

WILLIAM SHAKESPEARE'S **MACBETH**



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THE STORY

Three “Weird Sisters” await Macbeth and Banquo as the two warriors, victorious from battle, return home. They greet the two men with strange prophecies: Macbeth will be named Thane of Cawdor and king, but it will be Banquo who fathers Scotland’s future kings. The two men soon learn that the first part of the prophecy is true: the treasonous Cawdor is to be executed, and Macbeth’s bravery earns him the new title from the grateful King Duncan.

Learning of the king’s visit to their castle that same night, Lady Macbeth presses her husband to take destiny into his own hands. In the morning, the king’s bloody body is discovered in his bed; fearful that their own lives are endangered, Duncan’s son flees, and Macbeth is crowned king. Among Scotland’s warriors, Macduff decides that he cannot follow the new king he does not trust.

Macbeth cannot stop thinking about the Witches’ final prophecy: it will be Banquo, not he, who fathers Scotland’s royal lineage. And so Macbeth hires henchmen to slaughter Banquo and his son Fleance, but the boy escapes. That night at their coronation banquet, the ghost of Banquo appears before the guilty king.

Tortured by his fears, Macbeth seeks out the Witches once more and, once more, mistakes their cryptic prophecies as assurance of success. Their paths covered in blood, Lady Macbeth is tormented into madness as Macbeth leads his country toward the abyss of civil war. And the Weird Sisters’ prophecies prove true, each more dark and dire than the last.

This page: Lanisse Antoine Shelley; Cover: Chris Genebach
and Lanisse Antoine Shelley, photos by Michael Brosilow



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BARBARA GAINES
Artistic Director

CRISS HENDERSON
Executive Director

RICK BOYNTON Creative Producer

GARY GRIFFIN Associate Artistic Director

MARILYN HALPERIN Director of Education and Communications
Ray and Judy McCaskey Education Chair

presents

MACBETH

written by WILLIAM SHAKESPEARE
JANUARY 15–MARCH 20, 2015

Scenic Design
SCOTT DAVIS

Costume Design
ROBERT S. KUHN

Lighting Design
JOEL MORITZ

Original Music and Sound Design
KEVIN O'DONNELL

Wig and Make-up Design
MELISSA VEAL

Casting
BOB MASON

Fight Choreography
MATT HAWKINS

Verse Coach
TIMOTHY EDWARD KANE

Stage Manager
CARRIE TAYLOR*

directed and adapted by KIRSTEN KELLY

CAST (in order of appearance)

Witch/Murderer/Doctor
Witch/Gentlewoman
Witch/Lady Macduff
Duncan/Old Messenger/Siward
Malcolm/Fleance
Macduff
Ross
Macbeth
Banquo
Angus/Murderer
Lennox
Lady Macbeth
Porter/Murderer/Seyton

KEVIN COX
ANDREA SAN MIGUEL
TIFFANY YVONNE COX
JEFFREY BAUMGARTNER*
STEVEN LEE JOHNSON*
NICHOLAS HARAZIN*
LA SHAWN BANKS*
CHRIS GENEBACH*
MICHAEL PEREZ*
JOSHUA MOANEY
CHRISTOPHER SHEARD
LANISE ANTOINE SHELLEY*
GARRETT LUTZ

Actors also play members of the ensemble. Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Stephanie Andrea Barron for *Witch/Gentlewoman*; Andy Fleischer for *Porter/Murderer/Seyton*; Joshua Moaney for *Witch/Murderer/Doctor/Macduff*; Michael Perez* for *Macbeth*; Miriam Reuter for *Lady Macduff/Witch*; Christopher Sheard for *Malcolm/Fleance*; Dan Stearns for *Duncan/Old Messenger/Siward/Ross*; Kody Walker for *Banquo/Lennox /Angus/Murderer*; Elizabeth Hope Williams for *Lady Macbeth*.

* denotes Actors' Equity Association Members

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WILLIAM SHAKESPEARE'S MACBETH

CAST



LA SHAWN BANKS

(Ross) returns to Chicago Shakespeare Theater, where he was last seen in *Edward II*. Other Chicago credits include: *Isaac's Eye*, *The Liar*, *Travels with My Aunt*, *Old Glory*, *The Turn of the Screw*, *Othello*, *The Duchess of Malfi* and *To the Green Fields Beyond* (Writers Theatre); *The Wheel* (Steppenwolf Theatre Company); *Execution of Justice* (About Face Theatre); *The Island* (Remy Bumppo Theatre); *A Year with Frog & Toad* (Chicago Children's Theatre); and five seasons of *A Christmas Carol* (Goodman Theatre). Regional credits include productions with: American Players Theatre, Indiana Repertory Theatre, Cleveland Playhouse and Notre Dame Shakespeare. La Shawn attended the performing arts high school in Buffalo, New York, and has been acting professionally ever since. He started collecting all of Shakespeare's plays after first reading *The Taming of the Shrew* in seventh grade, and was fifteen when he decided upon his career in dance and theater.



JEFFREY BAUMGARTNER

(Duncan/Old Messenger/Siward) returns to Chicago Shakespeare Theater, where credits include: *King John*, *The Three Musketeers*, *Short Shakespeare! Taming of the Shrew* and *Short Shakespeare! The Comedy of Errors*. Other Chicago credits include productions with Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Provision Theater and The Marriott Theatre. Regional credits include: Shakespeare Theater, Denver Center Theatre Company, Milwaukee Shakespeare Theatre, Renaissance Theaterworks and TheaterSquared, where he appeared as Scrooge last season. Founder of Borealis Theatre and Fox Valley Shakespeare Festival for fifteen seasons, Jeffrey is currently producing director of Chicago's Cap-a-pe Productions. Theater training includes University of Wyoming (BFA) and the National Theater Conservatory (MFA). Jeffrey is trained as a fine artist, painting landscapes across the entire country. He loves that Shakespeare "asks BIG questions. They're all fighting for their lives—even the comedies have life-and-death stakes. It's great fun."



KEVIN COX

(Witch/Murderer/Doctor) returns to Chicago Shakespeare Theater, where his credits include: *Cyrano de Bergerac*, *The Madness of George III* and *Richard III*. Other Chicago credits include: *Judith: A Parting from the Body*, *The Unveiling* and *Dozens of Cousins*, *They Are Dying Out*, *The Word Progress on My Mother's Lips Doesn't Ring True*, *Minna*, *A Couple of Poor, Polish-Speaking Romanians*, *Eva Peron*, *Emma* (Trap Door Theatre); *Schweyk in the Second World War* (Red Theatre); *Playing with Fire* (After Frankenstein) (BoHo Theatre); *The Misanthrope* and *Macbeth* (Greasy Joan & Co.). Regional credits include *Dr. Jekyll and Mr. Hyde* (Indiana Repertory Theatre). Television credits include *Chicago Fire* (NBC); *Boss* (Starz) and *Detroit 187* (ABC). Kevin received his BFA in acting from Millikin University. While his exposure to Shakespeare in school was limited, Kevin recalls studying with a high school teacher who taught *Hamlet* brilliantly and "definitely sparked an intrigue, which later became a passion" for Shakespeare.



TIFFANY YVONNE COX

(Witch/Lady Macduff) returns to Chicago Shakespeare Theater, where her credits include: *The Merry Wives of Windsor*, *Short Shakespeare! productions of A Midsummer Night's Dream*, *The Taming of the Shrew*; and Chicago Shakespeare in the Parks productions of *A Midsummer Night's Dream*, *The Taming of the Shrew* and *The Comedy of Errors*. Other Chicago credits include *Godspell* (Provision Theatre) and *Letters Home* (Griffin Theatre). Regional credits include: *The Tempest* (American Players Theatre); *Crumbs from the Table of Joy* (UPROOTED/Renaissance Theatreworks); *Jackie and Me* (First Stage Children's Theatre); *Avenue Q* (Skylight Music Theatre); and *The Two Gentlemen of Verona* (Nebraska Shakespeare Festival). Television credits include *Crisis* (NBC); *Chicago Fire* (NBC); and *Betrayal* (ABC). Tiffany loves "the depth in which we discover humanity through Shakespeare." When she's not acting, Tiffany loves to devote her time to salsa dancing, gymnastics and traveling—in fact, she just returned from a month of backpacking through Europe.



CHRIS GENEbach

(Macbeth) returns to Chicago Shakespeare Theater, where his credits include: *Rose Rage*; *Henry VI Parts 1, 2 and 3*; *King John*, *Short Shakespeare! productions of Romeo and Juliet* and *A Midsummer Night's Dream*. Other Chicago credits include *King Lear* (Goodman Theatre). Broadway and off Broadway credits include productions with Manhattan Theatre Club and The Duke on 42nd Street. Regional credits include productions with: Olney Theatre Center, Shakespeare Theatre Company, Folger Theatre, Woolly Mammoth Theatre Company, Studio Theatre and TheaterWorks. His introduction to Shakespeare came when Chris at age 10 performed in another production of *Macbeth*, appearing as "Macduff's Son" and "Apparition III," with his mother who played one of the Weird Sisters and Lady Macduff. For Chris as an adult, Shakespeare's writing has taught him "more about life, love, and inspiration than anything else in my life."



NICHOLAS HARAZIN

(Macduff) returns to Chicago Shakespeare Theater, where previous credits include: *Henry V*, *Short Shakespeare! productions of Romeo and Juliet*, *The Taming of the Shrew* and *Macbeth*. Other Chicago credits include productions with: Steppenwolf Theatre Company, Chicago Dramatists, Lyric Opera of Chicago, Back Room Shakespeare Project, where he is a stakeholder, and later this spring with The Gift Theater. Regional credits include productions with: American Players Theatre, Shakespeare Santa Cruz, Milwaukee Repertory Theater and Forward Theater Company, among others. TV credits include *Chicago Fire* (NBC) and *Chicago PD* (NBC). Nick is a graduate of the School at Steppenwolf. When Nick isn't in a play, he enjoys woodworking and painting as hobbies. What he loves most about acting, and in Shakespeare in particular, is talking directly with the audience because, as he explains, "each of us is needed—audience and actor—to tell this story."



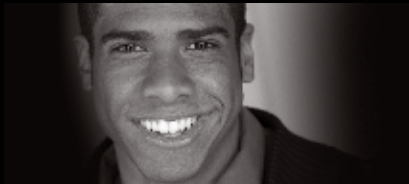
STEVEN LEE JOHNSON

(Malcolm/Fleance) returns to Chicago Shakespeare Theater, where previous credits include: *Short Shakespeare! A Midsummer Night's Dream* and *A Midsummer Night's Dream* (Chicago Shakespeare in the Parks). Regional credits include: *Clybourne Park* (Guthrie Theater); *Red* (Park Square Theatre); *Beautiful Thing* (Theater Latté Da); *The 25th Annual Putnam County Spelling Bee* (Hope Summer Repertory Theatre); *Macbeth* (Interlochen Shakespeare Festival); *Over the Tavern* (New American Theater); and *Inspecting Carol* (Artist's Ensemble). Television credits include *Masterclass with Bill T. Jones* (HBO). Steven is a Presidential Scholar in the Arts and received his BFA in acting from the University of Minnesota/Guthrie Theater Actor Training Program. Steven recalls first seeing Shakespeare's *Romeo and Juliet* when he was nine years old and thinking that "the sword fights were awesome" though the language was challenging. Now, he enjoys "discovering how universal and relevant Shakespeare's plays still are and to make connections between these plays and life today."



GARRETT LUTZ

(Porter/Murderer/Seyton) returns to Chicago Shakespeare Theater, where he appeared in *Seussical*. Other Chicago credits include: *Three Sisters* (Steppenwolf Theatre Company); *The Reckoning of Kit and Little Boots* (First Floor Theater); *The Wedding Singer* (Haven Theatre); and *Triumph of Love* (Music Theatre Company). Garrett received his BA in musical theatre from North Central College. He attended high school at Waubensie Valley in Aurora, Illinois. He admits to it taking "a while to really get into" Shakespeare, but now what he appreciates about Shakespeare is his language: "Things are said and painted out in ways I never thought possible."



JOSHUA MOANEY

(Angus/Murderer) makes his debut at Chicago Shakespeare Theater. Chicago credits include *Jane Eyre* (Lifeline Theatre) and *Il Trovatore* (Lyric Opera of Chicago). Joshua received an MFA in performance from DePaul University. Joshua returned to the stage as a junior in high school, and he then "realized I loved it and wanted to pursue it for the rest of my life." After first seeing Shakespeare performed in middle school, he was convinced that this playwright was "more than a little long-winded." Now, this is how Joshua describes Shakespeare's impact: "So often in life words fall short of what we really feel. Shakespeare's language provides a larger container for the human experience to be conveyed in words. It comes closer to expressing what we truly feel as humans."



MICHAEL PEREZ

(Banquo) makes his Chicago Shakespeare Theater debut. Chicago credits include *The Liar* (Writers Theatre), *The Foreigner* (Provision Theater) and three years in *A Christmas Carol* (Goodman Theatre). Regional credits include seasons at Door Shakespeare, American Players Theatre, Riverside Theater and Montana Shakespeare in the Parks. Michael is a graduate of Pacific Conservatory of the Performing Arts, in his native state of California. For Michael, the most important part about acting Shakespeare "is to make it relevant to you." When a play "feels old and untouchable," he says that's when it gets boring. "I enjoy when you forget that it's Shakespeare and it makes sense in your gut."



ANDREA SAN MIGUEL

(Witch/Gentlewoman) makes her Chicago debut at Chicago Shakespeare Theater. Regional credits include: *Our Town* and *Company* (Theater Latté Da); *Buddy—The Buddy Holly Story* (History Theater); and *Eurydice* (Walking Shadow Theater Company). Touring credits include: *The Two Gentlemen of Verona*, *The Recruiting Officer* and *Henry V* (Montana Shakespeare in the Parks). Andrea received her BFA in acting from The University of Minnesota/Guthrie Actor Training Program. She loves the art of stage combat and wants to become certified as a fight choreographer. In school, Andrea found reading Shakespeare "difficult and really boring, but once I began to say the text out loud, I started to understand the language—and soon I fell in love with it. I asked my English teacher if I could perform Juliet's 'Gallop Apace' speech in class, and I made the decision then that I wanted to perform Shakespeare for the rest of my life."



CHRISTOPHER SHEARD

(Lennox) returns to Chicago Shakespeare Theater, where he appeared in *Short Shakespeare! Romeo and Juliet*. Other Chicago credits include productions at: Profiles Theatre, Metropolis Performing Arts Centre and an upcoming production at Windy City Playhouse. Regional credits include: *Skylight*, *Troilus and Cressida*, *Romeo and Juliet* and *The Seagull* (American Players Theatre); *Henry IV Part 1* and *A Midsummer Night's Dream* (Great River Shakespeare Festival). Christopher received his BA from Florida State University and his MFA from University of Illinois at Urbana-Champaign. As an actor, Christopher loves the "opportunity to empathize with people and their stories. I get to give a voice to those who may not be able to share their own."



LANISE ANTOINE SHELLEY

(Lady Macbeth) returns to Chicago Shakespeare Theater, where previous credits include: *Short Shakespeare! A Midsummer Night's Dream* and Chicago Shakespeare in the Parks productions of *A Midsummer Night's Dream* and *The Comedy of Errors*. Other Chicago credits include the workshops of *Convert* and *Safe House* (Goodman Theatre). Regional credits include: *As You Like It* (American Repertory Theater); *Two Plays by Sophocles* (Outside The Wire); *A Midsummer Night's Dream*, *Julius Caesar* (Shakespeare Santa Cruz), and productions with: Milwaukee Repertory Theater (resident company member for five years) and Indiana Repertory Theater. TV credits include *Chicago Fire* (NBC) and *Discovery World*. Lanise received an MFA from ART/MXAT at Harvard University, a BFA from Cornish College of the Arts and a BADA from Oxford, England. Lanise recalls not particularly liking Shakespeare at first—until she saw *Romeo and Juliet* and was "won over by the poetry and passion."

CREATIVE

KIRSTEN KELLY
(Director/Adapter) returns to Chicago Shakespeare Theater, where she co-created and directed the *CPS Shakespeare!* program for the past nine years. Past CST directing credits include *CPS Shakespeare!* productions of: *Othello*, *Hamlet*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Macbeth* and *Romeo and Juliet*. Kirsten is a theater director, educator and documentary filmmaker. Recent New York credits include shows for The Shakespeare Society, Roots & Branches Theater, Rattlestick Playwrights Theater, Rising Phoenix Rep, The Juilliard School and Lincoln Center. She was twice nominated for a Helen Hayes Award for best direction for *Big Love* and the Washington, DC premiere of *Boy Gets Girl*. She also directed the Midwest/Chicago premiere of *Boston Marriage* (After Dark Award, Best Director). Recent documentary film credits include *The Homestretch*, a feature film about homeless teens in Chicago, supported by the MacArthur Foundation and Sundance Institute, and airing on PBS Independent Lens this spring. Kirsten graduated from the Master directing program at The Juilliard School after serving as a member of CST's Education Department for six years and directing extensively in Chicago. She will be directing the *Udeniable Sound of Right Now* by Laura Eason with Rattlestick Playwrights Theater and the Women's Project (off Broadway) this spring.

SCOTT DAVIS
(Scenic Designer) returns to Chicago Shakespeare Theater, where his design credits include: *Pericles*, *Seussical*, *Road Show*, *Shrek the Musical*, *Othello: The Remix*, *Cadre*, *Beauty and the Beast* and *Short Shakespeare!* productions of *Romeo and Juliet* and *Macbeth*. Other Chicago credits include work with: Court Theatre, Drury Lane Theatre, Victory Gardens, Steppenwolf Garage and Goodman Theatre. Scott's regional credits include work with Milwaukee Repertory, Rep Stage and Dallas Theatre Center. He received his BA from University of Maryland College Park and his MFA from Northwestern University. Scott is an adjunct professor at Columbia College.

ROBERT S. KUHN
(Costume Designer) returns to Chicago Shakespeare Theater, where his design credits include the *CPS Shakespeare!* productions of *A Midsummer Night's Dream*, *Othello* and *Hamlet*. Other Chicago credits include work with: About Face Theatre, Emerald City Theatre, Mortar Theatre Company and Concordia University. Robert's regional credits include work with: Arkansas Shakespeare Theatre, Pennsylvania Centre Stage and UIUC Summer Studio. His film credits include *Walk the Line*. Robert received his BA at University of Central Arkansas and his MFA from Penn State University, and serves as adjunct professor at Concordia University-Chicago.

JOEL MORITZ
(Lighting Designer) returns to Chicago Shakespeare Theater, where his credits include the *CPS Shakespeare!* productions of *Hamlet*, *The Taming of the Shrew*, *Romeo and Juliet* and *A Midsummer Night's Dream*. His other Chicago credits include work with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Writers Theatre and Northlight Theatre. Off Broadway credits include: ten productions for Blue Man Group, Rattlestick Playwrights Theatre, NYTW, Manhattan School of Music and Juilliard. Regional credits include work with: Arena Stage, Shakespeare Theatre Company, Hartford Stage and Long Wharf Theatre. Joel received his BA in theatre and Spanish from James Madison University and his MFA in stage design from Northwestern University.

KEVIN O'DONNELL
(Original Music and Sound Designer) returns to Chicago Shakespeare Theater, where his credits include: *Edward II* and *Short Shakespeare! The Taming of the Shrew*. Other Chicago credits include work with: Lookingglass Theatre Company, Steppenwolf Theatre Company, TimeLine Theatre Company, The Hypocrites, The House Theatre of Chicago and Redmoon. His off Broadway credits include work with: Cherry Lane Theatre, St Anne's Warehouse, 59E59 and Signature Theatre. Regional theater credits include work with: A.C.T., Kansas City

Repertory Theatre and Center Stage. Kevin has received ten Jeff Awards and two After Dark Awards. He received his bachelor's degree at Northwestern University.

MELISSA VEAL
(Wig and Make-up Designer) has designed wigs and make-up for over eighty productions at Chicago Shakespeare Theater, including: *King Lear*, *Road Show*, *Othello: The Remix*, *The School for Lies*, *The Madness of George III*, *As You Like It*, *Twelfth Night*, *Much Ado About Nothing* and multiple *Short Shakespeare!* productions. In Canada, Melissa's credits include work with: Stratford Festival, Tarragon Theatre, Mirvish Productions and The Grand Theatre. Her awards include: two Jeff Awards, four Tyrone Guthrie Awards and the 2007 Hurckes Award for Artisans and Technicians. She received her training at Sheridan College and Fanshaw College.

MATT HAWKINS
(Fight Choreographer/ Assistant Director) returns to Chicago Shakespeare Theater for his fourteenth production including: *King Lear*, *Henry V*, *Julius Caesar*, *Short Shakespeare!* productions of *A Midsummer Night's Dream* and *Romeo and Juliet*, and *CPS Shakespeare!* productions of *A Midsummer Night's Dream*, *Othello* and *Hamlet*. Matt is the recipient of five Non-Equity Jeff Awards. Education: Southern Methodist University (BFA), University of Iowa (MFA).

TIMOTHY EDWARD KANE
(Verse Coach) works professionally as an actor and teacher. Professional credits include fifteen productions with Chicago Shakespeare Theater. Other Chicago credits include: Court Theatre, Writers Theatre, Northlight Theatre, Steppenwolf Theatre Company and Timeline Theatre Company. Regional and international credits include productions with the Mark Taper Forum and the Royal Shakespeare Company. He was named to *New City Stage's* 2014 "Fifty People Who Really Perform in Chicago". Mr. Kane received his BS from Ball State University and his MFA from Northern Illinois University.

CARRIE TAYLOR
(Stage Manager) returns to Chicago Shakespeare Theater, where she worked on *Short Shakespeare! A Midsummer Night's Dream*, *Julius Caesar*, *Othello: The Remix*, *Follies* and *The Madness of George III*, among others. Other Chicago credits include: *Frederick*, *A Year with Frog and Toad* (Chicago Children's Theatre); *The Normal Heart* (TimeLine Theatre Company, Jeff Award for Best Production); and *Teddy Ferrara* (Goodman Theatre). Regional credits include: *The Strange Undoing of Prudencia Hart* (National Theatre of Scotland), as well as work with the Utah Shakespeare Festival, American Players Theatre and Great River Shakespeare Festival. Carrie received her BA at Iowa State University of Science and Technology.

LAUREN BATSON
(Assistant Stage Manager) returns to Chicago Shakespeare Theater, where she worked on: *CPS Shakespeare! A Midsummer Night's Dream* and *The Comedy of Errors* (Chicago Shakespeare in the Parks). Regional theater credits: *Much Ado About Nothing*, *The Importance of Being Earnest*, *Romeo and Juliet* and *The Doctor's Dilemma* (American Players Theatre); *A Midsummer Night's Dream*, *The Grapes of Wrath*, *Other Desert Cities*, *Philadelphia! Here I Come* (Asolo Repertory Theatre); as well as productions at Indiana Repertory Theatre and Williamstown Theatre Festival. Lauren received her BA in theatre from Butler University.

Clockwise from left: Andrea San Miguel, Kevin Cox, Tiffany Yvonne Cox and Chris Genebach, photos by Michael Brosilow



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The Director of this production is a member of the Stage Directors and Choreographers Society, a national labor union.

The scenic and lighting designers of this production are represented by United Scenic Artists, Local USA-829 of the IATSE.

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WE ASKED THE CAST... WHAT ARE YOUR FAVORITE LINES?



CHRIS GENEBACH (Macbeth)

"Life's but a walking shadow, a poor player that struts and frets his hour upon the stage, and then is heard no more. It is a tale told by an idiot; full of sound and fury, signifying nothing."

Nearly every person who's experienced despair, regret or hopelessness can instantly relate to

Macbeth's words here—certainly I can. I learn from this line that I want to treasure each and every moment in my own life as it comes to me, lest I look back with eyes of regret, guilt, and contempt that I did not live life to the fullest and appreciate what I have and those around me.

MICHAEL PEREZ (Banquo)

"All? / What, all my pretty chickens and their dam / At one fell swoop?"

I think of Macduff's lines because, in him, we have a man we expect to fit the masculine outline. But the language Shakespeare gives him tells us that Macduff is so much more. His family is far more important to him than his titles, and the nicknames he gives his kids let us know how precious they are to him. It reminds me of the nicknames my dad had for me when I was growing up.



LANISE ANTOINE SHELLEY (Lady Macbeth)

"If we should fail?" / "We fail?"

Lady Macbeth's response to her husband's fears is, in a way, an inspiration to me about facing my personal fears. Being an actor requires courage daily, whether preparing for an audition or, as I am now, taking on this daunting role.

Sometimes I have to remind myself to be brave and just try, that this is exactly what I have wanted for so long. For Lady Macbeth, her destiny is tethered to his—and she loves and believes in him. That's the motivation that I want to play as Lady Macbeth, as opposed to someone who is inherently evil.

STEVEN LEE JOHNSON (Malcolm/Fleance)

"Give sorrow words: the grief that does not speak whispers the o'er-fraught heart and bids it break."

My favorite passage that Malcolm speaks is to Macduff after he hears of the murder of his family. When Malcolm loses his father who he loved so much, he says almost nothing back to Macbeth, being in a state of shock and fear. Then, when a friend loses his loved ones, Malcolm gives advice that he was not able to take himself. I think it shows personal growth in the character and a glimpse that he might be a strong king, despite his age.



MACBETH STAFF

EDUCATION

Education Outreach Manager
Learning Programs Manager
Education Interns

PRODUCTION

Assistant Director
Director of Production
Production Manager
Associate Producer
Producing Associate
Company Manager
Assistant Company Manager
Tour Manager
Company Management Intern
Casting Assistant
Casting Intern
Production Office Manager
Production Management Apprentice
Production Management Intern
Assistant Stage Manager
Stage Management Intern

SCENERY

Assistant Scenic Designer
Assistant Technical Directors

Tour Technical Director
Scenic Technician
Scenic Artist
House Carpenters

COSTUMES

Costume Shop Manager
Assistant Costume Designer
CST Costume Design Assistant
Costume Shop Assistant
Head Draper
Draper
First Hand
Stitchers

Crafts Supervisor
Crafts Artisans

Wardrobe Supervisor
Swing Dresser
Costume Apprentice

LIGHTING

Lighting Supervisor
Assistant Lighting Designer
& Electrician
Light Board Programmer
& Electrician

SOUND

Sound Master
Association Sound Master
Sound Engineer

WIGS AND MAKE-UP

Wig & Make-up Assistant
Wig & Make-up Apprentice
Wig Knotter

PROPERTIES

CST Properties Master
Macbeth Properties Master
Properties Carpenter
Properties Artisan
Properties Painter

JASON HARRINGTON
MOLLY TOPPER
ALYSSA DAVIS
KATIE CRAVENS

MATT HAWKINS
CHRIS PLEVIN
ERICA L. SANDVIG
HEATHER SCHMUCKER
DOREEN SAYEGH
DANIEL J. HESS
SALVADOR F. GARZA
WILL CAVEDO
ALEX DEARMIN
LAURA DURHAM
ELEANOR AXT
MERYN DALY
SEAN KATHLEEN ROCKE
YESENIA ESPARZA
LAUREN BATSON, AEA
NICOLE KUTCHER

MICHELLE LILLY
ROBERT L. WILSON
JACQUELINE DENIZ YOUNG
ADAM TODD
TONY JAKSHA
CHRISTINE R.X. BOLLES
JACK BIRDWELL
ADAM HELD
AMY RETARTHA
NATHAN SERVISS
ADAM TODD

RYAN MAGNUSON
JESSICA DOAN
CATHY TANTILLO
REBECCA DOROSHUK
LISE STEC
BETH UBER
RUTHANNE SWANSON
YAS MAPLE
AMY PRINDLE
MELISSA BOCHAT
DANA NESTRICK
D.J. REED
AMBER COLLINS
SKYE GEERTS
ELIZABETH COFFIN

ERIC BRANSON

JOHN KELLY

ELIZABETH G. SMITH

JAMES SAVAGE
PALMER JANKENS
ANDREW SOURS

SARA THUER
MIGUEL PEREZ
KATIE CORDTS

AMY PETER
CASSANDRA WESTOVER
LISA GRIEBEL
TAYLOR ELY
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