

PRODUCTION STAFF

Stage Manager: Casey Nunes

Assistant Director/Dramaturg: Marie Charlson

Assistant Stage Manager: Ali Crighton

Assistant Lighting Designer: Asuka Endo

Properties Coordinator: Daphne Velasquez

Light Board Operator: Andrew Cottrell

Sound Board Operator: Tony Young

Projection Technician: Andrew Varel

Company Deputies: Veronica Brush, Futoshi Terashita

Arabic Translator and Pronunciation Coach: Dr. Aly El-Kadi

English Pronunciation Coach: Sara Elizabeth Robertson

Gaelic Translator: Dr. J.F. Nugent

Gaelic Pronunciation Coach: Philip Schaeffer

Japanese Pronunciation Coaches: Noriko Katayama,

Yoshihiro Okumura, Futoshi Terashita

Russian Translator: Kristina Tannenbaum

Russian Pronunciation Coaches: Kristina Tannenbaum

Spanish Translators: Tomás Ramos

Spanish Pronunciation Coaches: Sommer Branham, Amy Edwards,

Casey Nunes, Danielle Vivarttas-Ahrnsbrak

Faculty Technical Director: David A. Griffith

Staff Technical Director: Gerald Kawaoka

Stage Crew: William O'Brien, Lionel Pirsig, Andrew Varel

Set Construction and Electrics Crew: Chesley Cannon, Luke

Cheng, Melissa A. Elmore, Asuka Endo, David Gerke,

Kazumi Hatsumura, Jack MacMillan, Joseph Orton, Jonathon Taylor,

Daphne Velasquez, Students from THEA 240 and THEA 221

Staff Costume Shop Manager: Hannah Schauer Galli

Costume Construction Crew: Johnna Batiste, Marie Charlson,

Jamie Doughty, Miriam Joanne Jones, Kat Pleviak,

Priscilla Stafford, Students from THEA 240 and THEA 221

Macbeth Crown: Chris Paulsen

Wardrobe Supervisor: Toby Rinaldi

Dressers: Caitlin Carberry, Kazumi Hatsumura, Katrina Johnson,

Shealin Johnson, Marie Kuroda, Betsy Saccenti

Page to Stage Coordinator: Gwen Arbaugh

School Show Coordinator: Sara Skinner Probst

Faculty Design Consultants: Joseph D. Dodd, David A. Griffith

FRONT OF HOUSE STAFF

Staff Theatre Manager: Marty Myers

Box Office Staff: Sarah Jane Carlton, Chris DeMolive, Elise Sanders,
Stefannye Slaughter

Publicity Director: John Oglevee

Publicity Assistant: Jeremy J Dowd

Web Assistant: Erin Sim

Graphic Designer: Brett T. Botbyl

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House Manager: Kyle Klapatauskas

Assistant House Managers: Andrew Blake, Jorik Loeffler,
Kristina Tannenbaum

Department Office Staff: Tana Marin, Lori Ann Chun

Department Chair/Director of Theatre: W. Dennis Carroll

FRONT OF HOUSE INFORMATION

For large print programs, Assistive Listening Devices or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655.

To arrange a Campus Security Escort from any two points on campus, please see a House Manager.

- Please silence all pagers, phones and digital watches.
- No photography or video recording is permitted.
- Please refrain from eating, drinking or smoking in the theatre.

Visit us on the web at <http://www.hawaii.edu/kennedy>

ACKNOWLEDGMENTS

Suzanne, Anika and Jamison Mitri; Tony Pisculli; Lorna Hershinow; Chris Windnagle; Susan Nakata; Lurana Donnels O'Malley; Valerie Wayne; Matthew Sullivan of the Boston University Alumni Office.

The UHM ticket program is supported in part by a grant from the Associated Students of the University of Hawai'i and the Student Activities and Program Fee Board.

For more information on *Macbeth* pick up an audience guide in the lobby or visit:

www.hawaii.edu/theatre/stage/pagetostage.

...SOMETHING WICKED THIS WAY COMES...

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Nov 14, 15*, 20, 21, 22* at 8pm
Nov 23 at 2pm

Alpha Delta Kappa Benefit Performance Nov 16

High School Performance Nov 18

*Pre-show chat at 7pm

by William Shakespeare
Directed by Paul T. Mitri

Department of Theatre and Dance
College of Arts and Humanities

ARTISTIC STAFF

Director: Paul T. Mitri

Scenic and Properties Designer: Chesley Cannon

Costume Designer: Sandra Finney

Lighting Designer: David A. Griffith

Sound Designer: Sean Sanford

Fight Choreography: Paul T. Mitri

Projection Designers: Andrew Varel, David A. Griffith

CAST OF CHARACTERS

Macbeth (*Thane of Glamis, later of Cawdor*).....K.C. Odell

Banquo.....Futoshi Terashita

First Witch.....Amy Edwards

Second Witch.....Sharon Wezelman

Third Witch/Seyton.....Stephanie Kuroda

Duncan (*current King*).....Yoshihiro Okumura

Malcolm (*Duncan's eldest daughter*).....Noriko Katayama

Donalbain (*Duncan's youngest daughter*).....Aya Ohara

Captain.....Nathan Garrett

Macduff (*Thane of Fife*).....Bradley J. Larson

Rosse.....Daniel D. Randerson

Lady Macduff.....Danielle Vivarttas-Ahmsbrak

Macduff's Children.....Anika Mitri
Jamison Mitri

Fleance (*Banquo's son*).....Erin Chung

Lady Macbeth.....Michelle Yung Hurtubise

Servant to Lady Macbeth.....Sommer Branham

Gentlewoman to Lady Macbeth.....Margaret McAleavey

Macbeth's Guard.....Joshua Adams

Porter.....Ryan Wuestewald

Lord.....Geoff Bangs

Thanes/Lords:

Lennox.....Veronica Brush

Caithness.....Curtis Ogi

Mentieth.....Morgan Alicia Smith

Angus.....Will Caron

Thane.....Bronzen Hahn

Thane.....Angelica M. Olson

Thane.....Chantelle J.M. Sawa

First Murderer.....Sara Elizabeth Robertson

Second Murderer.....Thomas Smith

Third Murderer.....Stephanie Kuroda

Doctor (*to Lady Macbeth*).....Rachel Weckhorst

Old Siward.....Geoff Bangs

Young Siward (*his son*).....Ryan Wuestewald

SYNOPSIS

ACT ONE

After glorious success in battle, Macbeth, the Thane of Glamis, and Banquo, another Scottish Thane, happen upon three witches who predict their futures. They foretell Macbeth's future, first as Thane of Cawdor then as king of Scotland; they also say that Banquo will father a future race of kings. Soon after the witches disappear, Thanes Macduff and Rosse approach Macbeth and hail him as Thane of Cawdor, Macbeth's newly appointed position. When Macbeth tells his wife about the witches' prophesies, she immediately concocts a plan to murder King Duncan that night while he stays with them. Macbeth agrees at first but as the time draws near, he begins to doubt the necessity of the deed, much to Lady Macbeth's chagrin. After Lady Macbeth cajoles him into agreement, Macbeth commits the murder but becomes so horrified at the sight of Duncan's blood that Lady Macbeth must clean up the murder and frame Duncan's grooms. The next morning, after Duncan's body is found, Macbeth uses the ensuing confusion to murder the framed grooms before they can defend themselves. Upon hearing the news of these multiple deaths Malcolm flees to England, Donalbain goes to Ireland, and Macduff returns to his home at Fife. With the princes absent, the throne of Scotland falls naturally to Macbeth. Banquo remains with Macbeth but suspects him of Duncan's murder and wonders how his own prophesy as the father of kings will come true. Macbeth sees this suspicion and decides to have Banquo and Fleance killed while they are out on a hunt. The murderers succeed in killing Banquo but Fleance escapes them, foiling Macbeth's plan to secure his throne forever.

ACT TWO

While throwing a banquet in his own honor, Macbeth begins to see the newly murdered Banquo's ghost around the hall. His apparent madness troubles the lords that remain and worries Lady Macbeth into a madness of her own. Troubled by his ghostly visions and by the defecting Thanes, Macbeth seeks out the witches again to find out the future of his reign. They tell him to fear Macduff, that no man of woman born may harm him, and that Dunsinane is safe until Burnham Wood marches on it. Though it is only under seemingly impossible circumstances that his rule will end, Macbeth slips further into madness and paranoia. While Macduff tries to join Malcolm and his rebel force supplemented with English troupes, Macbeth has Macduff's family brutally murdered. Macduff and Malcolm, now united in person and in revenge, have the trees of Burnham Wood cut down to march their army on Dunsinane, where Macbeth holds out. Meanwhile, Lady Macbeth is so consumed with guilt and wearied by nightly sleepwalking that she throws herself off the palace tower. Macbeth, surrounded and utterly alone, faces Macduff in his final battle.

THERE WILL BE AN INTERMISSION BETWEEN ACTS.

DIRECTOR'S NOTES

In creating a multi-cultural world, by necessity, we have chosen certain languages to represent the "melting pot" that has resulted in this fictional world. The witches speak all different languages at times; Duncan and his "clan" including Malcolm, Donalbain and even Banquo speak Japanese; Macduff, Rosse, and the Macduff family speak Russian; and other characters have their own identities including the Gentlewoman's Gaelic, the Doctor's Arabic, and a smattering of others. The Macbeths chose Spanish as their primary language in their household, but are politically savvy enough to blend in with others, hence their unaccented speech and ability to converse in other languages as well. English is the common tongue as groups choose to communicate beyond their boundaries.

The process for choosing these cultures/languages comes from my overriding belief that theatre is collaboration. I am very proud that this production has resulted in a long list of people who have helped create the aural world, from pronunciation coaches to translators to the actors. Some of the choices were made because of the actor who won the role through auditions. Some choices were made because of what dialect I felt a specific actor should work on at this point in their academic training. In all instances, choices have been carefully made to create a cohesive world populated by remnants of our present world.

For all of this work, I would like to especially thank my assistant director Marie Charlson for her endless energy in tracking down, collating, and coaching what amounts to a linguistic Rubik's cube.

Paul T. Mitri

Free Pre-Show Chats In The Earle Ernst Lab Theatre

- *Sat. Nov 15 at 7pm* with Valerie Wayne, Professor of English at UHM

- *Sat. Nov 22 at 7pm* with Dr. William C. Carroll, Professor of English at Boston University

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Upcoming *Macbeth* Lectures By Dr. William C. Carroll

- *Thursday, Nov 20* "Macbeth and the Show of Kings"
5pm Kuykendall 410

- *Friday, Nov 21* "Here may you see the tyrant': Resistance Theory
in *Macbeth*" 6pm Hamilton Library 301