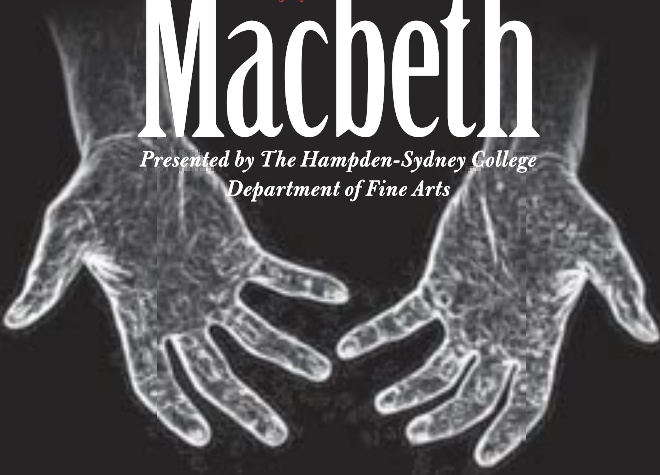


William Shakespeare's  
The Tragedy of

# Macbeth

*Presented by The Hampden-Sydney College  
Department of Fine Arts*



Friday & Saturday, October 29 & 30, 8 pm

Thursday & Friday, November 4 & 5, 8 pm

Winston Hall, Hampden-Sydney College

# The Play

## Scene

SCOTLAND: HEATH, BATTLEFIELD, CASTLE

## Cast

Bill Shear.....	<i>Duncan, King of Scotland</i>
David Capper .....	<i>Malcolm, his son</i>
Justin Shear .....	<i>Donalbain, his son</i>
Keir Burton .....	<i>Macbeth</i>
Tiffany Truitt .....	<i>Lady Macbeth</i>
Trisha Durbin.....	<i>Her Waiting Gentlewoman</i>
G.W. Zuban.....	<i>Their Porter, Murderer</i>
James Jordan.....	<i>Banquo</i>
Chris Pelland.....	<i>Fleance, his son</i>
Stephen Johnson.....	<i>A Captain in the army</i>
Andrew Mitakides .....	<i>Macduff</i>
Cathy Onorati.....	<i>Lady Macduff</i>
Jacob Keohane .....	<i>Macduff's son</i>
Mary Beth Hemler .....	<i>Macduff's Daughter</i>
Eric Lewis .....	<i>Lennox</i>
Gordon Pannill.....	<i>Ross</i>
Nathan Kelly.....	<i>Angus</i>
Scott Dalton .....	<i>Caithness</i>
Ben Barnhill .....	<i>Siward</i>
Alex Mayberry.....	<i>Young Siward, his son</i>
Evan Nasteff .....	<i>Seyton</i>
Alan Lockard .....	<i>Doctor, Old Man, Murderer</i>
Elijah Wallace.....	<i>Doctor of Scotland</i>
Barbara Arieti .....	<i>Witch</i>
Shaunna Hunter .....	<i>Witch</i>
Teri Kidd.....	<i>Witch</i>
Jennifer Vitale.....	<i>Witch</i>

## Production Staff

Shirley Kagan .....	<i>Director</i>
Matthew Dubroff.....	<i>Technical Director</i>
Adam McLean .....	<i>Fight Choreographer</i>
Kevin Dunn.....	<i>Assistant Director</i>
Todd Elswick .....	<i>Assistant Director</i>
Alex Reczkowski .....	<i>Stage Manager</i>
Neal Adelman .....	<i>Stage Manager</i>
Jason Hall.....	<i>Stage Manager</i>

# Macbeth: The Story Behind the Play.

It is generally agreed that Shakespeare based his play *Macbeth* on a real Scottish king from the middle ages. The connection between Shakespeare and a play about a Scottish king is quite apparent. In 1603, James VI of Scotland became James I of England upon the death of Elizabeth I. James I is said to have loved witchcraft and dark tales, and so Shakespeare writes a play that includes both a Scottish king, and also plenty of witchcraft. The real Macbeth differs greatly from Shakespeare's *Macbeth*. The historical Macbeth was a nobleman in Scotland and is credited for killing King Duncan in 1040. The reign of Duncan was said to have been neither good for his family name nor for Scotland. Macbeth became king in 1040, and would be credited with uniting Northern Scotland with Southern Scotland creating peace in the kingdom. Macbeth was so confident in his reign that he left the country in 1050 to attend the Papal Jubilee in Rome. Seven years after Macbeth's pilgrimage, Malcolm, the son of Duncan, would lead an English army, backed by King Edward the Confessor, to murder and dethrone Macbeth. This assignation marks a turning point in Scottish history. After Macbeth's death, Scotland becomes remarkably more Roman Catholic and less Celtic. It also marks the beginning of the long struggle to rid Scotland of English influence.

—Jack Coiner '05

## Macbeth: The curse of “The Scottish Play”

*Macbeth*, also known as “The Scottish Play” or just “The Play,” is referred to as such due to the belief that it is bad luck to mention the name in the theatre space while not actually performing the play. The cause of this fear stems from a long line of misfortune that seems to haunt performances of the play. Legend has it the first occurrence was on opening night in 1606, when the young boy who was to play Lady Macbeth, dropped dead backstage just before the curtain rose. Shakespeare himself, had to acquire the role. The curse struck again in 1672 in Amsterdam, when the actor playing Macbeth used a real dagger to brutally slay the actor playing Duncan in full view of the audience. In the United States an 1849 performance of *Macbeth* ended in a riot, which caused thirty-one theatre goers to lose their lives. In a 1937 production, Lawrence Olivier's, sword broke off during a stage fight and went into the audience striking a man, who later died of a heart attack. Three actors died in John Gielgud's 1942 production; the actors playing Duncan and two of the witches. Shortly after, the costume and set designer for the same production went insane and committed suicide backstage. Some say that the spells the witches say are actually spells. Others say Shakespeare wrote the part of the porter for the devil himself. Whatever the reason, *Macbeth* seems to have had more than its fair share of bad luck. So as you watch tonight keep a sharp eye out for flying swords, crazed set designers and riotous audience members, lest you too become a victim of *Macbeth*'s curse.

—Jack Coiner '05

# Cast



Barb Arieti  
(Hecate, a Witch)



Ben Barnhill  
(Sward)



Keir McNeal Burton  
(Macbeth)



David Capper  
(Malcolm)



C. Scott Dalton  
(Caithness)



Trisha Marie Durbin  
(Lady Macbeth's  
waiting gentlewoman)



Mary Beth Hemler  
(Macduff's Daughter)



Shauna Hunter  
(Witch)



Stephen Johnson Jr.  
(Captain)



James Jordan  
(Banquo)



Nathan Kelly  
(Angus)



Jacob Keohane  
(Macduff's son)



Teri Kidd  
(Witch)



Eric Lewis  
(Lennox)



Alan Lockard  
(Doctor, Old Man, Murderer)



Alex Mayberry  
(Young Sward)



Andrew Mitakides  
(Macduff)



Evan Nasteff  
(Seyton)



Cathy Onorati  
(Lady Macduff)



Gordon Pannill  
(Ross)



Chris Pelland  
(Fleance)



Justin Shear  
(Donalbain)



Bill Shear  
(Duncan)



Tiffany Truitt  
(Lady Macbeth)



Jennifer Vitale  
(Witch)



Elijah Wallace  
(Doctor of Scotland)



G.W. Zuban  
(Porter, Murderer)

# Cast & Production Staff Biographies

**Neal Adelman (Stage Manager)** is a senior history major at Hampden-Sydney College. Neal is from Fort Worth, Texas.

**Barb Arieti (Hecate, a Witch)**, who has come to acting in old age, takes very naturally to the role of witch, since she has been casting spells her whole life. Dedication to my sister witches and my familiar.

**Ben Barnhill (Siward)** is a freshman at Hampden-Sydney College. In high school, he performed in several school productions, including *The Music Man*, *The Crucible*, and *Grease*. Ben is excited to continue participating in theater during college.

**Keir McNeal Burton (Macbeth)** This marks Keir's seventh theatrical appearance at H-SC. He would like to thank God for ambition and opportunity, his friends and family for love and support, and his fiancée for inspiration, for what is an artist without a muse?

**David Capper (Malcolm)**, an Allan Scholar from Charlotte, NC, is now entering his fourth year on the Hampden-Sydney stage. A graduate of Providence Day School, David has been involved with theatrical productions (both on-stage and behind the scenes) for over 15 years. His recent credits at H-SC include appearances as John Dickinson in *1776*, as the aptly-named Dr. Frank N. Furter in *The Rocky Horror Show*, and as Mosca in Ben Johnson's *Volpone*. David is also a member of Alpha Psi Omega, (Delta Delta Cast) the national Honorary Dramatic Fraternity.

David occupies his off-stage time as President of the Pre-Law Society, a member of Phi Alpha Delta Law Fraternity and the College Republicans. He also holds membership in several other honorary fraternities, including Omicron Delta Kappa (Leadership), Phi Alpha Theta (History), and Pi Sigma Alpha (Political Science). Following graduation, he will pursue an advanced degree in law or history.

David would like to thank his family and friends for all of their support, Professors Kagan and Dubroff for their guidance and patience, and most importantly PG, The Spam, and the "Rocky Shoes" for making his life complete.

**C. Scott Dalton (Caithness)**, a native of Farmville and graduate of Prince Edward County High School in 2003, was accepted as a Patrick Henry Honors Scholar for the H-SC Class of 2007. He has participated in such plays as *The Waiting Room*, *Happily Never After*, and *Alice in Wonderland*. He dedicates this to all of those people who have helped him succeed thus far.

**Matthew R. Dubroff (Set and Lighting Design, Technical Direction)** is a Professor of Theatre at Hampden-Sydney College where he has been involved with productions since 1997. He is excited about the theatrical challenges of this production, not the least of which is working with the limitations of a non-theatre space. Dubroff's training has taken him from Massachusetts to Japan to Hawaii where he earned his Master of Fine Arts Degree in Asian Theatre. Dubroff is a founding member of Theatre Nohgaku, a company dedicated to performing Noh-inspired works in English. This past summer Dubroff performed in the Noh Training Project's 10 Year Anniversary/Theatre Nohgaku outdoor, torchlight production of *Kurozuka*.

He is also a teacher of Wu Style Tai Ji and the Alexander Technique. He would like to thank all the helpful colleagues, students, and community members who make this exciting process come to life.

**Kevin Dunn (Assistant Director)** You may remember Kevin from such Hampden-Sydney productions as *Dracula* (Dr. Seward), *Midsummer Night's Dream* (Snug, twice), *Comedy of Errors* (Pinch), *Volpone* (Corbaccio), and *Waiting for Godot* (Lucky). He makes his directing debut in this production as "Special Assistant Director for Witches and Various and Sundry Mahem." By day, he is a simple, mild-mannered chemistry professor, but at night and in the privacy of his own home he relives his stage triumphs by reciting Lucky's six-minute speech over and over again.

**Trisha Marie Durbin (Lady Macbeth's waiting gentlewoman)** is a senior at Prince Edward County High School. Aside from *Macbeth*, she has performed in Shakespeare's *Twelfth Night*. Trisha enjoys horseback riding, photography, and playing tennis. She would like to thank her family for always supporting and encouraging her in whatever she does.

**Todd Elswick (Assistant Director/Make-up Designer)** is a senior Latin and fine arts major concentrating in theatre. A regular of the theatre, he's acted in such plays as *Waiting for Godot*, *Six Degrees of Separation*, *Glengarry Glen Ross*, and *1776*. His previous make-up work was in *Volpone* and *Greater Tuna*. This is his return to the directing world after his acclaimed production of *Suppressed Desires*. Todd would like to extend thanks to his family and friends for supporting and believing in him and a special thanks to Matt and Shirley for giving him such wonderful opportunities and letting him continue his work in the theatre.

**Mary Beth Hemler (Macduff's daughter)** is 11 and a 6th grade student at the Fuqua School. In her free time she enjoys horseback riding, playing soccer, swimming, reading and having fun.

**Shaunna Hunter (Witch)** is pleased to be making her theatrical debut on the Hampden-Sydney stage. When not on stage, she can be found in Eggleston Library, where she serves as the Public Services Librarian.

**Stephen Johnson, Jr. (Captain)** is a twenty year old Hampden-Sydney junior who hails from Lynchburg, Virginia. This is Stephen's first acting experience.

**James Jordan (Banquo)** is a junior philosophy major here at Hampden-Sydney College. He has appeared in a number of productions including *Comedy of Errors*, *Six Degrees of Separation*, *Volpone*, and *Waiting for Godot*. In addition to his stage work James presides over the Minority Student Union and the Jongleurs and may occasionally be found studying or attending class. James would like to thank his friends and family for all of their support and to congratulate his fellow castmates for a job well done. Finally, James would like to encourage that you (the audience) go see more theatre, it's a rewarding experience a thousand times more wonderful than any television program and most movies.

**Shirley Kagan (Director)** is delighted to return to Hampden-Sydney after a year long sabbatical which she spent acting in the Richmond and Charlottesville area. During the year she was named associate artist of the Richmond Shakespeare Festival, so she is particularly thrilled to be able to dive right into one of the bard's most challenging plays as her 13th production at Hampden-Sydney. Kagan thanks her ever-supportive colleagues and students for making the process such a pleasure.

**Jacob Keohane (Macduff's Son)** is in the fifth grade at Prince Edward County Middle School. Jacob is a son of Dr. Jonathan Keohane, Assistant Professor of Physics and Astronomy at Hampden-Sydney College.

**Nathan Kelly (Angus)** is appearing in his first full-length production at H-SC. His previous on-stage experience includes *Once Upon a Mattress* and *The Crucible*; tech credits include *Volpone* and the motion picture *Cary's Hell*.

**Teri Kidd (Witch)** The well of untapped theatre potential deep in my soul would remain just that were it not for the H-S theatre department. First an Abbess and now a witch, what else can come? To my sister hags—Aroint thee!

**Eric Lewis (Lennox)**, a freshman at H-SC, has had only one previous onstage experience. He is very excited about the opportunity to try his hand at a Shakespearean play.

**Dr. Alan A. Lockard (Doctor, Old Man, Murderer)** is a visiting assistant professor of economics at Hampden-Sydney College. He has appeared previously in the Hampden-Sydney productions of *Six Degrees of Separation* and *Volpone*. He minored in Drama at Syracuse University.

**Alex Mayberry (Young Siward)**, class of 2008, is new to the H-SC stage this year. He would like to comment that, although his part could be considered small, he dies no less than four times in the course of the play, a record which he considers to be quite an accomplishment.

**Adam McLean (Fight Choreographer)** is a Certified Teacher with the Society of American Fight Directors and a proud graduate of the drama program at Thomas More College in Northern Kentucky/Cincinnati. He is completing his graduate studies in Movement and Voice Pedagogy at Virginia Commonwealth University and cannot express how much he loves his job because of the wonderful people he gets to collaborate with on artistic projects like this one. He manages to balance a wickedly exciting personal and professional life and sees the future to be rich with possibilities.

Thank you to Shirley and Matt for bringing him here and to the students for their hard work and JBL for making him smile.

**Andrew Mitakides (Macduff)** Originally from Dayton, Ohio, where he did a number of musical and theatrical shows, this is his first mark on the state of Virginia and Hampden-Sydney College. Along with theater, Andrew is on the golf team and double majoring in Biology and Fine Arts. He hopes to go to Ohio State Dental School to gain his doctorate while pursuing his dreams of movie stardom. Andrew would like to thank his family for their support and belief and also his beloved Brittney

**Evan Nasteff (Seyton)** likes theatre, running, piano, *Family Guy*, being really cool, and drinking. He'd like to thank his mom, dad, stepdad, friends, girlfriend, and the whole cast and crew for being completely incredible.

**Cathy M. Onorati (Lady Macduff)** is from Amelia, VA, and recently started as a freshman at Longwood. She's been in and out of theatre for most of her life. She was in kindergarten when she acted in her first play: "I stood up on shaky knees, staring directly at my mom who, of course, was on the front row, waited for my cue then spoke my little five word line and the audience burst into laughter. I was hooked!" Theatre became a huge part of her life and it still is. She looks forward to helping with the show and bringing Shakespeare's amazing play to life! I want to dedicate



my performance to everyone who believed in me and especially to my brother, Joseph. You've always been there for me, thanks for everything!

**Chris Pelland (Fleance)** is a sixth-grader at Prince Edward County Middle School. This is his first Hampden-Sydney College theater production. Last year he appeared as Amahl in the Commonwealth Chorale's production of *Amahl and the Night Visitors*. In addition to theater he enjoys playing the piano and the saxophone as well as participating in several sports, including baseball, soccer, and swimming.

**Alex Reczkowski '03 (Stage Manager)** is glad to return to Hampden-Sydney Theatre after a year in crazy California.

**William Shear (Duncan)** is Patterson Professor of Biology at Hampden-Sydney College. He was active in theatre as an undergraduate at the College of Wooster, then took a long break. This is his first stage appearance in 41 years. Most of his former fans are dead.

**Tiffany Truitt (Lady Macbeth)** is a final semester senior at Longwood University where she studies English with a theater minor. Her past production credits include *The Vagina Monologues*, *Volpone* (Celia), and *Comedy of Errors* (Adrianna).

**Jennifer Vitale (Witch)** is an Assistant Professor of Psychology here at Hampden-Sydney College. A theatrical novice (excluding the daily performance of teaching), *Macbeth* will be Dr. Vitale's first stage performance since her breakout role as "townsperson #1" in a seventh grade production of *Cinderella*.

**Elijah Wallace (Doctor of Scotland)** has previously acted in a one-act play based on part of Milton's *Paradise Lost* and has always enjoyed showing off and speaking in front of others. Elijah's major is history, with main interests in history, politics, and religion. He also has always loved radio and is currently General Manager of WWHS 92.1 FM, our lovely college station. Elijah hopes to bring his talents from these fields to his stage performance and make people's evening that much more enjoyable.

**G.W. Zuban '05 (Porter, Murderer)** Once again I have found myself upon the stage at Hampden-Sydney. As research for my role in *Macbeth*, I studied at the University of St. Andrews last semester. I feel fully qualified to act like a sleep deprived Scotsman, seeing as I was a sleep deprived American in Scotland. I would like to thank Shirley and the entire Hampden-Sydney faculty for their support and guidance; also, to my family, who always roll their eyes upon hearing of my hair-brained schemes. Enjoy the show, and remember the Zuban!!

# Director's Note

William Shakespeare incorporated the supernatural into many of his plays. In *Hamlet* as in *Macbeth*, the main action is catalyzed by an apparition. But whereas the ghost of Hamlet's father spells out for his son what he must do to be avenged and set the skewed world to rights, *Macbeth's* witches do not instruct but merely inform the titular character of his destiny, and it is his own choice to take violent, preemptive action that sets the world askew.

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We know Macbeth is a killer before his first appearance, from the heroic report which the captain delivers to King Duncan. Yet even when killing is done for good reasons, the act described is brutal:

*...he faced the slave;  
Which nev'r shook hands, nor bade farewell to him,  
Till he unseam'd him from the nave to th' chops,  
And fix'd his head upon our battlements (I.ii)*

For the next act of killing, that of King Duncan, Macbeth must make a leap from soldier serving his king to ruler ambitious enough to cut down any obstacle in his path: a transition he makes reluctantly. But once he has killed Duncan, Macbeth has, in a way, freed himself to repeat the act whenever necessary or expedient. In fact, after dispatching his former friend in battle, Banquo, Macbeth comes to acknowledge that it is just as easy to kill as not:

*I am in blood  
Stepp'd in so far that, should I wade no more,  
Returning were as tedious as go o'er (III. iv)*

As the play moves on, killing for any purpose, justified or not, is no longer as relevant as the act itself, which becomes, for Macbeth, a means of self definition:

*From this moment  
The very firstlings of my heart shall be  
The firstlings of my hand. And even now,  
To crown my thoughts with acts, be it thought and done (IV.i)*

The action in question is the random and senseless murder of Lady Macduff, her children and their household, committed for no other reason than Macbeth's deciding to do it.

Macbeth is now caught in a bind of his own making: since killing is a means of defining himself but killing is something that can be done randomly, it is only a matter of time before life itself is a seemingly meaningless exercise, *a tale told by an idiot, full of sound and fury, signifying nothing* (V.iv) as Macbeth himself famously recognizes in his last great monologue following the death of his queen.

Ultimately, the play, as we have explored it, is an examination of the act of killing, and in showing us a character who runs the gamut from soldier to murderer, the piece invites us to question when or whether the act is valid. While his heroics on the battlefield are acceptable to most, the speed with which Macbeth rushes to action in subsequent cases is more questionable. Perhaps the final word on finding the right balance comes from Banquo early in the first act when he warns Macbeth against acting on the intelligence provided by the witches suggesting that:

*...oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray's  
In deepest consequence* (I.iii).

—Shirley Kagan

## Production Staff



Shirley Kagan  
(Director)



Matthew R. Dubroff  
(Set & Lighting Design/  
Technical Direction)



Adam McLean  
(Fight Choreographer)



Kevin Dunn  
(Assistant Director)



Todd Elswick  
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Alex Reczkowski  
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