

ON STAGE AT THE SCHOOL OF DRAMA

S'Wonderful: The Music of Gershwin and Porter

conceived and directed by Scott Hafso

February 13 - 27, 2005

Scapin

by Molière

adaptated by Bill Irwin and Mark McDonnell

directed by R. Hamilton Wright

February 27 – March 13, 2005

Haroun and the Sea of Stories

from the novel by Salman Rushdie; adapted by Tim Supple &

David Tushingam; directed by Aaron Posner

April 10 - 24, 2005

Execution of Justice

by Emily Mann; directed by Valerie Curtis-Newton

April 24 – May 8, 2005

10 Minute Play Festival

directed by Jerry Manning

May 22 – June 5, 2005

UW Arts Ticket Office: 206.543.4880

Visit us at:

<http://depts.washington.edu/uwdrama>

Special Thanks

Farah Emeka, Steve Pearson, Valerie Curtis-Newton, Mark Jenkins,

Jon Jory, Robyn Hunt, Katie Hodge, Marcine Anderson,

Raquel Emeka, Mauris Emeka, Avery Brooks, Vivian Phillips,

Sarah Nash Gates, Micky Place, LB Morse, Brian Judd

ACT Theatre, Cornish College of the Arts,

The Empty Space Theater, INTIMAN Theatre,

Seattle Children's Theatre, Seattle Opera, Seattle Repertory Theatre, Village Theatre,

Ethnic Cultural Theatre



The School of Drama is proud to be a member of Theatre Puget Sound.



Macbeth

By William Shakespeare



Meany Studio Theatre

Jan. 30 – Feb. 13, 2005

28th Season

67th Production

Macbeth

by William Shakespeare

Director	Justin Emeka*
Set Design	Czerton Lim
Costume Design	Jessica Lustig
Lighting Design	Andrew Smith
Sound Design	Melissa Dow
Stage Manager	Libby Matthews
Technical Director	Bob Boehler
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Adapted by	Justin Emeka
Assistant Director / Dramaturg	Ben Medina
Fight Choreographer	Adam Larmer
Assistant Costume Designer	Michelle Burce
Assistant Set Designer	Robert Tollefson
Assistant Lighting Designer	Jessie Galloway
Assistant Stage Manager	Gracielle Loree
Master Carpenter	Alex Danilchik
Curved Stair	Alan Weldin
Charge Artist	Jordan Baker
Properties Master	Andrea Bush
Scenic Painting	Robert Tollefson, Czerton Lim
Hair and Makeup	Jason Bishop, Jessica Lustig
Wardrobe Crew Supervisor	Jason Bishop
Faculty Advisor	Steve Pearson

* in partial fulfillment of a Master of Fine Arts in Directing

Program Spotlight:

The MFA Directing Program at the School of Drama

Interaction between actors and directors in rehearsal is a crucial element of a director's professional career. Improvement of a Director's ability to relate to actors in this creative crucible is considered extremely important by our faculty. The Directing Lab, in which directing students are observed constantly during the rehearsal of a project, forms the core of the training. To further facilitate director-actor collaboration, we have combined our MFA Programs in Acting and Directing into one Performance Training Program which is served by eight faculty.

The School of Drama has a wealth of theatrical spaces in which to work: arena, thrust, black box and end-stage configurations. MFA directing students have the unique opportunity of working in all of these configurations—the greatest staging variety of any school in the nation.



Justin Emeka

The rigorous training includes work in a range of types and styles of dramatic work including non-realistic, realistic, classical, and contemporary plays. The program emphasizes the development of unique artistic visions and voices. The development of generative and exciting theatre artists is at the core of this emphasis. The overall aim of the program is to provide students with the practical skills necessary to clearly and fully reveal their artistic ideas and which will allow them to be effective collaborators with actors and designers.

Give to the School of Drama!

To donate to the School of Drama, please make your check payable to UW Foundation/Drama, write Directing in the memo line, and mail to:

UW School of Drama, Box 353950, Seattle WA 98195-3950.

To give on-line, go to:

<http://depts.washington.edu/uwdrama/support/support.html>.

Donor forms may also be found in the lobby. Thank you.

**School of Drama
EXECUTIVE DIRECTOR
Sarah Nash Gates**

FACULTY

Professors
Robert Dahlstrom, Robyn Hunt,
Jon Jory, Sarah Nash Gates,
Steve Pearson, Barry Witham

Associate Professors
Sarah Bryant-Bertail,
Valerie Curtis-Newton, Mark Jenkins,
Odai Johnson, Shanga Parker

Assistant Professors
Catherine Madden, Geoff Korf

Senior Lecturer
Judith Shahn

Lecturers
Jerry Collum, Scott Hafso,
Deborah Trout

Visiting Scholar
Eng-Beng Lim

PART-TIME FACULTY

Geoff Alm, Melissa Kerber

RETIRED & EMERITUS FACULTY

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William Forrester, Vanick Galstaun, Agnes
Haaga, Robert Hobbs, Geraldine Siks,
Jack Sydow, Aurora Valentinetti,
Jack Wolcott

STAFF

Arielle Akehurst, *office assistant*
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Bob Boehler, *stage technician*
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**School of Drama
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Joan Voorheis
George Willoughby
Kyoko Matsumoto Wright

The Cast

Witch #1/ Old Woman	Sumayya Diop
Witch #2/ Servant #1	Maythinee Washington*
Witch#3/ Lady MacDuff/ Servant #3	Samantha Rund*
Macbeth	Brandon Petty*
Banquo	Connell Brown*
Blue Soldier #1/Lord/ Murderer #4	Joe Feeney
Blue Soldier #2/ Mentieth	Jason Fredericks
Grey Soldier #1/Seyton	Bryan Grossman
Grey Soldier #2/Murderer #2/Siward	Durin Cazac
Sergeant/ Yound Siward/Murder #5	Kevin Fredericks
Duncan/ Murderer #3/ Lord #2	Chris Emerson
Lennox/ Doctor	Alex Fox*
Ross	Luke Stanhope*
Malcolm	Adrian Gaeta
Lady Macbeth	Lee Fitzpatrick*
Fleance	Alex Anderson
Porter/ Servant #2	Gabriel Emeka
Macduff	Barzin Akhavan*
Daughter of Macduff	Sydni Hodge
Musician	Gabriel Emeka

* Denotes member of the Professional Actor Training Program (PATP)

There will be one 15 minute intermission.

Production

Electrics Crew	Czerton Lim, Erika Stoll, Jeremy Winchester, and Drama 212 students
Costume Construction Crew	Jessica Lustig, Mairi Chisholm, Jason Bishop, Rachel Canning, Chris Tschirgi and the 291 & 211 Costume Lab Students.
Set Construction Crew	Andrea Bush, Tim McMath, Charles Quakenbush, Matt Starritt, Robert Tollefson, Jeremy Winchester
Running Crew	Jamie Storm, Patrick Sherman, Melissa Gronlund, Sara Lachman, Elizabeth Warren, Sarah Bock-Wenzek, Molly Farris, Brian Ahn, James Sims, Treaa Haley, Thomas Heasley, Christine Calderbank, Jennifer Estes, Christine Lindell

About the Author

William Shakespeare is easily the most widely known playwright in history. When he was writing about Macbeth in his play, he wrote from a true story and real people that existed around the turn of the first millennium in Scotland, 500 years prior. Shakespeare took liberties with the characters and events. He did not depict actual history, but used the world of a certain moment in history as a place to locate his ghost tale that was written for King James, the Scottish King who had just assumed the throne of England upon the death of Elizabeth I in 1603, and who traced his lineage from the real Banquo.

From the Director

As with a folktale, there are infinite ways to reveal a classical text, where the challenge is not just what you tell, but as importantly, how you tell it. Originally set in Scotland around the first millennium, *Macbeth* is a mystical play dealing with the temptation of ambition and the cost of betrayal and murder. It is about reconstructing a nation divided by a legacy of moral corruption and greed. I wanted to find a time in our history that echoed the same strife—betrayal, suspicion, guilt, and brutality. From 1861-1865 over 600,000 Americans from the North and South died in the most devastating war in American history. Union General William Sherman overwhelmed the Confederates with a terrorizing march that cut a swath through the South. The North won the war, but both sides were crippled from the battle. Three days after announcing that Black people would soon have the vote, President Lincoln was murdered by a Southern sympathizer. The nation was left without a plan or vision of how to put the country back together again. An attempt at national reconstruction ended after the disputed 1876 presidential election, which resulted in a tie between Northern and Southern candidates and led to the compromises which left a nation divided and haunted by a double consciousness.

Without trying to create a literal historical documentary, I organized my vision around the idea that Macbeth, a ferocious White Northern general, while completing his military campaign has recently fallen in love and married a Southern Belle, Lady Macbeth, whose plantation has been ravaged by the Union army. She falls in love with the powerful Macbeth, but hates the North and longs to retain her power and redeem the cultural legacy of the South. The witches are recently freed African slaves/witches who are still impoverished and left with nothing but their ancestral spiritual understanding that allows them to search the past, present, and future for retribution. I hope to inspire discussion about the cost of division, as well as the consequences of political ambition that still threaten us today.

J. Emeka

Recommended Reading

[Black Reconstruction in America](#), by W. E. B. Dubois
[This Terrible War: The Civil War and its Aftermath](#), by Michael Fellman, Lesley J. Gordon, Daniel Sutherland