

Fall 1985

Macbeth

Department of Theatre, Florida International University

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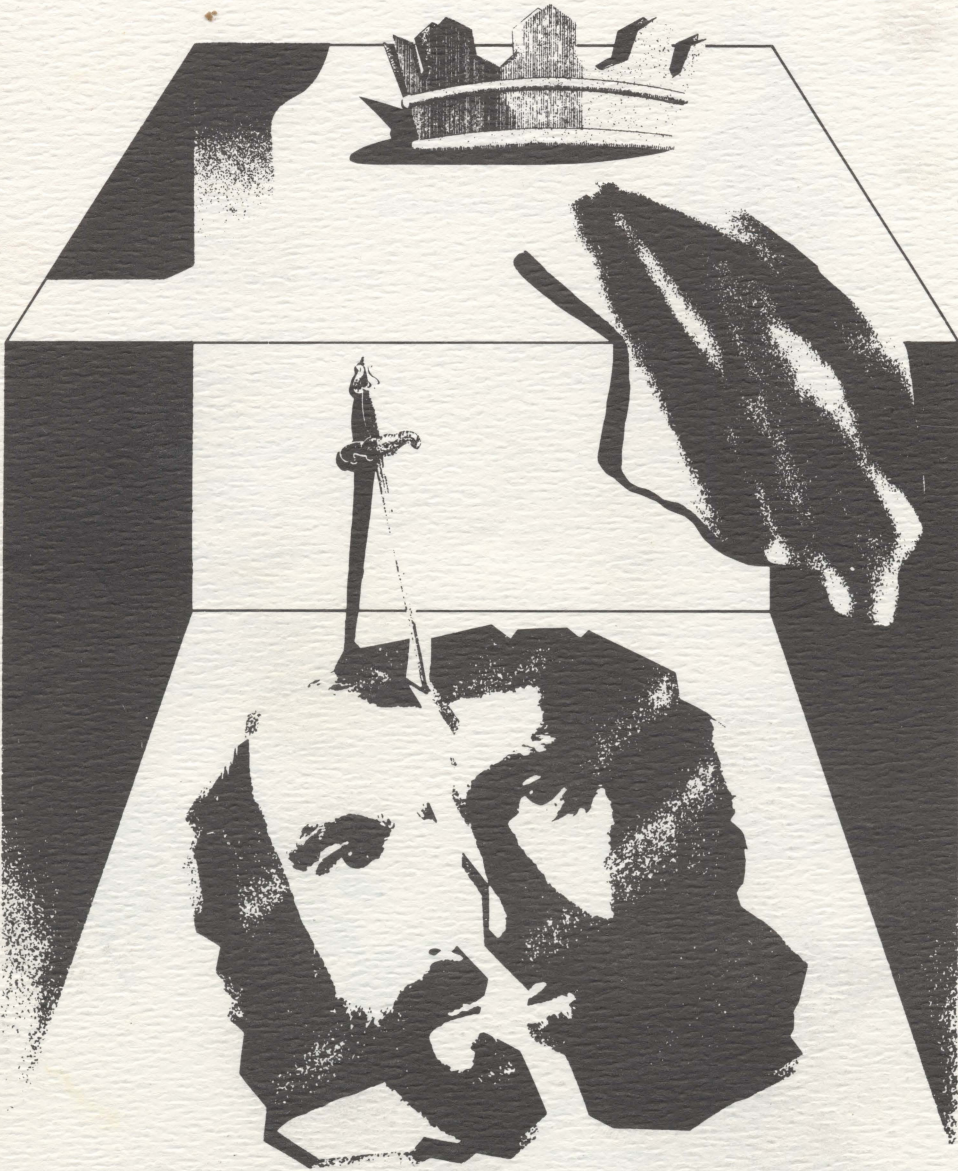
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M A C B E T H



FIU THEATRE
PRESENTS
M A C B E T H
BY
WILLIAM SHAKESPEARE

Director Philip M. Church
Music Director/Composer John Augenblick
Scenery & Lighting Jeff Quinn
Costume Designer..... Marilyn R. Skow
Fight Arranger Mike Curtin
Choreographer Carole E. Bang
Technical Director..... Rolfe D. Bergsman
Stage Manager Tammy Allen
Assistant Stage Managers..... Marcos Rodriguez
Cristina Wyler

FIU Theatre productions are supported by the FIU Student
Government Association

SPECIAL THANKS TO

Pam Gardner of the Greater
Miami Opera

AND



THE
ROYAL
CHESSMEN

c/o M. R. Curtin
12351 S.W. 104 Terrace
Miami, Florida 33186
271-8662

CAST

Macbeth Tim Crowther
Banquo Mark E. Dils
MalcolmGregory Todd Davis
Macduff..... Wayne Tetrick
Duncan Marc Cameron
Lennox Michael Baumgartner
Donalbain/Seward..... Evan Gavrin
Ross David Coker
Porter..... Walter Reyes
SeytonMiguel Chinchilla
Dancer/Attendent 1 Van Palmer
Dancer/Attendent 2 David Rivera
Macduff's children Herbie Pugh
Sean Hussey
Musician Philip Daye
Lady Macbeth..... Marilyn Downey
Lady Macduff Kathleen Toledo
Sisters/Murderers/Whores/
Servants/Soldiers..... Carol Cadby
Merry Jo Cortada
Tina Payne
Dancers/Guests.....Ilma Galeote
Kelly Rooney
Singers Mary Huddleston
Vivian Perez



October 16-19, 23-26, 8:00 p.m. • Matinees 20 and 27, 2:30 p.m. VH 100



DIRECTOR'S NOTES

It is an accepted fact that we live in an age of rapidly advancing technology. Scientific progress has spawned the age of "depth psychology" and psychiatric exploration. Never before has the hardened criminal received such a wealth of sympathetic litigation, eager to comprehend and plumb the depths of reason. With plays such as *EQUUS* in its contemporary repertoire, the theatre has demonstrated its growing concern to probe the inconceivable and justify it in terms of human nature.

Faced with the dilemma of placing living action on stage, it is well to keep in mind that Shakespeare wrote his plays for a particular viewing audience, which, if not totally anesthetized to the idea of cruelty, did encourage blood-sports and public executions as acceptable day-to-day events. While reading *MACBETH*, the mind freezes at certain inconceivable murderous thoughts and actions, which must be fully dramatized in public. It might be argued that Shakespeare was not concerned with the details of psychological action; we don't particularly need to know what Lady Macbeth had for breakfast that morning, yet, there exists in the play conjectural threads, which, woven together bring to a credible existence this "dead butcher and his fiendlike queen." Two words spring to mind in consideration of the inconceivable; *AMBITION* and *LOVE*. Both these words give rise to conceivable possibilities, but create inconceivable consequences.

Besides a negative view of the term, Ambition has been considered a virtuous quality, a noble aspect in a man's character. To be one without an ambition (a dream or desire) was to be an aimless and ineffectual individual in the world. Conflict arises when ambition's dream is withheld, and the longer it is denied, the more ravenous the desire. The more ravenous the desire, the more enriched the imagination, and so the more closed off to rational functioning, the more inconceivable the act. Subsequently, the more elevated the poetic expression; entering as it does, an area of abstraction.

Ambitions are fed from many sources; from where stems Lord and Lady Macbeth's ambition? *LOVE*. "Behind every great man there stands a woman." This is best exemplified in today's political arena, where wives of presidential candidates become symbolic instruments representing the backbone of familial stability. There is a common naturalness within this sanctified union, further strengthened by the addition of some children. The Macbeths suffer a childless marriage. Only those who have experienced the wilderness of such an affliction can know their true loss. We might surmise that the crown, "that golden round", becomes a child substitute upon which Lady Macbeth channels all her devotional energies. To place the child upon her husband's shoulders must be a moment of supreme happiness. Such devotion verges on worship, and to bring his glory into being, she embraces the most inconceivable sacrifice; with the aid of the spirits, she rids herself of her own sexual identity that she might be better prepared for a superhuman strength of mind. To her amazement, having initiated Duncan's murder, she discovers that she is no longer of service to her husband. She has succeeded in filling him with her "spirits". He has unconsciously accepted the power from her chastisement, and now for her sake he will use it to prove himself in her eyes.

Through an extremely devotional love, to his "dearest partner of greatness," Macbeth chooses to be something other than his true self. "Why do you dress me in borrowed robes?" he asks on hearing

that he is to be instated as Thane of Cawdor. Macbeth has proven himself a supreme general on the battlefield, one who receives orders and carries them out with imaginative alacrity. He is a man born to serve not rule, and the very thought of ruling is inconceivable to him as it is conceivable. "Now does he feel his title loose about him like a giant's robe/Upon a dwarfish thief." His subjects notice their ruler reigning on ineffectual fancy.

Ironically, the play ends where it began, with a battlefield and with bloodshed. In both cases, Macbeth shines out in his rightful environment; Kings are not born to fight wars, they are to lead and instruct those who execute the actions. The Thane of Cawdor is once again executed. Power is transferred to Malcolm, the God-fearing representative of justice and peace. Thaners become Earls, and Scottish history gently slips into the feudal period of power-sharing government. With the "grace of Grace", a reign of terror momentarily comes to an end.....leaving only the scars of inconceivable thought and action.

Philip M. Church



SHAKESPEARE

AND THE SYNTHESIZED SOUND

Although Shakespeare's verse contains unparalleled musical dynamics, born of strict meter and coupled with sense and meaning, this production of *MACBETH* has afforded the opportunity of working in an area rarely explored on a significant scale; musical composition and dramatic soundtrack.

It was our idea to create something like a soundtrack, enhancing the imaginings of the mind as well as the broader scope of the real world. There are three worlds represented in *MACBETH*: Reality, (nature), Supernatural (unnatural) and Verisimilitude (reverie of the imagination). The very nature of the electronic synthesizers gave opportunities to create expressions which manifested sound for both seen and unseen images. Macbeth treads between these worlds carefully, and the score was conceived to help the audience visualize these worlds in coordinated, yet detached, ways. As an expressive tool, the synthesizer can establish time and place, having at its disposal an inexhaustible range of emotional-mood programs.

The mixing of electronic sound with the harmonies of natural voices, successfully meets the criteria of real and imagined substance. In bringing together the forces of music, poetry and drama, it has not been our endeavor to diminish or detract from Shakespeare's own musicality, but rather to enforce the flexible nature of spoken text, thereby increasing the level of the audience's suspension of disbelief and wonder.

John Augenblick/Philip M. Church

PRODUCTION STAFF

Scenery & Lighting Jeff Quinn
Master Carpenter Mark Mindel
Carpenters Mark Gray
 Suzanne Karlik-Michael Baumgartner
 Carole E. Bang-David Coker
 Angie Zayas-Suzanne Lynn-Van Palmer
Properties Shirley Chevremont
 Leyla Coma-Michelle Nathanson
Armors Therald Todd
 Tim McNamara
Master Electrician Michael Baumgartner
Board Operator Susan Wexler
Electrician Stephanie Lenz
Sound Pablo Pagan
Graphic Design Denine Carey
Publicity Suzanne Kralik
 Della Nelson, FIU
 Information Services
Costume Design Marilyn R. Skow
Costumer Jeanne Batridge
Wardrobe Mistress Angie Zayas
Special Assistants Ellen Aiken
 Dee Belz
Crew Pablo Pagan-Kathleen Toledo
 Suzanne Kralik-Avn Smith
 Marcos Rodriguez-Mark Gray
 Mark Mindel-David Coker
 Leyla Coma-Susan Wexler-Angie Zayas
 Merry Jo Cortada-Tina Payne-Kelly Ann Rooney



FIU THEATRE STAFF

Director Therald F. Todd
Associate Director Philip M. Church
Scene & Lighting Designer Jeff Quinn
Costume Designer Marilyn R. Skow
Technical Director Rolfe D. Bergsman
Secretary Carolyn Brochu
Student Assistant Marcos Rodriguez

FIU THEATRE SEASON

FIU Dancers in Repertory - Artistic Director - Lee Brooke
Assisted by Leslie Neal
November 21-24 University Theatre VH 100

THE GHOST SONATA by August Strindberg

Directed by Therald Todd
December 5-7, 12-14 Studio Theatre DM 150

BUSTER KEATON'S JOURNEY by Federico Garcia Lorca

Directed by Philip M. Church
Choreographed by Leslie Neal
Jazz Music by Joseph Rohm
Choral Works composed by John Augenblick
February 20-22, 26-March 1 Studio Theatre DM 150

THE MIKADO by W.S. Gilbert and Arthur Sullivan

Directed by Therald Todd and John Augenblick
April 9-13, 16-20 University Theatre VH 100



UPCOMING DEPARTMENT OF MUSIC
PERFORMANCES

Wednesday, November 6, 1985 8:00 PM AT 100
Artist Series La Maurache Early Music Consort

Friday, November 8, 1985 8:00 PM AT 100
Jazz Concert - Jimmy Owens, Pepper Adams, Spider Martin, FIU Jazz
Ensemble-Pete Minger - Director

Thursday, November 14, 1985 8:00 PM UH Ballroom
American Celebration Music Concert - Concert Choir and Soloists
John Augenblick - Director

Saturday, November 16, 1985 8:30 PM Outside
University Orchestra Homecoming Concert w/Fireworks
Philip Fink - Director

Thursday, November 21, 1985 8:00 PM AT 100
Handel's Judas Maccabeus University Singers
John Augenblick - Director

December 5, 6, 7 8:00 PM UH Ballroom
Madrigal Dinners - John Augenblick - Director



FLORIDA INTERNATIONAL UNIVERSITY
MUSIC DEPARTMENT

UNIVERSITY HOUSE BALLROOM

December 6, 1985

8 O'Clock p.m.

(doors open at 7:45 p.m.)

