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

Scott Nicholas Russell
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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.

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Committee Member
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 Monet

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 do." 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 Being.”

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

A Little Night Music

APRIL 5 - APRIL 14, 2019

BOOK BY HUGH WHEELER
MUSIC AND LYRICS BY STEPHEN SONDHEIM

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.
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 discovering 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 Michael came from the amazing equipment we have here at the global campus black box theatre. 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 canmerge 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.
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 Riba 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 Bohemne 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.

<table>
<thead>
<tr>
<th>Cast</th>
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<tbody>
<tr>
<td>Macbeth</td>
<td>SCOTT RUSSELL</td>
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<tr>
<td>Lady Macbeth</td>
<td>Na'TOSHA De'VON</td>
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<tr>
<td>Banquo/Ghost of Banquo/Doctor</td>
<td>ZYAN WARD</td>
</tr>
<tr>
<td>MacDuff/Bloody Captain/King</td>
<td>JUSTIN MACKEY</td>
</tr>
<tr>
<td>Duncan/Siward/Murderer 1/Apparition 1/King</td>
<td>JONATHAN CRAIN</td>
</tr>
<tr>
<td>Malcolm/Murderer 2/Apparition2/King</td>
<td>PETER KIEKLAK</td>
</tr>
<tr>
<td>Donalbain/Fleance/young Siward/Apparitions/King</td>
<td>AUDREY ROMERO</td>
</tr>
<tr>
<td>Witch 1/Lady MacDuff</td>
<td>MISCHA HUTCHINGS</td>
</tr>
<tr>
<td>Witch 2/Gentlewoman</td>
<td>JENNIFER NESBITT</td>
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<tr>
<td>Witch 3/Porter/Messenger</td>
<td>CHLOE HAROLDSON</td>
</tr>
<tr>
<td>Lennox/Lord/King</td>
<td>JOSH HARPELL</td>
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<tr>
<td>Ross/Lord/King</td>
<td>RAVEN RAY</td>
</tr>
<tr>
<td>Angus/Messenger/Lord/King</td>
<td>JAKE LEWIS</td>
</tr>
<tr>
<td>Seyton/Murderer 3/King</td>
<td>ZACH CURRIE</td>
</tr>
</tbody>
</table>

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 @ Tai Sarn at Latin Project, Angels in America: Perestroika at the University of Arkansas, Blue Heart at Experimental Theatre Company, Macbeth 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/Steward/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/Nage 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 (Seaton/Murderer 2/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 Kaleo/ 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.

NaTosa DeVon (Lady Macbeth) is from Jackson, Mississipi. 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 Frances/Lena in Cluehouse Work, Rosaura in Life is a Dream, Gary Coleman in Avenue Q, Anemonia/Dance Captain for Lysistrata, Troy in Steel Magnolios, Ruth in A Kiss 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 work in the film industry as an actor and produce her own written works.

Chloe Jane Hardison (Witch 3/Porter/Messenger) is from Bixby, OK. She is working towards a degree in Theater Performance. Her previous credits from the UA are the Pastor's Wife, Elizabeth in The Christians, Estrella in Life is A Dream and Jeanne/Giselda/ Winn in Top Girls. She worked with community theatre companies in productions like Young Frankenstein, and Lon the Leech 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 Willerson
Scenic Shop Manager ................................. Matti Meers
Costume Shop Manager ............................... Valerie Lane
Lighting and Sound Supervisor ..................... Tyler Michael
Properties and Paints Supervisor .................. Karl Hermanson
Business Manager/Marketing Director ........... Ashley Cohea
Publicity Manager/Graphic Designer .......... Ash Michael
Assistant Box Office Coordinator ............... McClain Wood
Theatre Faculty ......................................... Jason Burrow, Michelle Culfane.

Program for Macbeth, courtesy of University of Arkansas Department of Theatre. Pages 12 and 7.
Who's Who in the Production
(Théatre on the Square, Indianapolis), The Crucible and A Christmas Carol (Indiana Repertory Theatre), Coriolanus, The Winter’s Tale and Twelfth Night (IndyShakes), Unnecessary Force (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 Jody and his son Bastian.

Kelsey Ryder (Assistant Stage Manager) from Grand Rapids, MI. She is a junior Theatre major at the U of 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, Hello, Dolly, 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 part of the New Works Festival last year. The Thing That Wasn’t There Before and The Lock In. After graduating Kelsey plans to head to Chicago and pursue a career in acting!

Ladan 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, Barba/Reader/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.

Ryan Ward (Banquo/Doctor/Doctor) is from Bentonville, Arkansas. He previously performed Improv/Stand up at The Second City, Chicago. The Crude Mechanics: Twelfth Night (Sir Andrew Aguecheek), A Midsummer Night’s Dream (Oberon/Thesues), King Lear (Gloucester) Pinter! 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 Harrell (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 Florence in Macbeth, Owen Musser in The Foreigner, Dorian in Tortilla, and has teched Once and Skeleton Crew at Theatre Squared. 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 Millenium’s Umbrella, Katharine in Henry V and Catherine in Proof at the College of the Mainland, Agave in The Bacchanal at Nova Arts Project, Sylvia in Skylar in Sunburn at The Last Night of Ballyhoo at the Strand Theatre, Marie Rodell in in the Garden of Live Flowers at the Main Street Theatre, Carol in Oleanna at the Fan Factory Theatre. Mischa has also done commercials for Orion Marketing and Pretty Good Pictures, and voice over work for Blueprint Films.

Peter Kiskulak (Malcolm/Murderer 1/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 Group “The Crude Mechanics,” 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 Moot 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 pygistratos, and boy A in The Wesser Children at the University of Arkansas, as well as Oswald in King Lear with The Crude Mechanics, 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, AR. He has a Bachelor of Science in Theatre from Grand Valley State University. His previous credits include Jim/Tom in Clybourne Park, Trelkile Monster in Avenue Q, Clarien in Life Is A Dream, Ross Gardiner in Visiting Mr. Green, Charles Guthrie in Assassins, Joe Pitt in Angles in America: Perestroika, Otto Frank in The Diary of Anne Frank at the University of Arkansas along with credits at Tricycle Theatre including Father in 9 Characters in Search of an Author, Gary in Bethany, Adam in The Shape of Things, Cloud in Much Ado About Nothing, and many more. Other companies that he’s worked with include The University Wits, Alexi Jacta Est, Pigeon Creek Shakespeare, and The Barn Theatre. His future plan after earning his degree is acting!
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, Theatroquedram, 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/Theatre company, the springs water institute in Nampa, University of Idaho 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 Rito, 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 College Station including Biilite Spirit and Macbeth.

Sam Murphy (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 (Center of the Oars). After earning a Bachelor’s in Theatre, he plans to work as a Production Stage Manager with a regional theatre company.

Jennifer Nesbitt (Witch/Gentlewoman) is a native of Fayetteville, Arkansas and a Denius theatre major. Previous stage credits with the university includes Lilies on the Land, Metal Children, Lysistrata, The Courtesan, Man of La Mancha and Top Girls. Jennifer also was a monologist for Theatre For One, a part of the Arkytype Festival of New Works. Fortunately, 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 Mechanics, Norforrith Green in Rise at the University of Arkansas, directing Scars with the University of Arkansas’s 10-minute play festival and Neta in Harvey at Conway Senior High School. After earning her BA in theatre 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 over one hundred productions. Michael’s most recent projects include set designs at the Berkshire Theatre Group, MA; TheatreSquared, AR; the Southwest 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 You 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 (DonaldSkills/Hearse/Young Guard/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 Scotch That with the Latinx Theatre Project, Melanoma 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 Hendrik 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 Royle (Scenic Designer) is from Tulsa, OK. He has a BA in Theatre from OU. 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 Dordell Theatre. Brandon was also Hallmark Moove Channel Art Department lead man for the McBride Masters 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 scenic 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, Catilina in Life is a Dream, Brian in Avenue Q, Codigos in Assassins, Otto Hurley in Musical Children (University of Arkansas), Children of a Lesser God (Foothill 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 conversating 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:

![Chart of Inspired Action](chart.jpg)

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:

<table>
<thead>
<tr>
<th>Push</th>
<th>Pull</th>
<th>Smash</th>
<th>Lift</th>
<th>Gather</th>
<th>Throw</th>
<th>Tear</th>
<th>Drag</th>
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<tr>
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<td>squash</td>
<td>raise</td>
<td>stack</td>
<td>stone</td>
<td>split</td>
<td>lug</td>
<td>bore</td>
<td>get to</td>
</tr>
</tbody>
</table>

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


APPENDIX A: Website Link

www.scottnrussell.com
APPENDIX B: Headshot

Photo Courtesy of Artefact Image Co.
APPENDIX C: Resume

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

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

Improvisation: Michael Gellman

Voice/Speech/Dialects: Mavournen 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 Coyle, 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 – Dueling Arts International

Nation Michael Chekhov Association Certified Teacher Candidate
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 the 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_
Program for UARK Solos, courtesy of the University of Arkansas Department of Theatre. Page 1
Scott Russell as Donald McBane in *Forte and Foible*. Photo courtesy of the University of Arkansas Department of Theatre.
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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. p1
- 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 p113
- "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." p113
- "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 quarte with a half Thrust, and when he Parle's, turn your Hand tierce way upon the same side, your Hand well Mounted, Advance along the tierce, and when he Parles, 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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