced to steal a sword from my

commander, and in front of company, I demanded he meet me outside, which he immediately did.

“You shall not come off so well as you did before, I shall cut a leg or arm from you, you rogue.”

We came to the ground where we had fought before. He removed his coat. I refused, thinking it may save me from being cut. We drew. And after two or three turns, he making a great stroke, I slipped him, and thrust him through the body before he could recover. I was resolute, and no longer afraid. In a rage he swung again, falling forward, and I pushed him in the leg, to which he willingly gave up his sword, and his control of my money.

LQ 6: Tavern lights

SQ 6: McBane 2nd Tavern

It was my right of passage; the moment I finally became a man. But it was also he moment when things swung too far in one direction, and little did I know, I became so afraid of fear, I took any and every fight I could find to beat it down.

O’Bryan: So there it is. The truth finally comes out. You’ve traveled so deep into your own fear, it’s no wonder you keep refusing my challenges. Take a good look everyone! The great Donald McBane, who just a few months ago had no shame in dragging my name through the mud, but is too afraid to get his own arse dragged through it by Andy O’Bryan.

McBane: A man can change in an instant. I’ve become a different man O’Bryan. And I’m encouraging you to do the same. For all of you to become better men.

O’Bryan: And what kind of man is that? The kind who runs away from his reputation? The kind who hides his head in the dirt? The kind that abandons his own blood, leaving them to die in the middle of the field? Or was your son even real? Maybe he’s as made up as you are.

McBane: My son is off limits O’Bryan. The least you can do give an old man that much respect.

O’Bryan: You don’t deserve my respect. You curse my name and then tuck tale when confronted about it? I plan to leave a legacy for myself, something for my son to be proud of. If you did have a son, he should be ashamed to call you his father.

McBane: I've learned a lot over the years O'Bryan. And I've tried to put fightin' behind me. But there is one thing that has apparently stayed the same; that some men refuse to learn or change until hard times fall upon 'em. If you came here looking for a fight, then I accept.

LQ 6.5: Final Battle SQ 7: McBane Ending

LQ 7: McBane special

Fear. Fear is what kills some of us, what makes the weak fold, the hungry parish, and the hopeless give in. But on this field, under these trees, fear blows away with the wind. Or it turns to excitement, to the Scottish blood running through our veins. Keeps our wits sharpened, our bodies ready to move, and some of our thoughts idle. *LQ 8: Son spotlight*

Son: Father, couldn't you do something else less dangerous? Something where if the fear overtakes you, you won't end up dead? Or worse? Mother always said there are many things worse than being food for the worms.

McBane: Go on, boy. Get. This is no place for a young lad. Go on, leave, before you get me killed. (Waits for the Son to leave. He doesn't.) I said go on, or your bound to get hurt yourself.

Son: I can't get hurt, father. I'm already dead. Thirty years now. I remember the fear on your face that day, looking up at you from your haversack. You stared at me as we rode away. It was as real and as strong as it is today.

McBane: It's as real and as strong today because you're here. But fear is a tool son. I wish we had had the time for me to teach you that. Fear ground us. Makes our legs like these trees; strong, unbreakable, rooted in the Earth. O'Bryan there is more like a branch; swaying, pushed and pulled by what's around him, sticking out to be struck. A man who is ruled by his fear is no man at all, and so can have no reputation, and no legacy. *LQ 9: McBane lights fade* (He evades, counter-attacks.) The older the tree, the stronger its roots. We men must learn to rule our fears, for losing that battle, now that's something worth being afraid of.

LQ 9.5: Main lights fade

LQ 10: Spotlight fades

SQ 8: fade McBane Ending LQ 11: Curtain LQ 12: Transition

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12.4 & 12.6

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TUES

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Halley Mayo

THURS

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8 Shows in 2 Nights

Program for UARK Solos, courtesy of the University of Arkansas Department of Theatre. Page



Scott Russell as Donald McBane in *Forte and Foible*. Photo courtesy of the University of Arkansas Department of Theatre.

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April 30, 2019

Scott Russell

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Permission to use Expert Swordsman's Companion

Jared Kirby <jared@jaredkirby.com>
To: Scott Russell <sr035@email.uark.edu>

Sun, Apr 14, 2019 at 7:58 AM

Hi Scott,

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with neither shoe, nor stocking, nor bonnet on their head p108

I took my heels and run thirty miles before I look behind me. p108

sixteen battles, fifteen skirmishes, over one-hundred duels. p 1

You saucy Rogue, if you ask for any more money, I will beat you back and side! Sir that will not do! Either give me the money or give me the gentleman's satisfaction immediately!" P112

after two turns he beat my sword out of my hands and I took to my heels p 113

"Keep a low guard and slip from his Blow. Push above his sword when it falls to the ground, and make a thrust to his sword arm." p 113

"You shall not come off so well as you did before, I shall cut a leg or arm from you, you rogue." p114

he making a great stroke, I slipped him, and thrust him through the body before he could recover. P114

"Advance in quart with a half Thrust, and when he Parie's, turn your Hand tierce way upon the same side, your Hand well Mounted, Advance along the tierce, and when he Paries, keep close to his Sword, and turn your Hand quart over the arm, upon the tierce side. The French calls the above Thrusts, Recart." p65

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Best,
Jared

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