



MACBETH



WAKE FOREST
UNIVERSITY

PRESENTED BY WAKE FOREST UNIVERSITY THEATRE

March 31, April 1-2, 6-9, 2017 | The Tedford Stage | Directed by Brook Davis

Performances nightly 7:30 PM, except Sundays at 2:00 PM

DIRECTOR'S NOTE

Picture a witch. Broomstick hag with a long nose, warts, and a pointy black hat . . . right? Hmmm . . .

The history of witchcraft is quite intriguing. Sometimes called “the craft of the wise,” witchcraft has long been described by its practitioners as a deeply religious and spiritual pursuit, embraced especially by the disenfranchised who see no place for themselves in organized religion or society. It is no surprise that witches have, time and again, been attacked and often killed because of their perceived threat to social order and rejection of established political systems. Ironically, witches claim a celebration of beauty in nature and purity of heart.

Shakespeare’s witches, or Weird Sisters, are routinely blamed for the havoc that ensues – an easy scapegoat for our protagonist and his horrible behavior. I challenge you to look deeper into the play to explore what they actually do. They tell him that they can see his greed. They name his ambition and ruthlessness. They call him on it. They are anarchists, shaking up the social order of things. The have-nots who dare to challenge the haves.

Even though it is often cut, we have chosen to keep Hecate in our production. She is a goddess and protector who hangs out on the fringes. She can move from the mystical world into the practical world with ease. She delights in the downfall of corruption.

Which brings us to our title characters, the Macbeths. He is a great guy who does all the right things in the beginning, serving his king tirelessly. She supports him and his aspirations, certain that he would be a great king. Some scholars argue that their marriage is one of the most passionate, successful partnerships in all of Shakespeare’s writings. Then, as is often the case in tragedy, the two of them together make a really, really bad decision. And that bad choice begets many others. Pretty soon, power corrupts and guilt overwhelms. Finally, Macbeth loses his sense of self, those he loves, his loyalty, and his integrity.

And all along, our Weird Sisters watch and wait with us to see the inevitable play out. Like a contemporary Greek chorus, they are our touchstones.

SEASON DEDICATION

Wake Forest University Theatre dedicates the 2016-17 season in fond remembrance of our colleague Darwin Reid Payne. From 1983 to 2000, Darwin was Resident Visiting Scene Designer in the department. During that time he designed 21 productions, directed 2 productions, authored several books and taught many students. Darwin was an international leader in using computer technology in theatrical design. Nationally, he was known for his beautiful design work and his publications, influencing several generations of scenographers, including our own. We were lucky to have him as a colleague, and we sorely miss his artistry, his quirky personality and wry sense of humor, his passion, and his curiosity. Here’s hoping this season of plays honors him and serves to remind us of Darwin’s life and contributions.

Wake Forest University Theatre presents

MACBETH

by William Shakespeare

March 31, April 1-2 & 6-9, 2017

Director
Brook Davis

Dramaturg
Dahlia Al-Habieli

Vocal & Text Coach
Leah Elyce Roy

Scenic Designer
Rob Eastman-Mullins

Costume Designer
Mary Wayne-Thomas

Lighting Designer
Kate Bashore ('07)

Sound Designer
Stowe Nelson ('08)

Projections Designer
Jyles Rodgers

Fight Choreographer
Michael Huie

Stage Manager
Charles Cicchino*

CAST

WEIRD SISTER.....Sierra Leslie*
WEIRD SISTER.....Suna Guo
WEIRD SISTER.....Shane Lutz
HECATE.....Anne Peyton Brothers*[§]
DUNCAN & OTHERS.....Luke Dellorso*
MACBETH.....Philip Kayser
LADY MACBETH.....Lillie Burrow*[§]
CAPTAIN & MACDUFF.....Branden Cook[§]
BANQUO.....Jason Chinuntdet*
MALCOLM.....Caleb Cabiness*
LADY MACDUFF & OTHERS.....Erin Farmer[§]
ROSS & OTHERS.....Caroline LeDuc*
LENNOX & OTHERS.....Jayson Pugh
FLEANCE & OTHERS.....Margaret Flock
GENTLEWOMAN & OTHERS.....Katy Milian*
PORTER.....Kevin Frazier

*Anthony Aston Players member

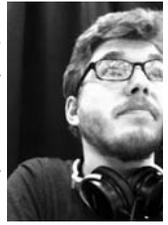
[§]Presidential Scholar in Theatre

GUEST BIOGRAPHIES



Kate Bashore '07 (Lighting Designer) is a New York City-based lighting designer for theatre and dance. She received her Bachelor of Arts in Theatre from Wake Forest University in 2007 and is thrilled to return for this production of *Macbeth*. Recent designs include: *Jonah and Otto* (Theatre Row); *Street Children* (New Ohio Theatre); *The Brain Piece* (Dance Place, DC); *The Sorrows of Young Werther* (Symphony Space); *The Piano Lesson* (Gallery Players); *Charlotte's Web* (The Rose Theater, NE); *Into the Woods* (Festival 56, IL); and *On the Razzle* (Clarence Brown Theatre, TN). www.katebashoredesigns.com.

Stowe Nelson '08 (Sound Designer) is a sound designer based in Brooklyn, New York. New York credits: *The Skin of Our Teeth* at Theatre for a New Audience; *The Wolves* with The Playwrights Realm; *Miles for Mary* and *Samuel & Alasdair* (Drama Desk Award nomination) with The Mad Ones; *Small Mouth Sounds* at Ars Nova; *Indian Summer* at Playwrights Horizons. Regional Theatre credits: *Cry It Out*, *I Now Pronounce* and *The 39 Steps* at Actors Theatre of Louisville; *The Book of Will* at Denver Center. Stowe is a proud graduate ('08) and long-suffering fan of Wake Forest and a member of United Scenic Artists 829.



BIOGRAPHIES



Anne Peyton Brothers (Hecate) is a sophomore majoring in English and Philosophy with a minor in Theatre. Her favorite Shakespearean adjective is "saucy". Wake Forest Tedford Stage credits include *Collidescope 3.0* (2017), Lexie in *Spark* (2016) and Cecily Cardew in *The Importance of Being Earnest* (2015). She would like to thank Leah, for her indispensable scanning expertise, and Brook, for her fantastic direction and splendidly spooky vision.

Jason Chinuntdet (Banquo) is a senior Anthropology and Philosophy major from North Carolina. He has been previously seen in *Closer*, *The Waiting Room*, *Collidescope 3.0*, and *Our Town*. He spent two years as a member of the Wake World ensemble welcoming new students to campus. He thanks Brook and Charles, and the box office for all the effort they have put into this incredible production. These final performances are dedicated to Art Washburn; he is dearly missed.



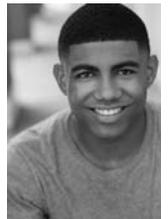
Lillie Burrow (Lady Macbeth) is a sophomore from Memphis, Tennessee and is thrilled to be back on the Tedford stage! She would like to thank Brook for this wonderful opportunity and Charles for being a fabulous stage manager! She looks to forward to working on more Wake shows and thanks the cast and crew for making this show a spectacular one!

Charles Cicchino (Stage Manager) is a sophomore from Concord, North Carolina by way of Toms River, New Jersey. He previously stage managed the AAP production of *Closer* and Wake's *Fall Dance Concert*. Outside of stage management, Charles has served as performer in *Collidescope 3.0* and *The Cagebirds*, dramaturg, and scenic designer. He would like to thank Brook, the cast, and his amazing ASMs Madeleine and Ria for making this production a pleasure from start to finish.



Caleb Cabiness (Malcolm) is a sophomore theater major and music minor from Archdale, North Carolina. He is thrilled to be involved in another main stage performance at Wake. He would like to thank Brook for giving him this opportunity as well as his family, friends, and girlfriend for supporting his artistic endeavors.

Branden Cook (Captain & Macduff) is a senior Presidential Scholar Theatre major from Charlotte. He is thankful to be in his last main stage production at Wake. He would like to thank God, his Mom, and Pa Pa for supporting his dreams and being role models in his life.





Luke Clellan Dellorso (Duncan & Others) is in his second show with the WFU Theatre (*Honk! Jr.*) and is so grateful for the opportunity. He would like to thank everyone in the department for giving him a second home. He loves you all! He thanks his family for all of their support and cannot say enough how much he loves you all! I do not know what I would have done without Wednesday Night Live! Luke is heartbroken to be leaving Wake in the spring as a senior but will never forget all of the amazing memories that he has had with everyone! I love you all and cannot thank you enough!



Erin Farmer (Lady Macduff & Others) is a junior Psychology and Theatre double major and a Presidential Scholar in Theatre. You may remember her as Gwendolen in *The Importance of Being Earnest* and The Princess of France in *Love's Labour's Lost*. She is so excited to be returning to Shakespeare at Wake Forest! She would like to thank Brook and Charles for all their hard work, her parents for continuing to pay her tuition, Connor for letting her be a diva, and Beignet for always being concerned when people get murdered onstage. Enjoy!



Margaret Flock (Fleance & Others) is a senior Communication major and Entrepreneurship minor. She enjoys doing yoga and taking nature walks. She has enjoyed Shakespeare from a young age and past productions include Juliet in *Romeo and Juliet* with the Atlanta Shakespeare Company and Phoebe in *As You Like It*. She runs a local business called Blue Lavender Yoga (@bluelavendernc). Thanks to her family and friends for their love and support.



Kevin Frazier (Porter) started teaching at Wake Forest in 2016. After receiving his MFA from Virginia Tech, he designed lights and sound at theatres all over the Eastern US. Credits include Merrimack Rep, Serenbe Playhouse, Aurora Theatre, Glow Lyric Theatre and the Peterborough Players, where he's been in residence since 2011. At Wake, he designed lights for *Honk! Jr.* and *Collidescope 3.0*. Many thanks to Brook for making him feel so welcome, and thanks to God and his family for their love and support.

www.kevinfrazier.net

Suna Guo (Weird Sister) is a sophomore from Shenzhen, China. She believes that the stage is a teleporter to the parallel universes and enjoys her multi-identity. Following *The Waiting Room* last year, this is her second show at Wake, and she wants to thank Brook and Leah for this opportunity to live a whole new life. It has been an honor for her to be working with this wonderful cast and crew, and she hopes to see them again next season.



Philip Kayser (Macbeth) is a senior from Apex, North Carolina and an Economics major. Next year, he will attend the Wake Forest School of Medicine and plans to specialize in orthopedic surgery. This is his twelfth show at Wake Forest and twenty-third show in total, with recent credits including *The Eye of the Beholder* (Studio Series production), *Honk! Jr.*, and *Spark*. He would like to thank Brook and Leah for the pleasure of learning from and collaborating with them throughout his college career.



Caroline LeDuc (Ross & Others) is a sophomore from Decatur, Georgia. A Physics and Studio Art double-major, her most recent credits include Ensemble in *Collidescope 3.0*, Alice in *Closer*, Geminae I in *A Funny Thing Happened on the Way to the Forum*, and Twitting in *The Cagedbirds*. She would like to thank the cast and crew for this wonderful opportunity!



Sierra Leslie (Weird Sister) is a Music and Anthropology double-major from Maryland. She is also absolutely thrilled to have the opportunity to work on *The Scottish Play* this semester with such an amazing cast and crew! This is her second mainstage performance; she appeared as multiple characters in *The Waiting Room* last Spring. She would like to thank her Wonderful Weird Sisters, Suna and Shane, as well as Charles, Brook, Leah and Dahlia, for refusing to give her and her "sisters" broomsticks and pointy hats for the show. Enjoy!





Shane Lutz (Weird Sister) This is Shane's first and last romp on the Tedford Stage, although you might remember him as the director for *The Stronger* in the Ring Theatre earlier this year. Working on *Macbeth* - and fighting the patriarchy - with this amazing team of people has been boundlessly exciting and wonderful. He would like to thank Brook for her bravery as a director and the fellow Weird Sisters for helping take down a terrible demagogue who wrongfully earned his title and literally would not stop screwing up the country. #RESIST

Jayson Pugh (Lennox & Others) is a junior from The Bronx, New York. He is a Sociology major with minors in American Ethnic Studies and Theatre. Jayson is excited to make his third appearance on the Tedford Mainstage and hopes you enjoy the show. He would like to thank everyone involved in the production. Shout-out to Brook, Leah, Charles, and Billy Shakes.



Kathryn Juliet Milian (Gentlewoman & Others) is a freshman from Miami, Florida and feels honored to be a part of the talented cast of *Macbeth*. This is her second performance on the WFU Tedford Stage and her fifteenth production in total. Most recently, she performed in Wake Forest's *Honk! Jr.* Katy would like to thank God for giving her this incredible opportunity, as well as the cast for being so welcoming, her family for always supporting her, and to Brook and Leah for inviting her "down the rabbit hole" with them.

Jyles Rodgers (Projections Designer) is a sophomore Theatre and Studio Art double major from Michigan. She has previously been a design assistant for *Collidescope 3.0* and *A Funny Thing Happened on the Way to the Forum*. She has also been a Master Electrician *Honk! Jr.* and *Spark* as well as the assistant stage manager and a scenic painter for *The Importance of Being Earnest*. She is very excited to be diving into the world of Projections for this show! She would like to thank Rob, Trevor, Kevin, Ryan, Brook, and everyone involved with this show for the amazing opportunity and the support.



SPECIAL THANKS

Alan Brown

Michael Kamtman

UNCSA Props Department

Connect with us!

#MacbethWFU



@WFUTheatre

Wake Forest University Theatre & Dance

DRAMATURG'S NOTE

The value placed on Duncan's life because he is the king stands in stark contrast to that of the lives of the soldiers fighting both with and against Macbeth. While Macbeth is responsible for many men's deaths in the battle before the play begins and commits more murders and crimes during the play, no crime is as egregious as regicide. The absolutist, highly codified world of *Macbeth* challenges contemporary American values, which often demand questioning the status quo. Famed American abolitionist Frederick Douglass referenced Macbeth's final battle in a call to protect and defend the Constitution and its new reconstructive amendments. "Oh, for a man, I say again, who will boldly climb high enough to hang our banner on the outer wall." (July 5, 1875, Series 2, 4.419) (*The Exorcism of Macbeth: Frederick Douglass's Appropriation of Shakespeare*, John C. Briggs, 2010) Such sentiments are supported by our first encounter with Duncan in Act I.2, when the King does not seem to know what is happening on the battlefield, or who his soldiers are- Malcom must introduce the sergeant and Ross to his disconnected monarch.

Lady Macbeth has also become a more morally ambiguous character as audiences' attitudes towards women have evolved. Lady Macbeth calls on supernatural forces, "murdering ministers," to help her cast off all of the patriarchal trappings that might prevent her from helping her husband to usurp the throne. She rejects her womanhood and all of the empathy and subservience it implies, and effectively joins the ranks of the Wyrd Sisters. It is worth noting that Shakespeare's supernatural sisters never actually refer to themselves as "witches" in *Macbeth*. Instead, the three are called either the "weyward sisters" or the "weyard sisters." "Weyward" is a shortening of awayward or 'turned away' in late Middle English; weyward individuals follow no clear principle or law. The sisters' physical traits mark them as outsiders who cannot be readily identified or categorized, and they are consequently demonized and dismissed.

Today's audiences are more willing to grapple with ambiguity, and are able to consider questions of morality, leadership, and citizenship beyond the realms of absolutist politics or organized religion. The forces that drive Macbeth- including the Wyrd Sisters, Hecate and Lady Macbeth- likewise defy categorization as fair or foul.

INFORMATION

In consideration of performers and other patrons, please turn off any laptops, cell phones and electronic alarms. The use of cameras and video/audio recording devices are strictly prohibited. Please refrain from eating or drinking in the theatre. Smoking is prohibited in the building. Any audience member disturbing other patrons or causing a disruption may be asked to leave without a refund or exchange of ticket. If you would like to return your program at the end of the performance, collection baskets to return programs can be found at the theatre entrance; thank you for helping us with the university's sustainability efforts.

This performance runs approximately 2 hours long and NO intermission.

The Curse of Macbeth

Ask any theatre practitioner or fan, saying the word “Macbeth” inside the theatre is taboo - except during rehearsals or performances – and can bring bad luck to the production. Instead, the play is referred to as “The Bard’s Play”, “Mackers”, and most frequently “The Scottish Play”. The three common sources for the superstition are the use of witchcraft in the production, freak accidents associated with the performances, and penchant for the production to replace underperforming shows.

Despite the fact that *Macbeth* is not the only play to incorporate witchcraft or sorcery in its plot, it has been the only one said to be cursed because of it. It was rumored that the spells in the Weird Sisters’ dialogue were real incantations in witchcraft. As retribution for Shakespeare revealing some of their secrets, the production was cursed for all time by a coven of witches. Christopher Marlowe’s *Doctor Faustus*, which debuted about 15 years before *Macbeth*, tells the story of the titular character summoning a demon with witchcraft and selling his soul to the Devil. Of that production, a 17th century Puritan preacher from London name William Prynne wrote that “the visible apparition of the Devil” was raised on the stage by the actors to the surprise of all; because of their shared use of witchcraft, many of the myths inspired by *Doctor Faustus* were later attributed to *Macbeth*.

Over the course of its history, several serious accidents have occurred to cast and crew while working on a production of *Macbeth*, which is understandably given that it has been staged thousands of times and incorporates numerous staged fights. Still, these accidents contribute to the cursed reputation of the production. For example, the actor portraying Lady Macbeth was killed back stage on opening night of *Macbeth*’s debut production. In a 17th century Amsterdam performance, the actor playing Duncan was killed on stage when a prop dagger had been replaced by a real dagger. Even the great Sir Laurence Olivier was nearly hit in the head by a falling stage weight. There have even been a number of riots associated with *Macbeth*. One such riot at Astor Place Opera House in New York City in 1849 took place between fans of two rival productions and resulted in 22 deaths and over 100 injuries. It was even believed that Abraham Lincoln read *Macbeth*, his favorite play, the night before his assassination.

The final reason for the curse is due to its own success. It has proven to be popular with audiences for over 400 years. If a play struggled at the box office, it was frequently replaced with another production that producers knew would be profitable. Since the production was frequently used as a replacement for unsuccessful shows, actors and playwrights feared saying the word *Macbeth*, because they did not want to lose their current jobs.

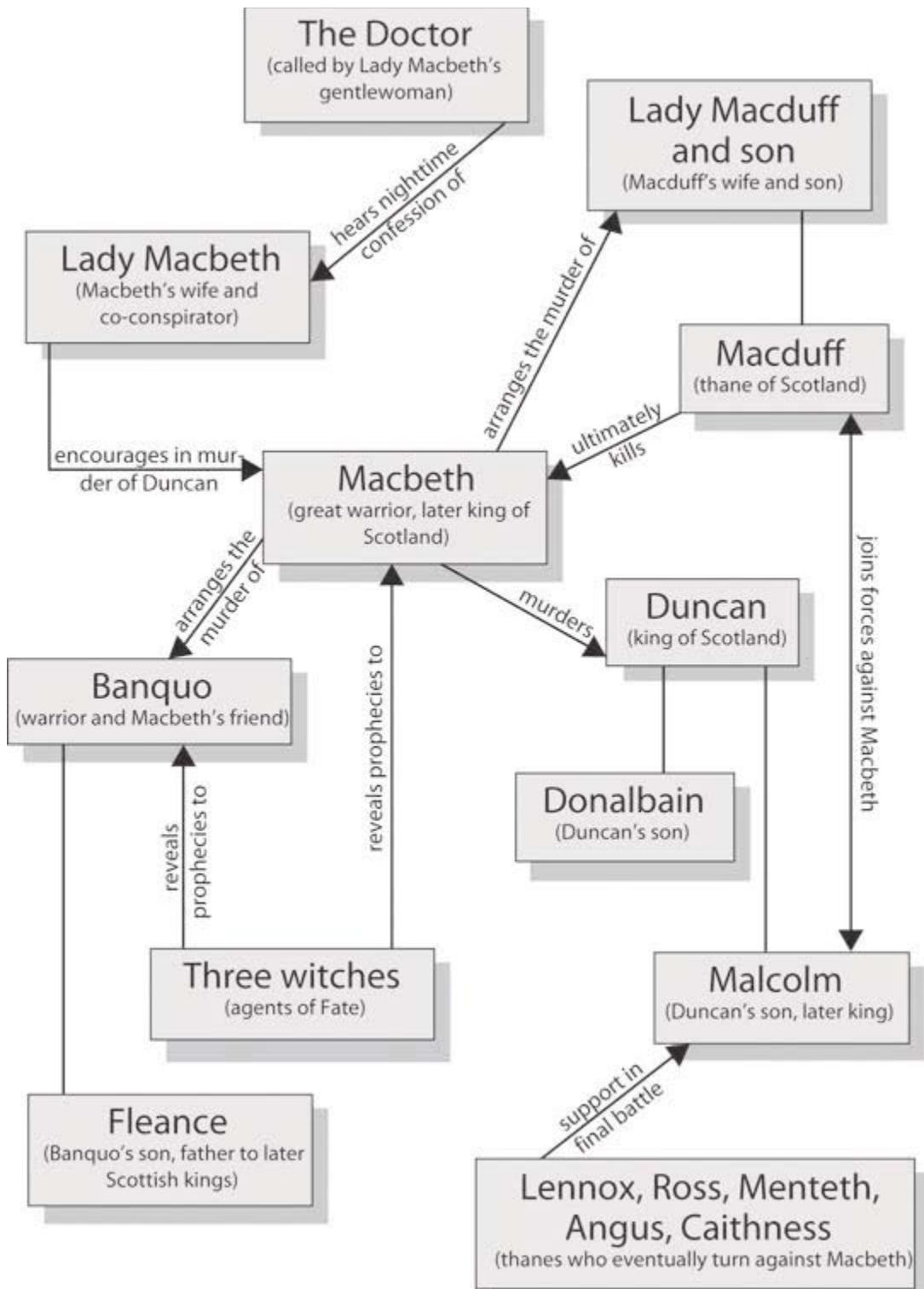
While the actual source for the superstition is still debated, thankfully the remedy for saying “Macbeth” inside the theatre has been settled. The offender must step outside, turn around three times, spit over your left shoulder, and say a profanity. Let’s hope no one has cursed the production you are about to see.

Sources

Kemp, Stuart. “Macbeth: the curse of the Scottish play”. The Telegraph. 18 September 2015.
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Sherman, Mara. “The Macbeth Curse: Myth or Reality?”. Santa Cruz Shakespeare. 31 July 2015.
<<https://www.santacruzshakespeare.org/the-macbeth-curse-myth-or-reality/>>

Schumm, Laura. “Ask History: Why do actors avoid the word ‘Macbeth’?”. History. 9 April 2014.
<<http://www.history.com/news/ask-history/why-do-actors-avoid-the-word-macbeth>>



PRODUCTION STAFF

Assistant Stage Managers.....	Madeleine Ash* [§] , Ria Matheson*
Assistant Scenic Designer.....	Jyles Rodgers
Assistant Costume Designer.....	Cat Mizzi* [§]
Assistant Sound Designer.....	Cheyenne Zuck* [§]
Properties Master.....	Cheyenne Zuck* [§]
Fight Captain.....	Caleb Cabiness*
Master Carpenter.....	Price Dawson*
Master Electrician.....	Christian Ricci
Electrician.....	Andrew Hayes (‘16)
Scene Shop Assistants.....	Jyles Rodgers, Jocelyn Segura, Christian Ricci, Courtney Geiger Hope Peterson, Cheyenne Zuck* [§] , Justin Browning*, Monty King Price Dawson*, Ziba Klein, Branden Cook [§] , Habby Olusesi, Trey Sutton
Stitchers.....	Emma Kennett, Megan Nigro, H’Chiem Siu Hayleigh Carroll [§] , Cat Mizzi* [§] , Ella Andrew*, Madeleine Ash* [§]
Properties Assistant.....	Charles Cicchino*
Fly Operator.....	David Liarakos
Wardrobe Assistants.....	Taylor Outlaw, Aman Eyob, Risa Takeuchi
Light Board Operator.....	Evie Luo
Sound Board Operator.....	Jessica Wang
A1.....	Anna Hibbert*
Spotlight Operators.....	Jonathan Chen, James Dominic
Photographers.....	Bill Ray III, Ken Bennett, Leslie Spencer
Front of House Display.....	Cat Mizzi* [§] , Leslie Spencer
House Manager.....	Jake Skillings (‘14)
Box Office Staff.....	Eli Bradley* [§] , Ben Diehl, Anna Hibbert* Shane Lutz, Habby Olusesi, Jayson Pugh

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Associate Professor of the Practice.....	Brantly Shapiro
Associate Teaching Professor.....	Leah Roy
Assistant Teaching Professor.....	Chris Martin
Visiting Assistant Teaching Professor.....	Michael Kamtman
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Part-Time Instructors.....	Ben Baker, Michael Huie, Debra Sayles, Robert Simpson, Tina Yarborough-Liggins
Accompanists.....	Ray Ebert, Sally Kimel, Dan Knight, Hashim Saleh, Lynn Thomas

*Anthony Aston Players member

•Presidential Scholar in Dance

§Presidential Scholar in Theatre

WAKE FOREST UNIVERSITY THEATRE ASSOCIATION

2016-2017 Season

March 24, 2017

BENEFACTORS

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* Wake Forest alumni

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April 23 at 2:00 PM
Mainstage Theatre

Tickets: 336.758.5295
or college.wfu.edu/theatre

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The Wake Forest University Theatre is pleased to announce its 2017-2018 Subscription Season.

She Kills Monsters

by Qui Nguyen
directed by John E. R. Friedenberg
September 22-October 1, 2017

The Adding Machine

by Elmer Rice
directed by Brook Davis
February 16-25, 2018

Far Away

by Caryl Churchill
directed by Cindy Gendrich
October 27-November 5, 2017

Spring Awakening

Music by Duncan Sheik
Book and Lyrics by Steven Sater
directed by Sharon Andrews
April 6-15, 2018

