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I Directed Macbeth, and So Can You

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The text is surrounded by a spray of red blood splatters, with a larger, more concentrated splash behind the word 'MACBETH'.

I DIRECTED
MACBETH

And So Can You!!



A thesis submitted in partial fulfillment
of the requirements for the degree of the
Master of Fine Arts

by

Jason J. Flannery, B.S.
Grand Valley State University, 2013

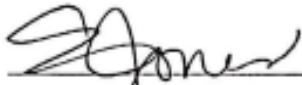
May 2017
Lindenwood University

ABSTRACT:

Designed in the second year of my graduate studies, and rehearsed and performed in the autumn of my third, *Macbeth* served as my thesis production at Lindenwood University. In this paper, I will address the details of how the production came to light, my approach to developing the performance, what was learned throughout the nearly year-long endeavor, and how those lessons have shaped my relationship with the art of storytelling.

This thesis is approved for publication and has completed
the requirements for the Master of Fine Arts degree.

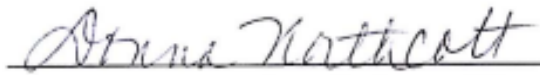
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ACKNOWLEDGMENTS:

To my riotous loved ones, screaming and cheering from the back of the auditorium.

And to the chain of increasingly adamant teachers, professors, friends and advisors who simply *insisted* I do something with my life.

Especially you, Kiara.

This is pretty much all *your* fault.

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CHAPTER 1

INTRODUCTION

When asked: *'What do you want your thesis to be? What do you want to say about yourself as an artist? What experience do you want to take with you as you leave the program?'* I pulled together a number of proposals for thesis productions, not knowing which route would best suit me. *Wittenberg* by David Davalos would certainly bring the opportunity to play with philosophy and morality onstage. *Tigers Be Still* by Kim Rosenstock would have offered a clear message to the university audience and speak to my own sense of humor. Craig Wright's *The Unseen* presented the chance to delve into psychological theatre and minimalism, two elements that I'd been consistently drawn to throughout my still-brief experience as a director.

But in the end, my first instinct became my final answer. If I could accomplish any one thing in my final chance to engage in theatre as a graduate directing student, what I truly wanted was to put myself through a trial; to find the script that offered the steepest challenge, whose analysis would reveal the greatest complexity, called for specificity in physical action, and demanded creative solutions. I knew that in the end, if I chose to do anything other than the production that would give me the most collaborative and artistic experience, I would lament the decision not to push as hard as I could while there were still safety nets in place. I would regret stepping into the professional world with anything less than this challenge. As such, any hubris that fed into my final decision can only be expressed as thematically appropriate for the endeavor that followed.

And so:

The Production

The ever-daunting and theoretically cursed tragedy, *Macbeth*, was performed in the late autumn months of the 2016-2017 school year: atop—and partially beneath—the stage of The Lindenwood Theater: a 1,177 seat auditorium that serves as the primary performance venue for professional touring concerts, comedians and theatrical productions at the J. Scheidegger Center for the Arts at Lindenwood University's St. Charles campus (Appendix L.1 and L.2, page 167). It ran from November 3rd to November 5th, holding a preview performance on the 1st and a matinee directed to middle and high school students on the 2nd. Rehearsals were held in the J. Scheidegger facility's choir room, and fight choreography was applied and rehearsed upon the bare Lindenwood Theater stage.

The production was supported by a full design team composed of faculty, staff, and student artists. The set and lights were designed by Lindenwood's faculty Technical Director, Stu Hollis, and Lighting Director, Tim Poertner, respectively. Costumes were designed by graduate student Michele Sansone—who was overseen by Costume Director Louise Herman, and the Sound Design was handled by senior undergraduate student Christopher "Scotty" Watson—overseen by Brian Bird, the faculty Audio Director. Props were researched and constructed by Paint Shop Manager Chris Speth, under the supervision of Stu Hollis. Professional stuntman and Lindenwood University alumnus Todd Gillenardo choreographed the stage combat as a guest artist to the production. Undergraduate senior Jenna Raithel served as the Stage Manager, with sophomore

Jasmine Blackburn and freshman Jasmine Guardado supporting her as Assistant Stage Managers—all under the supervision of Academic Production Manager Stacy Blackburn. Theatre Program Chair Emily Jones was my directing advisor for the production.

The cast of nineteen performers was predominantly comprised of undergraduate students on the B.F.A. Acting or B.F.A. Musical Theatre degree path at Lindenwood—though a number of students from outside programs and degrees were among the group (full cast list given in Appendix C, page 98).

The Script

Macbeth was written by William Shakespeare in the early years of King James I's rule in England, estimated to have been first performed in London in 1606. The masterful plays of Shakespeare are considered some of the most universal, poetic, and timeless dramatic works in history, and with his being four hundred years dead, these materials are open to the public domain, making them all the more appealing to the artistic community.

Specifically, *Macbeth* is a tragedy presumed to have been devised to appeal to the new patron of Shakespeare's theatre troupe: King James I himself. The play is rooted in the historical narrative of the Red King, Mac Bethad mac Findaich—mercifully abbreviated in the play to “Macbeth”—but fictionalizes the events that surrounded his ascension to the throne of Scotland by reinventing the timeline, interpersonal relationships, the role that James' ancestor (Banquo) held in the plot, and the overall nature of the murders that were committed. Shakespeare also added the element of supernatural intervention as an additional appeal to James' vested interest in witchcraft,

by including a trio of prophecy-speaking, apparition-conjuring women into the world of the play, leaving the final result so far removed from its root in reality that it is categorized as one of The Bard's tragedies, rather than a history.

The show as it is known today is about Macbeth; a thane of Scotland who is accosted by three mysterious women who prophesy his ascent to the throne. While he and his fellow thane, Banquo, are wont to dismiss the words as insanity, dark thoughts are embedded in Macbeth's mind. When the words of the women start to become actualized, Macbeth's wife takes fate into her own hands and pressures her husband to kill the king in his sleep at the first opportunity. In doing so, the throne of Scotland falls to Macbeth—as the old king's heirs flee for their own safety—but at a steep cost. Macbeth's paranoia and fear of those around him lead him to seek deeper and darker methods to keep himself safe. He loses his grip on his own psyche, and begins to rely on murder and supernatural aid to clutch to a sense of security—eventually becoming so defensively numb to what he must do to preserve his rule that he is psychologically and emotionally empty when he is finally killed by those who rise to avenge their loved ones and their country against his tyranny.

The play houses many themes, though for the purposes of this production, the central focus was that of murder and the psychological damage it causes: the loss of self. However, other prevalent themes, such as vengeance, ambition, fate, manipulation, fear, guilt, family, divine authority, and patriotism gave context and color to this primary element.

As is the case with essentially all of Shakespeare's works, there is a large cast of characters, with the action carried by a precious handful who are developed enough to be called complex, or even three-dimensional. The meatiest roles in this particular play are those of Macbeth and Lady Macbeth, both of whom have a clear arc and are observably different at the end of the play than they were in the beginning: Macbeth becoming cold, violent and unpredictable where once he was duty-bound and thoughtful; Lady Macbeth becoming frail and anxious when once she had held deadly focus and determination. Banquo is a somewhat complex character, as he is philosophically torn between wanting to trust his friend and the supernatural forecast which benefits himself as well, and feeling the urge to accuse Macbeth of murder and foul play. Duncan—the standing king at the top of the show—is fairly one-dimensional and meant to be a Christ-like father-figure and moral landmark. Malcolm—Duncan's heir—is allowed more complexity, but is written as little more than intellectual and cautious. Macduff—the thane who defeats Macbeth—is entirely underdeveloped in the script until very late in the production when his family is slain, at which point he becomes a well-motivated (but still fairly archetypal) foil to the protagonist. Macduff's wife and child stand out in a single scene of witticisms between them, which at least grants them individuality for their brief existence onstage. The Witches—who carry massive thematic weight in the play—are subject to debate in whether they even have an innate playable objective in the narrative at all. The majority of the other characters are soldiers, attendants, messengers and perfectly interchangeable thanes without any perceivable individual traits bestowed by the playwright.

Rather than utilizing a pre-existing version of the script, I revised the text myself. The starting point was to determine the minimum number of performers necessary to honor the story without making the stage feel too sparsely populated. With some light doubling and combining of characters (Angus and Menteith's lines given to Ross, Lennox and Caithness to strengthen *those* roles, to start), I pulled together a draft requiring nineteen actors. I manipulated the redistribution of text for lost and combined characters to deliberately build distinction and unique perspectives for some Shakespeare's less developed characters—resulting in, for example, a Ross and a Lennox who were deeply different from one another, and even had slight arcs to their stories.

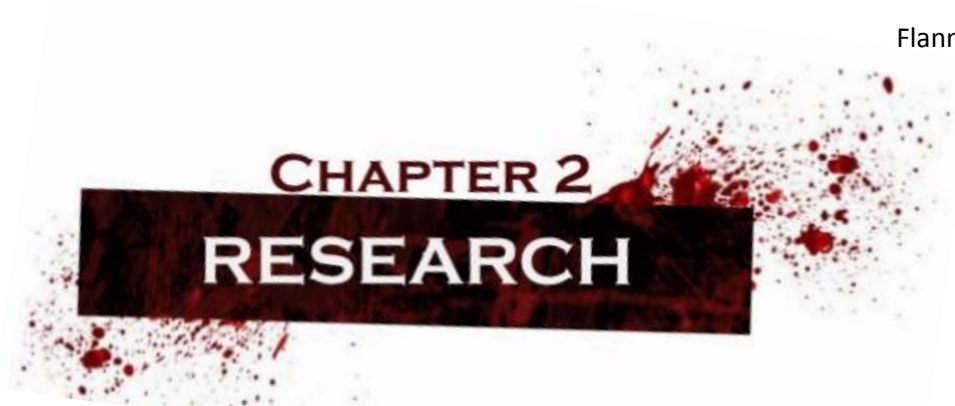
Goals and Visions

I underwent this process expecting a great deal of difficulty and even the potential for failure (nearly pulling the project in favor of something lighter, I was so certain that success wasn't a logical expectation). I was well aware of the fact that the sum of my directorial experience was not at a desirable level to meet the anticipated demands of this production, as its scale and specific requirements were far more extensive than anything I had dealt with prior. By contrast, the largest production I had directed previous to this was Sarah Ruhl's *Eurydice*, a contemporary show about an hour in length, with a cast of seven, no significant choreography requirements and which takes place largely in a single location. So, in earnest, my first goal in undertaking this production was to come out the other side still standing.

But once the play was firmly selected and there was no turning back, I strove to keep my gaze high. I wanted to delve into this significant commitment and task myself

with having to work through this complex play; and in doing so, accelerate my education in dealing with new and greater challenges. I aimed to make the show compact, understandable, and accessible to those who may have never seen it. Ideally, making it compelling enough to gain the interest of the inevitable mass of young students dragged into the audience, and cultivate interest in the work from those that had no initial intention of enjoying it. I wanted the relationships between the characters to be clear and the characters themselves to be relatable, developing those whose existence in the script is otherwise non-specific. Coming off of my Year-2 Project, I hoped also to utilize a greater variety of tempos and emotional states, which was a point of critique I had been encouraged to explore as I moved forward in the program.

Macbeth drew me in with its scattered appeals of magic, violence, psychosis, and revenge. While it isn't Shakespeare's most structurally sound script, it offers strong representations of all of the elements that have given Shakespearean works true staying power. The superior language, as well as the action, humor, supernatural influence, and philosophical depth which are scattered throughout other works of The Bard are all contained within the shortest and most ambitious of his tragedies. I wanted to see what I could make of it, and what it would make of me.



Playwright Biography and Other Works

William Shakespeare was likely born on April 23, 1564 (the general assumption being that he was born the traditional three days prior to his baptism, which is reliably chronicled on the 26th), the first son to father John Shakespeare and mother Mary Arden, approximately one-hundred miles north of London in a town known as Stratford-upon-Avon (Orgel xv). John Shakespeare was an influential man—High Bailiff in Stratford, glover, and money-lender—while Mary Arden was the youngest daughter of Robert Arden, a wealthy individual from whom John Shakespeare’s father, Richard, had leased farmlands (xv).

Most of what is known of Shakespeare’s life prior to his establishment as a prominent playwright in London is taken from scattered legal documents, so the eighteen years between his baptism and eventual marriage to a woman by the name of Anne Hathaway in 1582 are assumed to be fairly uneventful. The details of this marriage and Anne’s relationship to William are hazy as well, though Anne did mother three children to the Shakespearean household: Susanna, the eldest, and twins Judith and Hamnet (xvi).

The next time we have any record from the life of William Shakespeare, he is already a literary “menace” who has made his way to the London theatre scene, a full seven years after the birth of his twins in 1585. This galling blank space in Shakespeare’s

life offers these few years as the window wherein he must fill all the presumptive gaps in his knowledge necessary to write scripts set in a wide geographical and mythological range, form an interest in the theatre, shape himself as a playwright, get to London, and develop a reputation. It is in the 1592 “satiric pamphlet” *Greene’s Groatsworth of Wit*—published by dramatist Robert Greene—that we can next find Shakespeare’s name, and referenced in such a way that we know that his earliest works, *The Comedy of Errors*, *The Henry VI* trilogy and *Two Gentlemen of Verona* are already behind him (xvi).

Shakespeare’s success from this point forward is undeniable, as evidenced by his induction into the Lord Chamberlain’s Men, his title of “gentleman,” his ten percent stake in the new Globe Theatre, and the numerous writings of his contemporary dramatists and critics—some admiring, some envious—that praise his wit and diverse talents (xvii). *Titus Andronicus*, *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Henry IV* and *V*, and *Much Ado About Nothing* were among the plays that were believed to be written in this whirlwind of mid-career success.

Following the succession of Elizabeth I by King James in 1603, Shakespeare’s company was designated as The King’s Men (xviii) and taken under James’ patronage, where The Bard continued working as a playwright until the years leading up to his death (from uncertain causes) in 1616 (xix). In this last age of writing, Shakespeare began to defy the typical and consistent structure of his own early works: his use of irregular meter increased, and many of his scripts ventured away from the distinct categories of “Comedy”, “Tragedy”, or “History”. Plays such as *A Winter’s Tale*, *Pericles*, and *The Tempest* blur the conventions of Elizabethan/Jacobean comedy and present somber themes of family and redemption. Additionally, Shakespeare masters the craft of tragic

storytelling in the very early 1600s, producing his four “Great Tragedies”—*Hamlet*, *Othello*, *Macbeth*, and *King Lear*—within a narrow span of a few years.

Following his death, Shakespeare’s works were compiled by his friends and acting company, using prompt scripts and hastily scrawled transcriptions of live performances: searching, researching, editing, First Quarto, Second Quarto, First Folio, The Complete Works. To this day, we dig, add, and revise, hoping to make whole the works of this prodigious artist. Even in the present day, scripts such as *Love’s Labour’s Won* and *Cardenio* are being painstakingly pieced together and introduced to a world that will carry on this man’s legacy—almost assuredly—for all time.

Production History

As stated in the first chapter, it was likely in homage to his then-new patron, King James, that Shakespeare wrote *Macbeth*; with evidence that specifically suggests the year 1606—the Porter character’s lines about an “equivocator” entering hell, for example, which is historically suggested to be a reference to those involved in The Gunpowder Plot (CST, par.5). Though there is no irrefutable evidence of Shakespeare’s dedicatory intent one way or another, the presence of James’ Scottish ancestor, the inclusion and structural significance of witchcraft—a study in which James fancied himself an expert—and consistent themes of kingship and the right to rule all safely and logically point to this conclusion (Orgel xxxii).

To this day, an original, unaltered *Macbeth* appears to be lost to us, as even the earliest surviving documentations of the script seem to have been tampered with: adding scenes and songs for the supernatural characters, presumably from Tom Middleton’s *The*

Witch (xxix), which came about “between 1610 and 1615”. Furthermore, there are accounts from early productions that suggest that scenes have been removed or rewritten. The play’s length—again, Shakespeare’s shortest tragedy, and one of the briefest in the entire canon—advances this assessment, as the plot gaps in the script may be due to missing pages, rather than playwright oversight.

The turmoil in the play’s early life continued, as—following its early track record of artistic meddling—English theaters were all shut down by the decree of the Puritan government in 1642, leaving it to stew for eighteen years before being again remounted (“Globe Theatre”). Shakespeare’s godson, William Davenant, adapted *Macbeth* for Restoration audiences, making Macduff into the play’s protagonist, and Macbeth into a simpler villain and draining the moral ambiguity from the play’s core (CST, par.6). Later still, in 1744, David Garrick—an English actor and playwright—reproduced the play “as written by Shakespeare,” which was patently false in that he made his own adjustments to the text, though he did aim to return the script to its more ethically paradoxical origins (par. 7).

It is during this era that *Macbeth* began to accumulate one of its more consistent and universally known claims to fame: its *curse*.

In its first production outside England in 1672, the Dutch actor playing Macbeth was having an affair with his Lady Macbeth—who happened to be the wife of the actor playing Duncan. One evening, the murder scene was particularly bloody, and Duncan did not return for his curtain call. Macbeth served a life sentence for his all-too-realistic murder. When

Laurence Olivier played the title role in 1937, he narrowly escaped death as a heavy weight swung from the fly loft above, crushing the chair where he had been seated until moments before. (CST, par. 3)

A 1942 production directed by and starring John Gielgud had four fatalities during its run, including two of the witches and Duncan: the set was quickly repainted and used for light comedy—whose lead actor then died suddenly. When Stanislavsky, the great Russian director, mounted an elaborate production, the actor playing Macbeth forgot his lines during a dress rehearsal, and signaled to the prompter several times, but with no success. Finally, he went down to the prompt box and found the prompter dead, clutching his script. Stanislavsky cancelled the entire run immediately. (par. 4)

Even Lindenwood University has an unfortunate association with this play, as its last production (in the spring of 1998) was notorious within the department for having crossed timelines with the unfortunate death of a teenage girl on campus.

But in spite of its ill reputation gaining traction, upon entering the twentieth century, changes to conventions in theatre, film, acting technique, and global communication have expanded the play's history in every direction and interpretation. Every prominent English actor has slipped into the blood-soaked shoes of the Scottish king, from Orson Welles to Patrick Stewart—with cinema's most recent production (directed by Justin Kurzel and featuring Michael Fassbender) released only a year prior to the opening of this thesis production.

Scrambled though it may be, *Macbeth* remains one of the more popular and profitable of Shakespeare's works, no doubt due to its inclusion of the eclectic elements of swordplay, magic, tragedy, humor, and its overall tone of mysterious horror. Its brevity grants it an "intensity of tragedy" that few others in The Bard's collection can match (CST, par. 1).

The World of the Play

The world of the play is based in English and Scottish history, borrowing names, ideas and events from the annals of King James' bloodline, but Shakespeare invents far more than he preserves in presenting this story, dragging it far from those in the canon that can be considered "histories". Shakespeare strips the true, historic King Macbeth of his children, his right to the throne, his equal partnership with Banquo, and his well-founded grievances with Duncan's method of rule (xxxv): in fact, nearly every standing element and theme at the core of the script of *Macbeth* is invented, rather than retold or dramatized.

In the articulate words of Jan Kott, a Polish theatre theoretician whose work *Shakespeare Our Contemporary* was a great asset in my exploration of the world of the play: "Unlike Shakespeare's historical plays, *Macbeth* does not show history as the Grand Mechanism. It shows it as a nightmare...History in *Macbeth* is confused the way nightmares are; and, as in a nightmare, everyone is enveloped by it" (Kott 85-86).

Though the script provides the suggestion of setting, its very nature leaves it wide open to interpretation. Individual artists must decide everything as they interpret the play, from what role realism will have in the production to what paranormal and metaphysical

superstructures exist in the world when the play uses characters from Greek Mythology *and* rhetoric from Christian beliefs. Very little is spelled out, and must be constructed by the storytellers.

Further Understanding

I was fortunate enough to discover numerous helpful sources in Lindenwood's Butler Library which were tied directly to a variety of interpretations of the *Macbeth* script in order to supplement my knowledge and advance my vocabulary when working with the acting company.

One of the first books I found immediately useful was *Shakespeare Questions*, by Odell Shepard. Though a full century old, it—if nothing else—offered a full eleven pages of questions of varying focus on the play that pushed me to think critically on each scene's purpose and structure in detail. This was especially helpful when drawing attention to questions that demanded a decision in performance, such as whether Lady Macbeth's hysterics in II.3 are real or feigned (Shepard, 178), how the Witches' behavior to Macbeth is different between their first and second encounter with him (180), and what potential benefits there are to the play's odd structure.

Another important work that I utilized in order to better prepare myself for the production was *Performing Shakespeare's Tragedies Today*, a compilation of essays written by professional actors who have delved into the most demanding roles of Shakespeare's canon. It was vital for me to be able to address the particulars of Macbeth and Lady Macbeth—both roles notoriously intimidating—with the actors in those parts without fear. Specifically, the essay by Sian Thomas, who played Lady Macbeth in the

2004 RSC production, was a critical component of my understanding of the leading lady's intricate motivations (Dobson 97) and psychological arc (103), which can be difficult to navigate when she becomes absent for such a long stretch of action.

Meanwhile, Simon Russell Beale's essay in the same compendium explores his experience in playing the title role at the Almeida Theatre in 2005. Beale points out many of the details of Macbeth's verbiage in differing encounters throughout the script (113-115) and how these hints can give shape to the character's complex journey.

Finally, *Shakespeare's Philosophy: Discovering the Meaning Behind the Plays*, a book by British philosopher and academic Colin McGinn, offered substantial insight into the world of fearful imagination present in the script, exploring the mind of Macbeth himself and connecting the dots of his fearful outbursts to suggest a standing pattern of hallucination (McGinn 98-99) that creates a very different interpretation of the dagger speech and banquet scenes.

Armed with all of these additional sources, and many others not listed due to their lack of impact on this project, I felt well-equipped as I walked into the rehearsal room.



CHAPTER 3

IDEAS & METHODS

Directorial Ideas for the Script

By the time I began working on *Macbeth*, I had been around Shakespeare (though most often as an actor) for a full decade, and was no stranger to the numerous concerns that such material could present to an audience. It can be—and generally *is*—intimidating to audiences and young performers alike, and so my first priority for the show was to make it accessible to both. While, without doubt, a large percentage of the audience for this play was going to be comprised of individuals who had at least middling familiarity with the script, I made it my intention to not take this notion for granted, and attempted instead to make the work something that could appeal to the full spectrum of the expected attendees.

The first step I took to assist the comprehensibility of the script was to cut it. All jokes about the hubris of revising the works of William Shakespeare aside, there were far more reasons to trim than not to trim. Even the shortest of Shakespeare's works can be classified as a "long" play by present-day standards, and as the adage goes: perfection exists, not when there is no more than can be added, but no more that can be taken away. Anything in the language or scenes that I felt created confusion rather than clarity was promptly discarded. Anything that did not contribute to the story, anything redundant, any allusion that invoked imagery that would be meaningless to the viewer was left behind. Examples of this are present in I.3 where Macbeth refers to his father by name—

“Sinel”—with no context (wherein I substituted “my father,” which is more understandable to the audience and happened to scan better anyway), or in I.2 wherein Macbeth is referred to as “Bellona’s bridegroom,” a mythological/theological reference so obscure that it was cut outright.

Another tactic to add clarity (as mentioned previously) was the cutting and combination of minor characters, both for increased technical ease, as well as for the sake of presenting a more navigable cast to the audience. There are many plays in Shakespeare’s canon that have a small core group of primary characters, oftentimes leaving the remaining ensemble as an un-noteworthy collage of blank faces due to a lack of stage time, dialogue, explicit characteristics, or plot importance. This was something I desperately hoped to avoid, as *Macbeth* lends itself to be one such script. An example being that all of the thanes in the script—excluding Macbeth, Macduff, and Banquo—are essentially interchangeable and unworthy of academic or audience attention. I cut the roles of Menteith and Angus and redistributed their varied contributions to the action into Ross, Lennox, Caithness and the Old Man (who also absorbed the Porter), in an attempt to allow these remaining characters (and by extension: their actors) more playable depth. I removed the character of Young Siward entirely; using Lennox in the skirmish with Macbeth in V.7, rationalizing that the murder of an established character would bear more emotional weight than that of an unestablished one.

The Witches, too, with very little in the way of defining features separating them from one another, were a focal point. I wanted them to be distinct individuals, rather than a blank chorus. As I revised the script, I redistributed their lines in order to make differing perspectives more consistent throughout the text.

As far as the story and the characters went, my greatest priority in presenting the ensemble was to allow the characters of Macbeth and Lady Macbeth to be relatable, flawed humans, who didn't play at the evil grandiosity of their characters' weighty performative histories. I wanted the love in their relationship to be present, and for them to be able to participate in light moments as well as the darker ones, in order to improve their potential relationships with the audience, deepening the potential for empathy and investment.

Another element that I wanted to bring out in the production was the magic throughout the developing action. Over the course of my analysis of the script, I batted around how much I wanted to emphasize the supernatural elements of the play, having seen a number of productions in the past, and knowing that their presence can vary greatly from interpretation to interpretation. To allow the play its intended theatricality, and reap the benefits thereof, I decided to err on the side of making the fullest use of the supernatural as I could. I don't know that I've ever witnessed a production where I felt that I wanted less of it.

I also strove to fill in some of the holes I felt were present in the narrative. Without adding any new or original text, I utilized a combat-oriented prologue in order to give Macbeth's character some stage presence before to his first scene, allowing the audience to have more an idea of who he is prior to being manipulated by the Witches in I.3. I brought Macbeth's death onstage, in order to give the protagonist a more personal ending to their story. I had a Witch in disguise serve as the mysterious 3rd murderer in III.3, a character whose addition doesn't seem to make much sense unless the role is

filled by a known character (the thane of Ross and Macbeth himself are other common choices).

With all of that in mind, the final intention that I came into the process with was the drive to craft the production to fit the space. Over the course of my graduate studies, I had frequently been placed into situations wherein the venue dictated the arrangement and style of the performance, though to varying degrees in every instance. As such—in spite of the fact that I had a very different visual concept in mind when I first pitched the play in the autumn of 2015—I felt that it was prudent to re-examine the show from the ground up once I was told that it was to be performed in The Lindenwood Theater’s massive proscenium auditorium, rather than The Emerson Black Box’s more intimate setting, lest the production be swallowed by the empty air.

This conceptual revision most heavily impacted the initial intended period setting of the play. As part of my initiative to make the play accessible, I had long considered presenting *Macbeth* in a contemporary setting with intimate staging. However, I knew that any attempts at subtlety once in The Lindenwood Theater would be a lost venture, and that I would be better off finding a way to play off of the venue’s scale, highlighting whichever elements in the script are most compatible with the space.

In the end, the shared thematic focus of the script and the space lead me to view *Macbeth* through a lens of emptiness, fear, coldness, coarseness, and violence. I wanted to utilize the performance area to make a stark, hostile world, with little comfort to be had, limited distractions available to sway a mind from fear or guilt, and less hope for the injured and dying. Since much of the play rests on themes relating to the act of murder and the psychological toll it takes, I wanted the deaths to feel personal rather than

detached, and animalistic rather than calculated. A medieval setting became the way to go (this choice of tone and period deepening my resolve to fully utilize the magical elements of the production). This also created the need for more focus on the elements of combat in the production, as a cold, medieval *Macbeth* absolutely calls for steel, and a lot of it.

The Director's Role

While it may not be imperative for the director of a production to have all of the answers to all emergent questions, it is fully their duty to be able to respond to said questions and be a constant guide in the search for answers. To quote Peter Brook:

[The director] does not ask to be God and yet his role implies it. He wants to be fallible, and yet an instinctive conspiracy of the actors is to make him the arbiter, because an arbiter is so desperately wanted all the time. In a sense the director is always an imposter, a guide at night who does not know the territory, and yet he has no choice – he must guide, learning the route as he goes. (Brook 38)

The director of a production needs to have a strong sense of acting and performance in order to coach their cast and create the most effective scene-work that can be cultivated from the company. To lose touch with what it is to act is to lose the ability to communicate effectively with the actor. They must hone their knowledge of storytelling, and strive for a full and flawless comprehension of every individual story they seek to tell.

The director must also be able to distill ideas and refine the choices of the designers as well as the performers, in order to cultivate the full artistic capacity of the production team to a clear and engaging final product. The director must realize him or herself as accountable for everything that appears on the stage during the performance, as well as everything that *does not*.

Finally, the director sets the tone for the rehearsal process; whether the rehearsals are structured or chaotic, engaging or tedious, competitive or cooperative, productive, lax, or so on. They must be able to generate a balanced, active pace of creativity that allows the artists in the room to develop their work, hunger for improvement and feel esteem in their growth—especially in an educational setting, such as that of *Macbeth*.

Collaborative Philosophy

My collaborative approach is to be fully receptive to incoming ideas, and was especially so during the design and production process for this show. I hesitated to select *Macbeth* at the onset, as I didn't feel that I had a perfectly clear image of where I wanted the show to end up, and as a Shakespearean production, I knew all too well that the concept and design possibilities were virtually endless.

This became an opportunity, however, to construct the show from the ground up alongside a design team that had decades of experience—an intimidating prospect for one most used to cooperating with unsure undergraduate designers (or working alone). However, I opened myself up to the notion that every individual designer had the experience and skill to enhance the story-telling in engaging and effective ways I could

not predict. As long as I was proactive in identifying the story as we worked through the process, open exploration seemed the most enticing prospect.

It was especially important to me that I acknowledge and fulfil any possible need of an outside meeting or conversation, to keep the wheels rolling as smoothly as possible. In my experience as a director, individual conversations and sessions are more productive than large-scale meetings, and while such rendezvous are not always available, they often make all the difference in building a shared vocabulary with the designers of a production.

Directorial Style

I try to keep action and direction simple when I develop works of theatre, as I frequently find that *less* is oftentimes more (i.e., the less mental clutter for the actor or visual clutter for the audience there is, the more value is placed on the components that *are* present). In my experience, the greatest performative results are often discovered in moments of clarity found through simplicity, whereas deep pontificating over the philosophies and concepts leads only to vague, uncertain results.

I most frequently build the foundation of the performance by utilizing the techniques of Sanford Meisner, particularly if I am aware that the performer is unfamiliar with them or is with a new scene partner. Many young actors have a slanted view of acting, and attempt to force artificial choices, emotional states and physical action out of a need to build a character, rather than building outwardly from their own truthful body and voice.

This technique, which stems from exercises of observing, listening and repeating, pushes actors to bring their focus outward into the visible and tactile world of the play, as well as their scene partners. This shift of focus generates freedom from making internal choices that the audience *cannot see*, and instead externalizes the actor's attempts to manipulate the world around them, which the audience *can*.

Beyond that, I require the actors spend time investigating their scene objectives, tactics/actions, super-objectives and relationships throughout the piece, and identify the events and decisions that create the architecture of their individual story (Appendix I.2 shows the handout that guides this process, page 162).

In rehearsal I prefer to do a group warm-up, not only to ensure that the actors are engaged and awake, but to build the ensemble—be it a company of two or twenty—and create a sense of unity between them. This can also reset the energy of the room when many exhausted undergraduates come in feeling stressed. This usually consists of stretching the body and face, tongue twisters, diaphragm work, and projection exercises. I tend to play with the order and arrangement of things in order to test the actors' focus and warm up their minds and reflexes as well.

My working style is to build the scene in layers, adding nuance and specificity with every run, but starting by ensuring that the structural groundwork and broad strokes are present before overwhelming the performer with specifics. Whenever possible, I greatly prefer to address acting notes as they emerge and workshop them as the scene rehearses, rather than giving notes at the end of the session (though this becomes less an option towards the end of any rehearsal process, wherein full runs need to take focus to prepare the actors and give a sense of the performance as a whole). I have found that this

both aids retention and offers the director the ability to observe whether the note landed or needs to be rearticulated in another style, as opposed to assuming that an understanding has been achieved.

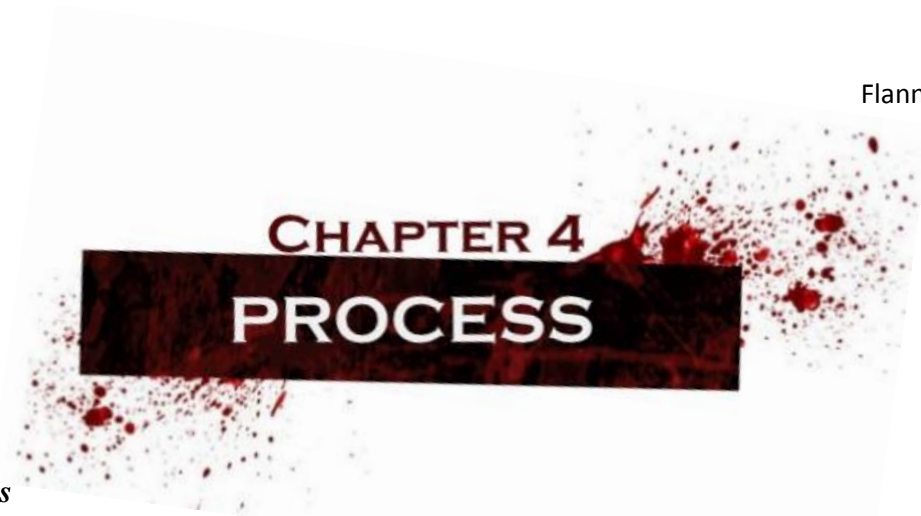
I address notes most often by asking the actors questions about their choices and objectives (i.e., ‘What do you want from him?’, ‘Why do you say this to her?’, ‘What do you want him to do?’, etc.), giving active (verb-based) redirects, or elaborating on a moment in the script by generating a simpler analogous substitution for how the actor can think of the scene, that they might find more relatable and bring in a stronger contextual approach to the scene.

I also push to incorporate challenging elements of the performance into rehearsal as early as possible. Anything that may present a unique challenge and congest the tech and dress process—in this case: weaponry and chainmail for the military characters and draped elements on the Witches (as seen in Appendix G.9, page 158)—should be introduced to the actors as early on in rehearsal as the collaborative team can manage. This is no different in my mind than the common utilization of rehearsal shoes, skirts (kilts, in our case), or corsets in order to foster familiarity with that which is part of the world of the play.

Lastly, I aim to keep rehearsals light, as I find that playfulness feeds productivity. Actors that cannot relax in rehearsal or onstage lead to stiff or disingenuous performances, which are uninteresting onstage. A joy for the work is visible to the audience, and changes the energy of the entire space. Morbid rehearsals lead to a morose

cast, unwilling to take risks or invest in their work. An encouraging and open rehearsal room is vital, and the balance between structure and chaos is what creates an ensemble.

This show wasn't so much of a departure for me as it was a return. In my early theatre education in high school and undergrad, I worked as an actor in a fairly constant stream of Shakespearean productions. I was, however, returning to this work as a new artist, in a new function. As a director, I gravitate towards small, minimalist productions, so *Macbeth* felt just as foreign as it did familiar.



The Designs

I had approximately one month to cut and revise the full script, generate a script analysis (Appendix B, page 82), devise a doubling sheet, and prepare a presentation for the first design meeting. Though I wasn't entirely sure of what I wanted the end result of the production to look like, I was confident that I truly knew the script and the characters inside and out—more than I had ever felt so in the past.

My advisor suggested, since I didn't have a strong sense of a final visual, that I focus instead on sharing the elements that I did feel passionately about in the first meeting—and so I did. I presented my concepts to the team, elaborating on the script changes, character combinations and removals (mentioned in Chapter 3), and scene revisions. I shared my concept of building a stark, dangerous, cold world (utilizing some images to elaborate on the tone, shown in Appendices L.3, L.4, and L.5, page 167). I elaborated on the world of the play (as discussed in Chapter 2): how it was set as a history, but broadly deviates from historical truth, and that my idea was to construct the play as such: set in its appropriate medieval setting, but allowing for creative manipulation of what that meant and looked like. I prioritized tone and texture (specifically mentioning “stone and steel”) over any kind of historical precision, and that I wanted to make the Witches prominent and powerful in the production.

I was nervous in this first presentation to the group, as the pressure of articulating the concept for a \$20,000 mainstage production in front of every department head, both production managers and the department chair was admittedly foreign to me. The team showed some enthusiasm and even seemed pleased to be working on a version of *Macbeth* that aimed to focus on the protagonist as preliminarily heroic, rather than innately doomed, but following the first hour-long meeting, there were many unanswered questions. To avoid falling behind, I immediately poured through the meeting notes in order to address these questions via email, and spoke with the individual designers to be certain that they felt confident in the direction that the show was going.

Since my focus on Macbeth's psychological downfall was somewhat new to the team, they requested that I break down the script into individual sections to specify where the tonal shifts in his journey were (the document I generated can be seen in Appendix I.1, page 161).

By the time we met for the second design meeting, the designers were bringing in a bounty of ideas and research that very much captured the essences that I had hoped to describe. The fact that I came in focused on tone and texture lead the designers to ideas of having the coarseness of the world underlying all of the elements. Period-appropriate stone architecture for a scenic design, but with highly textured hot-dip galvanized steel emerging from beneath (Appendices F.1-F.5, pages 145-147). Medieval-inspired costumes accented by metal accents and real chainmail. Even the aural focus shifted to using contemporary music to capture the grunge of the world, rather than the less dynamic, historical option. We also discussed opening the pit and building down into it, and I was thrilled to explore this idea.

We started working in greater detail come the middle of the design process. A lengthy outside meeting with the designers allowed us to discuss the specific locations of all of the individual scenes (i.e., *Yes, III.1 is in Forres castle, but which room and why?*). Ground-plans came into the works, and specific costume renderings were presented. As appropriate for the Scottish setting, families were all distinguished by a shared tartan (specifically visible in Appendices G.3, G.4, and G.5, page 156). The designs for Macbeth and Lady Macbeth were centered around the concept of their shifting psychological states. As Macbeth grew more paranoid, his mind overwrought, so too did his costume grow heavier (Appendix G.1, page 155). As Lady Macbeth grew insecure and alienated from her husband, her costume became lighter (Appendix G.2, page 155). The Witches were designed to have a rough, natural look, whereas the goddess Hecate was designed to be a very steel-like essence behind them (Appendix G.9, page 158).

It was around this midway point that I started dealing with the reality of combat choreography for the show. Besides researching weapons, pricing and assigning which characters needed combat appropriate arms and which could get by with weapons that were aesthetic only, I needed to address how these sequences were going to be composed. Fortunately, Lindenwood professor Nick Kelly was able to put me into contact with Todd Gillenardo, a professional stuntman and Lindenwood theatre alumnus. Todd was thrilled with the idea of choreographing the combat sequences, and was quickly brought on as a guest artist. During an outside meeting with Todd, we discussed the individual fights and characters, the layout of the stage and the weapon needs for the show. Todd had some great ideas for weapon distribution, and was responsible for what would become some of

the show's most striking imagery—such as an axe-bearing Macbeth and dual-wielding Macduff (Appendices L.43 and L.44, pages 180 and 181).

Come the end of the design process, Stu shared his final renderings for the production (Appendices F.7-F.25, pages 148-154) and his concept for the stage floor (Appendix F.6, page 147). The stage was to be framed by a textured portal, with exposed steel elements, which included a header piece which could be raised or lowered in order to change the perspective scope of the space (visible in Appendix L.16, page 171). The stage floor was designed to have descending levels as it reached the downstage area (visible in Appendix L.40, page 179), and the floor, as well as the portal and the stairs that crept down into the pit were all to be treated with a spraying of cement-like clay to give them a texture that evokes stone. Most of the scenic elements relied on The Lindenwood Theater's fly system, which allowed for a substantial number of different "looks" for the production, and fog lines were to be run throughout the constructed stage floor.

The manifestation of the play was off to what felt to be a great start.

Auditions and Casting

Lindenwood University casts its autumn productions all at once in the preceding spring semester. As such, the cattle-call audition for *Macbeth* shared its function with the auditions for the October 2016 musical production of *Next to Normal*. Those coming in to audition were asked to prepare a song as well as a Shakespearean monologue.

I generally view primary auditions as a trial to find the answer to the question “what is this person’s starting point as an actor?” As such, anyone that I felt was able to make moderately strong decisions in their first round was considered for a call-back.

I aim to generate a relaxed atmosphere during callbacks. The questions that I look to answer throughout this phase of the casting process are more to the tune of “can this person take direction?” and “how will they blend into the rehearsal environment?” The procedure for those asked to return was two-fold: a combat portion (followed by dinner break) and an acting portion. Nick Kelly, the Lindenwood professor who instructs the Stage Combat course, lead the group of actors in some introductory choreography that tested their ability to make effective and safe choices in hand-to-hand fighting, as well as basic blade and footwork. We also offered the students the chance to handle a meter-long broadsword, to see if they could manage its weight comfortably and safely.

Afterwards, actors were given scenes and monologues to read in varying arrangements. My approach to this involves two components: to see what the actors can devise on their own, and to see what that they can do when asked to make an adjustment. I often give unexpected redirects in order to catch the actors off-guard, test their range, whether they can quickly implement big choices, whether their choices read and whether they can improvise with the Shakespearean text (I did keep my redirects for those reading for Macbeth and Lady Macbeth more focused however, as I was much more concerned with these actors’ and actress’ ability to partner and connect, prioritizing depth over range).

Following the callbacks, I had a brief meeting with Nick to discuss what we witnessed throughout the combat callbacks and what level of choreography the students seemed to be able to handle. With that in mind, I took my notes home and prepared my cast list. My choices for Macbeth and Lady Macbeth most heavily centered on what I witnessed as the couples read together, how they affected one another and how much pressure I felt I could safely put onto these still very young performers. From the beginning of this project, there were concerns (on the part of myself and the supporting faculty) that the pool of students from which I was drawing was too sparsely populated with male actors to cast this production effectively, but rather than worry, I chose to cross that bridge when I came to it. Overall, I was pleased with the group that emerged.

In the role of Macbeth, I cast Hunter Fredrick, a junior who I had seen and worked with in several shows prior to this one. Though still young, I knew he had a lot of potential to be a strong dramatic performer, and what's more, I trusted him to be able to handle the workload. Macbeth speaks approximately one third of the lines in the play, and must have a strong capacity to memorize, partner, develop a role, and perform combat choreography.

Alongside him, I cast senior Lexie Baker as Lady Macbeth. Coming off of a long semester abroad studying at LAMDA, her focus and hunger were instantly clear as she read for the role. Her handling of the text was strong, and her relationship with Hunter in the callback revealed the vulnerability that I had hoped to present throughout the production.

In the roles of the Witches, I cast Brie Howard, Natalie Krivokuca, and Mary Helen Walton, three students that I knew to be diversely talented, and who would be able to bring experience in singing, dancing, and movement into the roles that I expected would be developed gradually throughout the production. Hannah Pauluhn was cast as Hecate, a small role with a large impact, and in having worked with Hannah in the past, I was aware that her voice, articulation and presence would be a solid fit for the goddess.

For Macduff, I cast Cody Samples, a student that had plenty of experience working alongside Hunter, and was able to tap into a vulnerable place when it came time to mourn the loss of his family. Banquo, on the other hand, is a morally grey character—one that I knew senior John Fisher (who I had worked with as an actor numerous times, utilizing him as Eurydice's Father in my take on Sarah Ruhl's *Eurydice* less than a year prior) would analyze the role carefully to find the strongest choices that surround the uncertain soldier.

Students who showed skill during the stage combat portion of the callback were given the most consideration for the various thanes and soldiers in the show. From that pool, Patience Davis and Spencer Collins were cast in two of the most combat-heavy roles, which would eventually result in them wielding heavy broadswords in performance night after night. In having witnessed these two in previous roles, I knew as well that Collins' ferocity would suit Macdonwald, while Davis' compassion was exactly the soil in which I wanted to plant a thoughtful, righteous Lennox.

For the role of the fatherly and righteous Duncan, Sky Toland was cast, as his deep voice and intensity gave color to the authoritative king, as well as a dark texture to

the 2nd Murderer, with whom the role is doubled. Likewise, Allison Krodinger was cast as Donalbain and the 1st Murderer, as she displayed the ability to shift from a childlike innocence to the sternness of a cutthroat. To round out the royal family, Jake Blonstein was cast as Malcolm, as his unimposing physique but strong vocal choices revealed themselves to be fitting for the careful strategist of a prince.

The athletic, but caring, Jenah Bickel doubled as Caithness and Lady Macduff; her ability to find levity in the dialogue a shared trait with the rest of those who comprised the ensemble. Wil Spaeth was cast as the well-meaning, and often exasperated, Ross; Cece Day as Fleance and Young Macduff, showcasing her ability to improvise and invent two totally separate, but humorous children; and DJ Grigsby as the Old Man, which was combined with the Porter character, which offered him a range of antics to play as his level of intoxication shifted throughout the action, from no-nonsense to self-indulgent.

Finally, sophomores Duncan Phillips and Hayley Underwood played the Soldier and the Gentlewoman, respectively, as I knew that both of these young performers could balance the quiet nature of these supporting characters while still commanding their dialogue without struggle when the focus did shift in their direction.

Rehearsal

The rehearsal process proper started as many do, with a design presentation and table read. The scenic designer had provided me with a scale model of the set, which included all of the moving pieces, furniture and flown units in order to demonstrate the layout of the stage in its various iterations. The actors were given the chance to look

through all of the scenic and costume renderings, and discuss the lighting and sound concepts directly with the design team. Once housekeeping was handled, the table-work began.

The first two weeks were tightly scheduled. It was important to me to get the show on its feet quickly in order to uphold an early timeline for the first designer run. Following the table read on the first night of rehearsal, I distributed characterization sheets to the actors (Appendices I.2 and I.3, page 162), which outlined some of the important decisions that the actors needed to make about their character or characters. For the purpose of working through the potentially difficult language, I required them to start working on a personal paraphrase of their lines.

The second rehearsal was a more in-depth read-through of the script, and there was a discussion following every scene to make sure the actors shared an understanding of the Shakespearean material. During this rehearsal, actors who were not in the scene currently being worked on were encouraged to refer to the numerous texts that were offered in the rehearsal space to advance or complete their paraphrase assignment. This included a two volume lexicon to look up archaic words and phrases, a pronunciation guide, a paraphrased text, and a heavily annotated copy of the script. These texts were available to the cast throughout the process. I left it to the actors' individual judgment whether they noted the scansion in their lines: doing so with the intention of prioritizing meaning over recitation (though this may have been an error on my part, and—in hindsight—I feel that I may have taken my own Shakespearean training and experience for granted).

The next five rehearsals were devoted to blocking Shakespeare's five acts. Following a warm-up at the top of the evening, we sat and talked through the paraphrases of the act and discussed any questions or ambiguous interpretations the cast brought to light. Once comfortable with the material, we got on our feet, and I laid out the architecture of the scenes (basic entrances, exits and stage pictures, which I had loosely framed out in the gap between the end of the design process and the beginning of rehearsal). At this phase of the process, I aimed to keep blocking very simple, and focused on structure, rather than character.

The point of the delay on character work was to give the actors as much a sense of the play, their role, and the ensemble as possible before asking them to start making informed and playable decisions. Once the play was blocked, I held meetings with the actors to discuss what their investigations of their characters had turned up. Relative to past productions where I instigated these conversations earlier in the process, the creative and constructive ideas that the young actors brought in were much more substantial and colorful than I had hoped. Perhaps most impactful to the process, however, was that these detailed conversations offered me the opportunity to share a specific vocabulary with the individual performers. Having a history in acting, I know how frustrating it can be to go through a long stretch of rehearsal and never establish a shared understanding of the character between director and performer, and how derailing that can be late in the process. I felt that the successful construction of this framework was one of the successes of this production as a whole.

Meanwhile, underneath this gradual progression of blocking and character work in the first two weeks, I was advancing another aspect of the show. Typically utilizing the

last half hour of rehearsal, I began laying groundwork between the actors in the roles of Macbeth (Hunter Fredrick) and Lady Macbeth (Lexie Baker) via some introductory-level utilization of the Meisner Technique (Appendix L.6 and L.7, page 168). The relationship between the lead couple is a massively significant element of the production as a whole, so the scenes between the two needed to be grounded. Whenever I could manage it in the schedule I had these two come together to continue developing their trust, their focus, and their ability to truly listen to one another. An over-intellectualized performance of either of these roles was something I wanted to be sure to avoid from the first moment I picked up this production. This allowed many of the questions and difficulties that Hunter and Lexie brought into rehearsal to be answered with a return to simplicity. For example, when Lexie struggled to find the through-line in the sleepwalking scene, I asked her for the simplest expression of what she, as Lady Macbeth, wanted. Lexie responded “she wants to be clean,” and as soon as I had her play the scene with Hunter (who came in with wet “bloody” hands), she was able to connect the disjointed lines of the often jarring scene beautifully, pleading with her husband to be clean once again.

Going into the third week, rehearsals were predominantly smooth, though an understudy was brought in when one performer’s health became a struggle. Following the individual character discussions, we reworked our way through the show, adding moments between characters, more details in the blocking, and incorporating the cast’s new understanding of their shared world.

Knowing that the first day off-book is generally an uneasy and tenuous mess, I set a reasonable memorization deadline with the intention of moving it. Once the actors came in on the off-book date, I moved it back three days, which allowed for them to

compensate in any areas where the text was still shaky without shame. Come the true deadline, lines were much stronger than normal.

Once the designer run at the end of the third week was behind us, weeks four, five and six were a fairly stable cycle of working through the show and receiving guidance from my advisors, and working through the show again.

This is also when we started composing the magical elements of the show. Most of the sequences in the play that involved supernatural elements were continually re-examined throughout the process, and solutions changed as the show developed. Following the counsel of my advisor, I indulged in the usage of the Witches as theatrical devices, and started taking some risks with what might be accomplished with them. The three sisters became my vehicle for removing corpses from the stage (seen in Appendix L.30, page 176), presenting Banquo as a ghost in III.4 (Appendix L.31, page 176), and navigating the sequence where Macbeth sees the movement of Birnam Wood (Appendix L.40, page 179).

Come the final week and a half of rehearsal, I began inviting other theatre professors to full runs of the show. For the sake of the cast members who were still struggling to actualize their full breath support and articulation potential, the voice and movement instructor offered a lecture to the cast following one of the final runs before moving into the performance venue. This last leg of rehearsal brought a great deal of new energy to the work, as we began to incorporate an increasing amount of new elements into the room, such as chainmail, belts, weaponry, draped elements on the Witches, and

music cues. The additions propelled us into spacing hungry and excited for what was to come.

Stage Combat

Combat rehearsals and acting rehearsals started all on top of one another at the onset of the process, so the two were able to affect and build off of one another as the show gradually came together.

It was immediately clear that Todd was a great choice to guide the students in this process, as his enthusiasm and experience shone, and his fluid handling of the various bladed weapons instantaneously captivated the students. Todd was a confident and focused instructor, and his prioritization of safety over anything else was clear from the first combat rehearsal. Though he may have had to occasionally backtrack with the cast when their lack of previous experience held them back, he was able to adapt and advance the combative performances with no signs of frustration (a profile of Todd is present in Appendix K.1, page 164).

Early on, we appointed Lexie Baker (Lady Macbeth) as the Fight Captain for the production. Her experience with and interest in bladed combat coming off of a semester at LAMDA was a phenomenal resource to tap into.

We worked from small to large on the combat sequences, allowing for the inexperienced students to develop their knowledge before getting into the more difficult sequences. Early combat rehearsals were focused on the murder of Banquo and the Macduff family (Appendix L.36, page 178), as these fights utilized more hand-to-hand and dagger work, and thus were easier to build the skill set for the actors. Meanwhile the

actors who used heavier and more unruly weapons, such as broadswords, were given more individual attention and training before stepping into full choreography (shown in Appendix L.9, page 169).

Once the actors were more comfortable, we worked out the choreography for Macduff killing the Murderers (another script revision on my part, in order to give an ending to the Murderers' stories, as well as color Macduff's dialogue through the play's end), Macbeth fighting Lennox (shown in Appendices L.10 and L.41, pages 169 and 180), Macbeth fighting Macduff (Appendices L.43 and L.44, pages 180 and 181), and—finally—the added prologue, which gave a taste of the conflict with Ireland, Norway, and the thane of Cawdor mentioned in the first scenes (Appendix L.17, page 172).

Once the choreography was established, we incorporated a fight call at the beginning of every rehearsal (Appendix L.11, page 169). Lexie worked through each of the fights at least twice, giving notes and answering questions as needed. Any safety concerns that we were unable to resolve were reduced to the safest (“quarter”) speed, and immediately brought to Todd's attention to be reworked.

Technical and Dress Rehearsals

On our first night of work on the constructed stage floor, we were fortunate enough to have Todd in to address any of the complications that we had all anticipated would naturally arise when moving the complex sword choreography into a new space with levels and a different floor type and texture (Appendix L.12, page 170). These issues, however were few in number and quickly put to bed, as the cast did a fantastic job of staying aware of the new space. The only difficulty in bringing the combat onto the set

was in a few of the falls on a now harder and rougher flooring—though Todd, Lexie and I were able to give small adjustments to the actors to protect their knees.

Following this, the focus moved to shift rehearsal, where we spent a good amount of time working through the scenic transitions, with the full cast and crew learning their responsibilities as they applied to the operation of the fly system and moving scenery. This took plenty of time, as multiple flown units were often manipulated simultaneously, with furniture drifting on and off, and actors aiming to hit their entrances and exits on top of that.

Despite the complexity of this show's transitional needs, stage management seemed pleased with how smoothly the process went, and I was impressed with how quickly the technical process moved forward.

Following two days of shift and spacing, we moved into cue-to-cue, the slow run of the show, working every cue that must be called throughout the show. Many of the cues were still incomplete by the time we delved into this process, so we often had to hold to give notes or adjust parts of the show. This can be tiresome for some directors, but I was glad to be able to discuss the revisions of the work with the designers *as* they made them, in the space, with the set, actors, movement, and so on. While I wasn't the most forward while discussing concept in early rehearsal, having the concrete production in front of my eyes left me feeling much more cognizant while discussing execution.

The show made use of hair (or "wig") mics—thinly wired microphones that rest at the front edge of the hairline, clipping to the performers' hair as they trace the line to the back of their neck. This was my first time directing a production that made use of

microphones of any kind, and I had steeled myself in preparation for having countless issues of static and popping, but much to my relief, only one such issue came to be—when Lady Macbeth touched her hair during the sleepwalking scene (Appendix L.38, page 178)—and it was one that we were able to amicably address in order to keep the action and spare the mic by simple means of communication between the actress and sound crew.

Cueing ran long during the week of technical rehearsals, so we were unable to complete a full run of the show between finishing the cue work and going into dress rehearsal.

The beginning of the dress rehearsal process was an exciting time for the company. I had requested to be included on the costume shop's communications as they built the costumes for the numerous characters, and had seen many unfinished costumes in photos of fittings with the actors, but I hadn't seen any of the fully completed pieces. The reveal of the goddess Hecate's finished outfit, which made use of steel textures and a tangled headdress in order to give the character an inhuman profile, was instantly eye-catching (seen in Appendix L.33, page 177). Unfortunately, due to unforeseen constraints in time and manpower, some of the costumes which were meant to have accents of the textured steel that permeated the rest of the show were completed without these elements.

We cued the costume changes in order to ensure the actors and wardrobe crew understood the needs of all of the dressing transitions, and most went off very well. The only costume change that presented difficulty was the first iteration of Lady Macbeth's costume going into the second (Appendix G.2, page 155), which the costume designer

had placed in between Act I, Scene 5 and Act I, Scene 6: after Lady Macbeth is reunited with her husband, but before she greets Duncan at the gates. As Lady Macbeth's costume concept was that it came apart alongside her psyche, we moved this first transition to a later moment in the play (between I.7 and II.2), where the actress would have more time to change, and the costume transition correlated with the first of Lady Macbeth's lines that showed any fault in her will.

Another costume adjustment that was quickly identified and addressed was the scope of the wigs worn by the Witches. The untamed look of the women was established, but the first iteration of the wigs worn by the actresses were so unwieldy that they obscured their faces from the audience and could barely be contained by the hoods of their cloaks (Appendices L.18 and L.19, page 172). After being strategically pinned by the designer, the final look for the Witches was still wild, but much more functional.

Other, smaller, costume adjustments were also dealt with quickly and effectively, and were mostly related to the silhouettes of the characters, Macduff needing something to break up his waistline to make his overall shape more like that in the rendering (Appendix G.5, page 156), and so on.

The show ran more and more smoothly as the dress rehearsals went on, though some of the elements of the sound design ended up being discarded for the sake of time—such as the idea that the header piece of the set would be accompanied by a grinding, stone-on-stone, sound every time it moved. It was important to me, however, to prioritize the usage of what time in tech and dress I had with the sound designer to get the

underscoring for the play's climactic scenes as Malcolm's army invaded Dunsinane smooth, timed, balanced and adrenaline-inducing.

The play had picked up a lot of attention, relative to that of the typical student production at this university setting (newspaper articles in Appendix K, pages 164-166), and in the final dress rehearsals, we were visited by professional photographers, student photographers, preview audiences, and the film crew of the university's television station (LUTV), which recorded a full run of the show utilizing multiple cameras, angles, and elevations to capture and share it with an online audience for their free consumption.

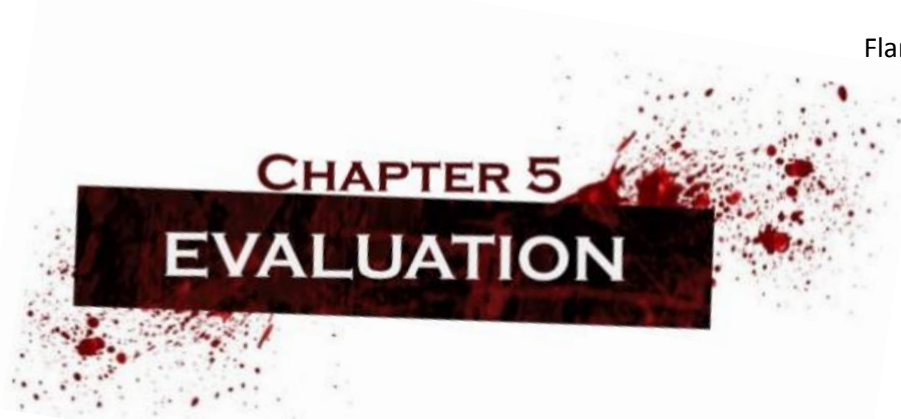
Performances

The show opened to a high school audience on Wednesday, November 2nd, and the students were invited to participate in either a backstage tour or a talkback with the acting company. The show was sold out—and while I was aware that this likely had more to do with the choice of material over anything else—it was very exciting and rewarding for the cast to be able to finally share their work with a full house. The response from the crowd was very positive (having toured with a combat-heavy Shakespearean production in the past, swords and kids tend to click fairly well), and the questions from the audience were more thoughtful than what one expects when a thirteen-year-old audience member probes for information—asking about the challenges and process, rather than who was dating whom. Following the talkback, the university box office praised the show and contrasted the enthusiasm of the young audience with past shows as having been much more curious and invested than the norm.

The run of the show was littered with a few hiccups, such as a missed adjustment in one of the combat sequences between Macduff and the Murderers, which resulted in a cross-guard on one of the two-pound swords making contact with one of the performers' heads. A mistake in fly timing during tech resulted in an actress having a concussion through the run, and stage management quickly adjusted the shift plot to relieve the actress from having to move furniture in the dark (once it was certain that she was well enough to go onstage).

But outside of these, the show ran its weekend in relative peace. Our understudy was never required to go onstage, and the few injuries were superficial and never repeated. Closing night came, tokens of appreciation were shared, and we spent the night pulling down the set.

Then we said "goodbye."



CHAPTER 5 EVALUATION

The feedback for *Macbeth* with which I was greeted ranged somewhat broadly, from enthusiasm to uncertainty. With only a few exceptions, the elements of the production that read as effective, well-developed, and praiseworthy choices to some, read as weak or out-of-place to others. Such disjunctive observations were present in the design, pacing, individual performances and staging choices: which at first left me unsure as I walked away from the project.

Of course, any feedback must be received through the lens of where the specific audience member sits on the spectrum of theatrical experience. And, as expected, those with more knowledge of the craft had more critical, specific critiques than the majority of fresh-faced audience members whose perception of the play isn't colored by the strict academic principles of story-telling. Simultaneously, it cannot be forgotten that the audience is *the audience*. They are the majority body that receives the work; they are the population for whom creators create. Some criticisms certainly hold more water than others, but neglecting feedback from either end is unwise.

Faculty Feedback

The first members of the faculty to offer feedback were those who were the most removed from the process. Jon Garrett, Guest Musical Director for the Lindenwood Theatre Program, offered immediate praise on the show, calling it the best Shakespearean

production that he had ever seen. Pamela Grooms, Music Department Chair (who has served on a number of theatrical thesis committees herself), offered a pithy “nice job,” insisting that if she thought that it had been poor work, she would certainly, emphatically, have said so.

Professor Nick Kelly, the theatre faculty member and acting instructor whose tastes—I would confidently argue—most closely resemble my own out of anyone else on the staff, was thrilled with the production overall. He argued that the stony scenic design and contemporary sound design built a striking world, and that the use of the Witches as theatrical devices was effective and gave the show its own voice. He especially applauded—as someone who had seen and participated in several past productions of *Macbeth*—the individuality of the three Witch characters, their distinct personalities, and their implementation as a means to strike bodies from the stage. He also voiced appreciation for the lighter moments of the play, especially the performance of Cece Day as Fleance (Appendix L.23, page 174), that broke up the heavy drama throughout the show. As a stage-combat instructor, and the person who put me in contact with Todd Gillenardo in the first place, he also greatly enjoyed the medieval combat, but voiced that he felt it was being performed below “show speed” on the night he watched the production. His primary point of critique (aside from some difficulty in grasping the dialogue from one of the cast, who had struggled to implement the notes given by the voice instructor in the late rehearsals) lay in the character arc of the protagonist hitting a villainous gear earlier than necessary or desirable. Having himself worked with Hunter Fredrick as an anti-heroic protagonist in last year’s production of *Columbinus*, he was

able to recognize some of the performative tendencies of the young actor that lead the action to lean the way it did, though he was pleased with the quality of the work overall.

Professor Donna Northcott, who usually handles Lindenwood University's Shakespearean productions whenever they arise, was complementary in her feedback as well. She praised a number of the individual performances in the play, but also went as far as to say that the overall concept was thoughtful and that the cast worked well together and were clearly on the same stylistic page. She enjoyed the visual design elements, calling the set "old-school" without being trite, and felt that the space was utilized well and that the stage pictures were strong overall (though the transitions were slower than she'd have liked). Her criticisms of the show were focused on the elements of the production that kept choices from being simpler and stronger than they could have been. For example: in over-analyzing Macbeth's history of uncontrollable imagination (McGinn 98-99), we lost out on some stronger choices in how Lady Macbeth reacts to these behaviors. Also, in increasing the utilization of the Witches, Donna felt that Macbeth could be seen more as a victim than a tragic figure.

With more experience in Shakespearean material than anyone else in the department, Donna has also shared her insights with me on Shakespearean expectation, and how she often felt that one of the greatest difficulties in directing the most popular of Shakespeare's works is often navigating the audience's notion of how the work should be handled, and while she didn't agree with some of my solutions to the script, she seemed supportive of production's navigation into the supernaturally-heavy territory.

Adjunct Professor of Theatre, Natalie Turner-Jones, the aforementioned voice and movement instructor, was also pleased with the production overall. Having graded countless papers from cast-members and student attendees, she praised the show for making a resounding positive impact on the Lindenwood student body. As someone who deeply believes in the need for a strong, trusting and supportive ensemble in collaborative arts, she felt that the show's cast was one of the most united and cohesive that she'd seen, and that the work that she witnessed from students such as Hunter was above anything she had seen in their individual past performances. Her greatest critique of the show was that she felt that the etiquette and mannerisms of the period were absent, which left the relationship between Duncan and the thanes (and eventually Macbeth and the thanes) unspecific at a few crucial moments.

On the technical end of things, Stu Hollis—Lindenwood University's Technical Director, and scenic designer for this production—felt that the overall work was satisfactorily on-par for undergraduate theatre, though conceptually uneven in terms of execution. His primary critique was to be sure that, as I continued as a director, I was more of an invested and direct arbiter for the concept and the story, and that every decision for the design and execution of the production needed to be made with those central ideas in mind in order to guarantee a cohesive final product. The motifs of isolation discussed in the design meetings were often not present in the haze-saturated production; the motifs of grit and discomfort were no longer present in much of the costuming once cuts to the accessories and accent pieces were made. The psychological progression of Macbeth (Appendix I.1, page 161) was central in our dialogue in early design conversation, but entirely absent in dialogue come tech and dress.

My directing advisor, and chair of the program, Emily Jones also praised the show for generating a phenomenal amount of enthusiasm and unity from the cast. She acknowledged my willingness to take risks in the production, and my dedication to the long and difficult process. That said, she felt that I was mistaken in not pursuing a deeper playing space, and agreed on certain notes that I had heard from other instructors (such as slow transitions, costumes that didn't quite blend with the rest of the show, too much haze, etc.). Her greatest critique, however, was that the play's final beat didn't give a strong enough sense of an ending. With Macbeth dead in view of the audience, and an established trend of Witches being used to collect corpses from the stage, I *cannot believe* I missed the opportunity to evoke the concept one more time and wrap the play up in that way.

The remainder of the faculty's notes were more subjective: things that I couldn't really read into in order to better myself as an artist. For example, the color-coordinating of the Scottish families was thought heavy-handed by some, but deemed appropriate and indeed *helpful* by many others. For notes such as this, I feel that it's important to examine the specific demographics of the audience: many of whom—in this case—were students, and likely to need the visual help. While in a professional setting, such an obvious visual cue may be undesirable, for the purposes of this educational production, I feel that I can stand happily by the choice.

Peer/Audience Feedback

There are precious few within the setting of Lindenwood University whom I can call “peers”, though my lone fellow directing student—Rosalia Portillo—offered positive

feedback for what she had witnessed. She praised the performances of a few cast members, giving specific focus to Lady Macbeth's final sleepwalking scene. She agreed with several others' observations that the increased presence of the Witches made Macbeth more victimized than classically tragic, but suggested that the interpretation didn't damage her experience as an audience member, though she too noted that Macbeth's arc reached a point of hostility too soon. She also appreciated the humor in the "Porter scene" and in the young characters portrayed by Cece Day (Fleance and Young Macduff), but was sometimes unsure of whether the humor in some scenes was deliberate or unintentional. An example of this being in Act V, Scene 3 where Macbeth verbally abuses one of his subjects, wondering if the humorous imagery was a detriment to the overall beat in the story.

Those in the box office congratulated the show as well, for having done better business than any straight-play that previously occupied the venue (discounting *A Christmas Carol*, Lindenwood's inexorable, annual Yuletide tradition), selling a total of 2,134 tickets.

Feedback from the general audience was overwhelmingly positive. Most common were those in awe of the scenic design: the depth, layers, stone-texture, pit, thrones and *especially* the tapestries were noteworthy and frequently the first remarks received from anyone who cared to share their opinions. The other articles of praise that most frequently arose were: Hecate's costume, the contemporary soundtrack, the staging choices surrounding the Witches and their songs/spells, the lighting elements on the Witches/Hecate's costumes, the combat, the performances of Lexie Baker as Lady Macbeth, Cody Samples as Macduff, John Fisher as Banquo, Jake Blonstein as Malcom,

and once again, Cece Day as Fleance. Less frequent, though still common praise included the use of projection, the cut of the script, and the style of the transitions of flown pieces (specifically going from Act V, Scene 7 into Act V, Scene 8, where Macbeth is revealed in his throne after the wall hiding him is flown out).

As a graduate student, I receive anonymously compiled feedback from any actors I work with come the end of the semester. The worst of their responses were that some of the cast in minor roles were hungry for more notes, and that there were times when notes needed elaboration. The great bulk of it, however, was praise, appreciation, pride in the work, adoration for the complex, but organized process and the energizing rehearsal room. Some expressed a deep gratitude for having been given a voice in the development of their character, which is often imposed in rehearsal, rather than found collaboratively.

Personal Assessment

I feel pride in what I was able to accomplish with the students in this production. This university's program is specifically built to put more focus on contemporary musical theatre than it does on Shakespearean performance. With this in mind, in selecting a play, I had already put myself in a position where I was going to have to work more in order to reap comparatively less. Donna Northcott—who, again, handles all Shakespearean productions in the university—had voiced to me during the production of *Pericles: Prince of Tyre* that the students often struggled to marry the text to the acting notes and that progress made in rehearsal was often quickly lost. As such, I feel that I underestimated the foreignness of the Shakespearean text to the students, and made a few leaps in rehearsal that cost the show some of its clarity. In the table-work for *Macbeth*, I

made sure to be specifically aware of every actor's ability to paraphrase and understand their spoken dialogue. What I failed to see is that knowing what you are saying is not always the same as knowing *how* to say it.

Much of the literature that I have been assigned as a graduate student is unabashedly against the use of scansion (the practice of using the iambic meter of Shakespeare to define how every line in one of his plays should be stressed and spoken). *Directing Actors*, by Judith Weston (the first book assigned to me in my study) bluntly states that "When actors play the poetry or play the rhythm, the audience can't even make sense of the words" and that "Getting stuck in a preconceived line reading is *the worst thing* that can happen to an actor (Weston 74). Though, while I dislike scansion as a tool, it would have offered a means of helping the actors to sound as if they were more comfortable with the text than many of them were. Alternatively, if exposure and familiarity were absent—I could have utilized a Friday rehearsal slot in order to show filmed stage productions of other Shakespearean works in order to give the students a chance to learn how Elizabethan text flows by example. This, alongside more immediate and consistent intervention by vocal coaches in rehearsal may have relieved the show from some of the vocal issues that persisted throughout.

This would be only one of a number of changes I would like to have implemented were I to re-approach the process from the beginning. As Stu suggested, I should have been more proactive throughout the design and tech process; being sure that choices, research, and renderings that emerged were all consistent, united, and clearly representative of what was discussed throughout the process. Specifically, since most of the show was designed to be inspired by the medieval, but emphasize a gritty,

contemporary tone, I should have invested more deeply into the broken metal elements of the costuming. Having those pieces in the final production was likely imperative to a cohesive end result, and I should have emphasized their utilization over anything else in the costume design. This may have also made viewers such as Natalie and Emily feel less jolted by the inclusion of specifically period costume, and a lack of period mannerism.

While I definitely had my hands full with the show from beginning to end, I would have liked to have made more time to discuss the specifics of the sound design from a much earlier date, so that by the time we hit tech and dress, we could have had everything more tightly sorted; saving, perhaps, some of what was cut.

And as stated, I grind my teeth at having missed out on the collection of the final body as a conclusive button to the show.

But as perspective set in, I was content with this production, its many flaws, and its many successes. It was a massive, ambitious undertaking. I wanted to be challenged, and I was. I wanted to face a steep learning curve, and I certainly did. I learned the true meaning of hard work in this field by undergoing the most advanced process that I could have possibly subjected myself to. I gained perspective for future endeavors with this material and this demographic of artists. I gained a *strong* understanding of each of my strengths and weaknesses as an artist and collaborator, and how I can use those strengths to my advantage in the future, while addressing the weaknesses.

I directed *Macbeth* (and so can you).

Appendix A: *Rehearsal Journal*

Week 1:

Aug 28 – Rescheduled

Our first combat rehearsal was cancelled today due to a medical emergency. A replacement rehearsal has been tentatively scheduled.

Good start.

Aug 29 – Table Read

I spent the better part of the day reading from Jon Jory's *Tips: Ideas for Directors* (wondering 'Why do I ever do anything other than read this book?'), thinking over the first rehearsal, and ensuring that I had prepared a short and concise introduction to the play for the actors. Upon the beginning of the rehearsal, I gave my spiel, introducing the cast to the play and hoping to generate some excitement for it. I spoke about the selection of the material, its strengths, and my intention to emphasize the humanity of the characters that often fall into the roles of archetypal villains.

The design presentations went well, too, neither too long, nor too brief. Stu spoke through some of the initial design meeting conversations and discussed the model that he had built for rehearsal briefly before showing the color renderings of the set. Tim Poertner elaborated on the importance of tone in the play, rather than realism through lighting. He encouraged the actors to explore their state of mind on stage to bring the world to life. Michele Sansone, the costume designer, discussed the premise of the costume design and how it ties into the set, and overall motif. Scotty discussed the idea for the contemporary

music, speaker placement and mics. We thanked the designers and set about housekeeping, paperwork, and finally, the first read.

It's one of Shakespeare's shortest works, and I cut it down several pages. That said, it was about the point where we reached intermission that I realized the work is still about twice the length of *Eurydice*. Pacing is always vital, but this was certain to be a challenge.

Overall, I was very pleased with the work today. Some students have clearly worked through the script a great deal (Lexie was already comfortable enough to look up from the script in most of her scenes), and those that haven't did a great job of hiding it. Given this starting point, some of my fears are set at ease. The planned amount of table-work will hopefully be plenty to get the script moving.

All said, I don't feel like today could have gone much better. The excitement of the cast to see the design work, their eager expressions as I introduced my thoughts at the beginning of the night, the actual thunder outside as Macbeth moved to kill Duncan during the read: it all felt as though everything is lining up favorably.

Aug 30 – Table-Work, cont.

For tonight's rehearsal, I had the cast re-read the play, scene by scene, and held a discussion with the group of the events of each scene to make sure that I answered any questions brought forth by the actors, and raised a few others to get them going on their upcoming character analyses. As we read and discussed, a number of books were available to the cast members to look at during scenes they were not in, my own copies of the script with footnotes, library documents and lexicons and pronunciation guides on

loan from Donna were all set out and clearly labeled. During yesterday's table read, I made it explicitly clear that all of the actors were going to be responsible to have all of their lines paraphrased into their own words, starting with Shakespeare's "Act I" by Wednesday's rehearsal. With today's work, I hope to have greased the wheels that will make the rest of the process continue smoothly.

Aug 31 – Blocking Shakespeare's Act I

Today, I had my first experience with working scenes with large crowds of characters. Past directing experience has been largely focused on scenes of two to five bodies, and more often than not in a thrust setting. I pulled reference again from the Jory handbook, and trusted my visual instincts as we paraphrased and blocked the first of the five acts in the production.

This is also the first time I've had to balance the needs of the many against the needs of the few. It is a priority to me as a director to be respectful of actors' and collaborators' time and not call people in unnecessarily; but staggered calls are proving to be unhelpful in keeping the full cast on the same page as we layer the work.

I remind myself that I deliberately chose a play that would push me to the edge of my ability on all fronts, but the very fine balancing act regarding the needs of the numerous individuals involved in this production is absolutely an adjustment that I hope to make quickly.

Despite the difficulty with the work itself, I remain pleased with the work that I am getting from the cast. I began utilizing diaphragm exercises as a warm-up in order to improve the overall vocal quality of the group. As we went through the text, paraphrasing each scene, I was more than satisfied with the effort that the cast has brought in. I remain

cautiously optimistic that this production will come very strongly into its own as we utilize every night we have to its fullest.

Sept 1 – Shakespeare’s Act II

Fighting my instinct, I called the full cast (all present in Shakespeare’s second act) for the rehearsal instead of staggering call. The fact that we could go through the entire act’s paraphrase and then jump into blocking worked out much more effectively and efficiently than I had anticipated. This is how I will continue to run these paraphrase/block rehearsals.

Even the group scenes seemed to flow much more smoothly today, as I stood atop the highest level of riser in the choir room in order to get a better view of the scene (moreover, the adjusted angle helped me to get a better sense of how the actors would stack once the stage was deconstructed into increments diminishing by 6”).

The day progressed fast enough that, not only did we have enough time to run the full act after giving it rough blocking, but I was able to spend the last 40 minutes of rehearsal doing some basic introductory Meisner exercises with Hunter and Lexie, laying the groundwork for what will be a very long process of grounding the protagonists.

Week 2:

Sept 4 – Fight Choreography 1: Murderers Act III, IV, Broadsword Basics

I struggle to communicate how pleased I am with this night’s work. The actors were very hungry to start choreographing the fights, and Todd was eager to begin working as well, despite not feeling all that well. I was consistently impressed by how well he moved, how he handled the bladed weapons, the fluidity of his movements as he spun blades in his grip; his experience shone through very clearly.

Following some introductions, we were able to jump straight into III.3 (Banquo's murder), and barring some adjustments to lines (which the actors had made a commendable effort to be off-book on for this rehearsal), got it looking pretty good. The current choreography has more levity at the top of the scene than I think fits...but at the moment, I'm willing to keep it. I don't want the tone of the show to be too stagnant and negative throughout. Moreover, I always believe that it's hard to care for characters who never make you smile—so it may be the better option to get the scene to work in context with the rest of Banquo and Fleance's relationship.

We then jumped to IV.2, the murder of the Duff family. Pretty quick and dirty, but I'm very excited to work the acting in relation to the scene.

To end the night, Todd covered some of the basics of cutting and parrying with Cody, Patience, Spencer and Duncan. I was impressed to see how well Patience and Spencer held out lifting the heavy broadswords that they were dealt.

The actors' excitement to receive this kind of hands-on professional instruction is something that will certainly drive the production forward.

Sept 6 – Act III

Today, prior to rehearsal, we settled on a fight captain for the production—asking Lexie Baker to step into the role, as she had displayed both understanding and interest in combat during her semester at LAMDA.

During the rehearsal, we paraphrased and blocked Shakespeare's third act, and ran it in full afterward. For the last 20 minutes of the night, I worked with Lexie and Hunter again in order to continue the Meisner work that we started on Thursday.

Tonight went adequately well, but I am starting to grow anxious to begin the

characterization and objective discussions with the actors, rather than just paraphrasing and skeletal blocking. This is the longest rehearsal process I've undergone, and has the most complex script, so I fully understand *why* it's important to build the world and understanding of the script in progressive layers, but the work feels slow at this point.

Sept 7 – Act IV

I've been holding off on any final staging concepts with the Witches at this point in rehearsal, wanting to wait until the three of them have a chance to really explore the roles and we all have a group discussion of the intricacies of the roles. As such, this has led to numerous cases of "and we'll figure out how we do such-and-such at a later time".

With that in mind, I was expecting Shakespeare's act four to be much more of a hassle, as it contains the large apparition scene. This was not the case, however, as the night progressed smoothly, and I am pleased with what we put together for this phase of the show.

Meisner work with Hunter and Lexie once again tonight. The work is going well, but it's hard to say what effect any of it is having at this early point. At the very least, the two of them are becoming very comfortable and open with one another, and I can see their desire to cooperate as they built the work from this point.

Sept 8 – Act V

I'm thrilled to be finished with the skeletal blocking and paraphrase rehearsals, and finally move into characterization work. I feel good about the work that the cast and I have been able to complete over the last few days, but instigating full character analysis dialogues with each cast member will hopefully open a few doors that will keep the process moving forward without growing stale.

Especially in scenes where none of the main characters are present, it has been difficult to block and rationalize stage movement (for example, Act V, Scene 2, which consists of Lennox, Caithness and the Old Man characters who are very thinly developed by the playwright). Delving into this next stage will offer plenty of opportunity to explore deeper relationships.

Week 3:

Sept 11 – Fight Choreography 2: Act V Fights

Tonight we refined some of the work we did with the Murderers last week, and then quickly dismissed the characters who don't reappear in other fight sequences. We moved on to developing the V.7 skirmish between Macduff and the Murderers. Cody is starting to become more comfortable with dual-wielding, though it is somewhat slow going. The need to shift from arm to arm (one is always active, while the other is hanging or to the side, unless a specific move calls for both) results in tricky movements, but time and repetition will bring the whole thing together, I'm sure. We may benefit from getting Cody in just to practice moulinettes, since that seems to be a staple of short-sword technique, adding flair and implying familiarity.

We then moved on to Macbeth vs. Lennox. Hunter took to the hook axe and to the combat work *very* quickly, and seemed to retain every motion with precision. He handled the top-heavy weapon well, and Todd's fears that it would be too uncontrollable to handle single-handed dissipated within minutes.

The broadsword choreography is very flashy, and I'm sure it will add a great weight and ferocity to the production, but my impulse at this point is going to be to pull to get into daily fight calls sooner, considering how wild-feeling some of the swings are. If the

movements in this fight go wrong, they are liable to go *very* wrong.

Finally, we finished by working on Macbeth vs. Macduff. It's a complicated fight, and the cuts and parries are very specific; again, there is plenty of room for someone to get hurt if the actors become sloppy at any point. But I really can't complain about any element of the rehearsal tonight. We got a lot covered again, and I think that as long as I myself don't become complacent, that the time we have allotted to the show will be sufficient to create a solid piece of theatre.

Todd is interested in incorporating a spear fight into the show—most likely the prologue—and I am all for it, and we have the spears, and we have the eager actors, but I am unsure as of tonight how I'll be able to incorporate it into the action. I don't want to strive for any added characters at this point, for a number of reasons. But I'll see what I can work out between now and next Sunday.

In this production, I have been able to work with a number of collaborators and designers that are at a much higher level of experience and skill than any I have cooperated with (while acting as director, at least) before. It has been a pressure and a challenge to rise up and keep up to their tier, and I feel that in doing so (or at least the attempt), I make more of myself and this project. For this reason, I don't want to shut down any of the ideas that come my way, and instead will push to refine, research and incorporate everything into a project that exceeds my previous and current limits.

Sept 12 – Fight Choreography 3:

Tonight we rehearsed, discussed and wrapped up all of the fights beside the still up-in-the-air prologue. Nothing much added, and Todd continues to work great with the cast. The fights look great, and we shared them with the designers online.

To conclude, I spent nearly 2 hours with just Hunter and Lexie discussing their characters, going over their objectives and relationships, their history and so on. I have never, as a director, spent much time working with actors to encourage them to make decisions about the minutia of their biographies, tending to focus more exclusively on what's happening onstage—leaving the implied biographies to the audience's imagination.

This time, however, and especially with these two individuals on this specific production, I am glad that I made the decisions to take this approach. Hunter and Lexie have spent a lot of time outside of the rehearsal room to discuss their history, and more than anything, this has offered me—as their director—a vocabulary that will allow me to shape their choices onstage in ways that will be meaningful to *them*.

Sept 13 – Character Analysis

Tonight was extraordinary. I sat down with each actor, and yes, it was overly ambitious of me to attempt to get through all of the (non-Macbeth/non-Lady Macbeth) characters in one night. That said, I cannot say I regret it, and I cannot emphasize enough my gratitude and pride in the cast after discussing their character work. Even the scantily-scripted characters (i.e., Caithness), and characters difficult to distinguish (1st Witch vs. 3rd Witch) were rounded out with great specificity, and I am so thrilled and excited to take these characters and begin to work with them, now that they exist in a dimension that doesn't exist in the script alone. Each title page in my rehearsal script is now endowed with objectives for *every character in each scene*, in the actors' own words. My cup runneth over. Again, the best feeling in all of this is that I will be able to communicate with each cast member in their own terms: a vital tool moving on.

Sept 14, 15 – Adjustments

I ended this week by spending one day on the first act and one day on the second, stopping and starting, giving adjustments and sewing Shakespeare's acts into a cohesive whole that we will be able to present next week to the design team and the department chair.

I wish, now that I know how deeply the actors have explored their characters on paper, that they were more fearless in executing these ideas in rehearsal. Especially at this still-fairly-early point in rehearsal, it would be nice to see more *proactive* experimentation. It's a struggle to work through all of the material with the time allotted, this being such a longer play than what I'm used to rehearsing. I often have to rush the end of the day in order to get through all of what I want to accomplish.

Week 4:**Sept 18 – Fight Choreography 4: Prologue**

Over the course of the last few days, I've storyboarded the phases of a prologue fight that could a). satisfy the needs of the production, b). keep the number of characters where it is, and c). incorporate the spear-fighting segment that Todd had suggested.

At the beginning of the rehearsal tonight, I shared the images with Todd, and he was receptive to the concept. We began to piece the sequence together, tweaking a few of the stage pictures and the overall order of events to best suit the logic of the show.

I was surprised to finish the whole segment tonight, and be able to run the whole thing at nearly show speed come the end of the night. Things continue to progress rapidly.

Sept 19 – Sharing with the Chair

Last week I spoke with Stacy about beginning to implement a fight call into the rehearsal

process much earlier than we had considered, voicing my safety concerns over the heavy weaponry sequences, which needed to be rehearsed to a point of repeatable perfection. This was approved, and we held our first full fight call tonight, with Lexie leading the work. During this portion of rehearsal, stage management worked to get Emily Friesen, our new understudy (brought on to track one of the Witches' notes as one of our actresses recovers from a preexisting health concern), prepared to step into tonight's rehearsal. Emily Jones joined us for our first attempted run of the show tonight. As is always the case, feedback must wait until the next day, so her impression of the show is largely unclear at this point. As for my own take on the work, seeing the full show for the first time in a single sitting without stopping allowed me to take several pages of notes that will hopefully bring out a much stronger performance this Thursday for our first designer run.

Tonight was also our first night off-book, though I had discussed with stage management from an early point in rehearsal that I would likely bump the off-book date to the 22nd....*after* the 19th had passed. As such, I am allowing them to use scripts until Thursday, if they still need them, though most of them do not.

Sept 20, 21 – Adjustments

Emily's feedback was predominantly encouraging during the session of notes that I received from her. She expressed relief that I seemed to be on the right track with the production, and didn't feel that I needed divine intervention or any manner of drastic restaging. Specifically, she felt that the framework was appropriate, but that I was playing it unnecessarily safe with my use of the Witches, encouraging me to marry my concept of their prevalence into the staging. I consolidated her notes and my own in order to move

forward with the rehearsal process—focusing these two days on building the show as a whole, now that I've seen it assembled and have had a second set of eyes on the work. The bait-and-switch off-book date seems to have worked well, and even stage management is pleased with what they're observing from the cast so far.

Sept 22 – Designer Run

Today, following fight call and warm-ups, we adjusted III.5 and the spacing in the final stage picture. We then ran the full show. Line-calling was pared back from what it had been, and none of the actors held a script whatsoever. Hunter was the most grounded I'd seen him, though perhaps at the cost of his external dynamics—making the show feel a little flat. Everything else ran fairly smoothly, and the feedback I got from the team was promising. Scotty claimed that vocal projection wasn't going to be an issue, but I'm inclined to continue pushing the work with the actors during warm-ups. Stu offered a few ideas on transitions and spatial consistency, as well as a few other ideas on how the Witches can be included in the action in new ways.

We still have 5 weeks to get this play to its pinnacle. I like to think that this is plenty of time, but as I've seen already, the days and weeks fly by on this kind of work and I know that I will have to maintain focus in order to keep the improvement up.

Week 5:

Sept 26 – Designer Notes Act 1

Very little noteworthy tonight. I implemented notes that I had taken during the Designer Run, and tweaked some of the staging, implementing some of the designers' ideas. These were fairly small adjustments—having certain characters enter further downstage, for

example, in order to make the space of the castle more concrete in I.6; or moving a table in I,7 further downstage to help the spatial logic of the scene.

Sept 27 – Witches

The night was dedicated to working with the Witches. Following fight call, we dismissed everyone who was neither magical nor magic-adjacent. This was a rehearsal I had been planning on having since day one, but had also postponed until I had a very solid idea as to how I wanted to handle these difficult scenes.

As a director just coming off of working on *Eurydice*, I have been able to draw a lot of parallels between the trio of Witches in *Macbeth* and the chorus of stones that I had worked with in the production previous to this one. Already, I feel that I've been able to do what I was unable to do in *Eurydice* and make the three similar characters distinct. But another thing that I struggled with in working with the stones was the stylization of how they interacted with the rest of the world. I'd had the stones come in for movement exercises on their own, but did very little to utilize the discoveries made. So I definitely wanted to have a day where we worked to make the Witches' choices strong, appropriate, interesting, and specific.

We started by reworking IV.1, the apparition scene, but it was during this part of the rehearsal when we needed to hold in order to address a medical issue within the cast. Stage management quickly intervened, and fortunately, the Academic Production Manager was in the building at the time.

The issue was handled well, but I was somewhat unsteady as we moved forward in the night. After we restaged Banquo's ghost in III.4, and reworked the Witches' interaction with Hecate in III.5, we called it a night.

Sept 28 – Designer Notes Act II

Tonight we finished working through the notes and ideas from last week's designer run; integrating as well the work from last night into the actual performance.

Following the end of the notes, I spent the last large portion of the rehearsal period composing and rehearsing the "Double, double, toil and trouble" spell/song in IV.1.

We implemented a melody, busted out a metronome, rehearsed, adjusted, sped up and filmed as reference for the actresses to memorize.

Sept 29 – Meisner with Secondary Characters

Today's work was needed.

I was a bit hesitant to call in some of the actors that I did in order to work Meisner exercises—not everyone takes to the work, and it's not ideal to try to rush through the process of getting the scene partners to connect. However, these techniques rest very near the top of my directorial toolkit, and I am by this point (following *Gruesome Playground Injuries*, *Eurydice*, and all of my directing studio work) fairly comfortable with presenting the exercises in a way where I can build the connection quickly and get the participants to work off of one another without much agony.

To my pleasure, I got IV.3 running much more smoothly and swiftly (finally, begrudgingly cutting a few lines, as per the recommendation of Emily), and got the murderers relationship a little more interesting during III.1. I realized that I was playing against the murderers' judgments of their own characters—which was stiffening up the action a good deal. I will endeavor to deepen my understanding of their character choices in order to vary their choices.

To end the night, I worked with just Hunter and Lexie to run Macbeth and Lady

Macbeth's journey, unimpeded by other scenes and stories. I set up the room so all of the scenic elements needed were preset, so they could move from the bedroom to the banquet hall to the antechamber fluidly. I had them run this sequence twice: once sitting Meisneresque, just focusing on one another (and going over the scene order for the exercise), and once jumping from scene to scene in the space with the props etc.

It was a good experience for the both of them. I am very pleased with the work that I've gotten out of the two of them over the course of this show, and I took the time to tell them. Of course, the work is not finished (I told them that too), but the progress that they've made so far is worth mentioning. In a small way, I've already found victory in this production. If nothing else, I have wrought work from a good number of these students that I was unsure I would be equipped to. Noteworthy progress has been made, and I am grateful for their effort in a production that is likely not their stylistic preference.

Week 6:

Oct 2 – Acting with Weaponry

Due to a scheduling error, Todd was unable to join the rehearsal tonight as planned. This was distressing for only a moment, as I quickly realized that this offered me the potential to work combat-related scenes *with* weapons, and focus on the acting and the timing of them without the unhelpfulness of trying to mark the fights with dowels and paint-sticks: something I had hoped to squeeze into the schedule sooner or later.

The actors did well today, and I was pleased with the discoveries we made over the course of the night. A number of new choices were made with the utilization of the weapons in scenes, from the Witches getting to hold the spears for the first time in I.1, to

Macbeth's usage of the axe in "tomorrow and tomorrow and tomorrow", to figuring out how Ross can utilize his sheathed weapon in IV.2 to comedic effect.

The group was fairly worn out by the end, but I pushed to work for the entire block of time. The lengthy rehearsal period the show has been allotted is dwindling quickly, at a rate that I am not altogether comfortable with. Design elements are emerging in the shops and through emails, the poster is out and on the monitors, interviews have been conducted, articles written, tickets sold...things are advancing without delay. There isn't rehearsal time to squander.

Oct 3 & 4 – Safety Concern

These nights were used to get the show in proper shape before sharing it with Emily Jones a second time, changing some of the introductory sequence in order to make the beginning fight less jarring and out-of-nowhere. Todd was able to join us on the 3rd and observe fight call and make small adjustments where needed.

Unfortunately, it was the early afternoon on the 4th that an actor reported to me that they had started to feel unsafe in one of the staged combat sections. One of the less experienced combatants had been neglecting to cast their strikes safely in quarter-speed, and the weight of their movements was consistently more forceful than they should be. In the interest of safety, Lexie and I decided to spend additional time elaborating on how to cast blows correctly without directing pressure to the "target" and kept all combat in quarter speed for the two rehearsals that separated us from our next session with Todd.

Oct 5 – Chair, Round 2

Today we ran fight call, addressed a few notes and ran the full show for the department chair for the first time in three weeks. The show ran well altogether, but many of the adjustments we'd made over the last few days were lost, especially in Shakespeare's second act, where a lot of vocal choices jumped back to where they were *weeks* ago, losing specificity and connection.

I was not altogether satisfied with the resulting performance, though there was a lot of good work emerging in several other places. I gave notes following the run.

Week 7:

Oct 10 – Chair, Round 2 Notes/ 1st Half

After having discussed the run with the chair the following morning (the 6th), and taking an extended leave from the rehearsal process to attend and speak at a conference on Shakespearean Pedagogy and Performance—I returned to the show fresh and ready to dive back into these last two weeks before spacing.

I came away from this conference—which was held at the campus of my alma mater—having seen how very different my attitudes and approaches to theatre overall have developed throughout my experiences in a Master's program. Though the process of working on this show has been far from perfect, I was both proud and humbled to get some perspective on the significant changes I have gradually experienced.

We were joined by Todd for the last time until tech, and he gave a very important lecture on safety that I hope the cast will continue to reflect upon. In following up with the actor who had felt unsafe prior this lecture (which focused on how lethal even the tiniest improvisation in a fight can be), we seem to have been successful in ensuring that the full cast is aware of how specific and reliable they need to be during every single fight call

and performance.

We worked through several notes over the first half of the show, with my focus on clarifying and specifying the prologue sequence, tightening the physical action of the Witches overall, and revitalizing the relationship between Macbeth and Lady Macbeth, so as to be sure it was specific throughout (vowing to regain the progress that had been lost, and keep it this time).

Oct 11 – Chair, Round 2 Notes/ 2nd Half/Puppet Intro

The initial iteration of Banquo's ghost in this production was discussed over the course of the early design meetings: with Banquo's actor's shadow being cast over the empty chair at the banquet. In rehearsal, this never looked quite right to me, and following the first designer run, we discussed the idea of using the Witches to manipulate Banquo's body to give the image more context.

Emily's note seeing this image was that having the four bodies all clumped together downstage was a visual mess and a clunky visual obstacle that stole undue focus from the action and text between Macbeth and Lady Macbeth.

During my stint back in Grand Rapids, I tried to work out a means for this same image to be created that was less obtrusive, but true to the image that the designers and I were trying to evoke.

Today, I implemented this idea, which was to use small hand props instead of the actor to signify the "blood-boltered Banquo". A bloody skull, Banquo's tartan, and his sword were arranged to create a "body"...and while I feel that I'm going to have to work to get this implied three-person puppet to work smoothly in the scene, I really like the look that

this creates. I think it will be a memorable solution to the ghost, and that the audience will latch on to it.

Oct 12 – Designer Run #2/NTJ Notes

Another recommendation from Emily Jones was to have Natalie Turner-Jones sit in on a run of the show in order to give some vocal coaching for some of the actors who were not yet successful in their articulation and projection.

Following the designer run tonight (which I would say was our best run to date), Natalie gave the actors notes on body and movement. Though I didn't *fully* agree with some of the notes she gave to the actors (i.e., the notion that every article on a list needs to have more energy and impact than the one prior), I was grateful for her thoughts in regards to the Witches. She encouraged me to explore the earthiness of their magic, which is present in their costume design, and in the rough texture of the world of the set design as well. Natalie's suggestion to bring the Witches into a deeper physical motif and vocal register is something that I'm definitely going to explore, though I wish I had more time at this point to do so.

Natalie left for the night without sharing all of the notes that she had taken, being that it was late and she was exhausted.

Oct 13 – Last Working Day

I spent today working on the adjustments suggested by Natalie, bringing the Witches into a grittier neutral setting. I was also able to begin to play with the CD that Scotty burned for rehearsal tonight and experiment with some of the music that he and I had been sending back and forth via Dropbox. Some of it worked fairly well as I shuffled tracks quietly during fight call. It was nice to have on hand, but does come somewhat late in the

process, and I'm pushing to make decisions quickly. Over the weekend, Scotty and I are going to search for appropriate music to use during the projection sequence that underscores Malcolm's army storming the castle.

Week 8:

Oct 17 – Tree Meeting/First Day Chainmail and Weapons

Over the weekend, I emailed Scotty five tracks that I had found online that I felt could go well in the Birnam Wood sequence, and we agreed on one that seemed most fit. Having that done, I quickly choreographed a series of movements that correlated to specific beats in the music: movements that also bridged the differences from slide to slide in the series of projections that Stu had prepared for the moment previously. We had a meeting early this afternoon to go over the timing of the projections and discuss the staging of the moment.

Rehearsal tonight had the added benefit of finally, *finally*, having the opportunity to work with all of the chainmail, all of the weapons and all of the established music for the whole run. I understand the need for safety protocols and that certain procedures are in place for a reason, but the amount of time that we've had to use paint sticks and foam swords in rehearsal was trying.

The chainmail was not as restrictive as I had feared, and it was great to see the play from this new perspective.

After fight call, but before the run, I worked with the Witches to implement a new method of removing bodies from the stage in IV.2 and V.7—now having the bodies pulled into the pit, much like I had done for Banquo in III.3 and Macdonwald in I.1. I'd like to have worked on the Birnam choreography with them tonight as well, but I knew

there was not going to be enough time to do a full run if we had. I chose to save this until tomorrow, expecting the corpse-removal was going to be in greater need of the extra day of rehearsal.

Oct 18 – Tree Choreography

I worked with the Witches tonight to share the choreography for the Birnam Wood sequence, and as with most of the movement work I've done with them, they took to it very quickly. We then ran the show for the crew, though the energy was definitely lacking tonight. I fear that the long rehearsal process is starting to wear on the cast, as there was a spike in line and acting notes tonight.

Oct 19 – Disaster?/Northcott/Save the F#@king Day

Natalie and I had never gotten back together to discuss the rest of her notes, and following a class with Emily today, I was put under the impression that the show was in much worse shape than I had let myself believe. Being so deep in the work, I worried that I had become numb to the actual quality of the performance, and spent a large portion of the day in a state of alarm.

I asked Donna to attend tonight's run, and in the hour between my afternoon directing studio and rehearsal, I attempted to focus myself and devise a positive, inspirational message to share with the cast at the top of rehearsal to put some gas back in the engine. When it came time for it, I attempted to redirect the cast's restlessness at being over-rehearsed into the need to take these last days of work and use them to discover, challenge, dig, take sovereignty, and exploit the show to its fullest. I encouraged them to give everything they can to their fellow performers, to make today the day they make *the* big discovery that gives them new perspective. "Every time you come in, come in to save

the f#@king day.”

And it seemed to work. Today was our best run, by a mile. I was so proud of the work following today’s rehearsal, and the cast too seemed to be revitalized—totally unrecognizable from the group that was so lethargic only one night ago.

I only hope that this carries on to the end of the production.

Oct 20 – Both Sets of Notes/Final Run

I was able to get notes from both Natalie and Donna today, consolidate them with my own notes from the night before and give the whole shebang at our final non-technical rehearsal.

I was pleased to hear that most of Donna’s notes were small adjustments and a few fine pronunciation notes. She seemed to be pleased with the work that the students had shared with her overall.

Natalie’s notes were more along the lines of physical tension, etiquette, and lethality that seemed to be missing from the run that she saw—notes that I did address with the cast, but expect have already sorted themselves out somewhat now that we are no longer threatening one another with paint sticks.

Tonight’s run lacked the *omph* of last night’s, but with the number of eyes on the show that I’ve now had, and the number of notes I’ve been able to address, I am looking forward to moving into the space with a show that is hungry to take the next step.

Week 9:

Oct 24 – Pre-Spiking, Tech Week/Final Fight Call/ Shift Rehearsal/Spacing

I’ve been both excited and terrified to move the show into the space, knowing well that such an elevated, textured, layered setting would be pretty substantially different from the

carpeted choir room.

And so it is, and it is great.

We had Todd in for the last time tonight, and he was thrilled to see the set, and praised it for its professional quality. He was also very pleased to see that the fights translated quickly and easily into the new space, and that the chainmail, belts, boots, and furniture didn't require any reconstruction in any of the choreography (besides some slight adjustments to a fall or two). The fights look great, though I do worry about the longevity of the set. You can see little bits of the clay texture fly off during certain brushes with the ground.

Earlier in the afternoon, I was able to come into the theatre with the scenic crew and stage management and we were able to pre-spike the entire show—which made shift rehearsal and spacing the first half of the show go very smoothly.

It was a very fulfilling night, and I'm in awe now that, nearly a year after I began to contemplate the show, I get to see it finally come together. Tim was even starting to throw some light onto the stage, and it already looks amazing to me.

Oct 25 – Shift Rehearsal/Spacing pt.2

Tonight we finished shift and spacing. We had to fudge some of the stage pictures that happen around the opening of the pit, but that was to be expected.

We got through everything we needed to, and things are looking clear as we move into Q2Q. I've begun emailing notes at the end of the day instead of giving them to the actors verbally. I can't argue with the mechanics of how this saves valuable rehearsal time, but I worry that the vehicle of note delivery is not going to be as effective as the more direct alternatives.

Oct 26, 27 & 28 (&29) – Q2Q

I enjoy Q2Q. As an actor, it's never thrilling, but as a director, it's the beginning of being able to take all of the pieces of the show and string them together in the best way that you can think to.

I actually felt a surge of confidence in this phase of the production process, as I actually have some experience with giving notes on cueing order and execution—whereas the rest of this process thus far has been a brave new world in almost every regard.

And whereas I know a lot of directors get impatient when tech time is spent writing cues, I like having the time to observe and consider different ideas. The degree of what is possible with the instruments is past my own preconception, so being able to work with Tim to see how the color slider works on the smart light in the pit (jumping and pulsing from red to green along certain lines in IV.1, for example) was a great learning opportunity.

Some of the work throughout was a struggle, though, as a lot of the sound cues are unfinished or experimental, so things aren't running quite smoothly yet. That said, I am thankful that this production—being also my first time directing a show that is miced—isn't having massive issues with microphones. Overall, the amount of static has been at a bare minimum, whereas my previous experience has been that micing outright kills a show dead.

Also, through some nagging, I was able to procure the Witch wigs a night early—having seen them in the shop and in a few fitting images, I was aware that the scope of them was a little more hyperbolic than I was prepared for, given the renderings. The first time using them was a little jarring, and there were clear moments in the work where the actresses

were struggling to adjust. I know that the costumes for the Witches will change the perception of the wigs, but I still opted to open a conversation with Michele to possibly dial back the volume. She was receptive and agreed that it was for the best.

Oct 29 – Tech and Dress

With the cueing out of the way, and no time to spare, we attempted a tech run during the first half of the day, but didn't get the full way through the show. What we did do, however, is nail one of the actors in the head with some scenery. She's theoretically going to be fine, but took the rest of the night off and was written out of the shifts.

The rest of the tech run went well, and I was very excited to see some of the moments really brought to life with the lighting. A number of the transitions are still rough, and it's now that I wish I had spent more time really honing in on some of the sound design much earlier. I'm usually very firmly on top of transition timing and music in my productions (granted, *I* am usually the sound designer in what I direct), and I feel somewhat as though having another person as sound designer caused me to underplay my hand.

Dress rehearsal went adequately well—though we did have an ASM in one of the acting roles—and there was a lot of really great things coming together. Hecate's costume, for example, is every bit as cool in execution as we had hoped; and the Witch costumes really help contextualize the wigs (which were pared back anyway, just to be more practical and keep the actresses from having to wrangle and adjust).

For the rest, I feel like the costumes work well, for the most part. Some of the silhouettes aren't quite what I hoped, for characters like Lennox and Macduff, and the overall cleanness of the pieces doesn't quite blend with the tone of the rest of the show. In giving notes tonight, I tried to hone my focus and pick my battles to get as many of the

adjustments that wouldn't require a major overhaul of the tone or design in the limited time we have left.

I definitely worry about Macbeth's crown. I understand that the reason that we used craft foam to build the item so we could have two identical crowns of different circumference that would fit Hunter as well as Sky, but there are moments where the crown is removed and handled that definitely have great potential to reveal the artifice of the piece. We'll have to be very careful with that.

Week 10:

Oct 31 – Second Dress, Chair, Charge Artist Photos

We returned to the show after a much-needed night off, and things are concluding quickly. Most of the sound and costume notes from the previous run had been addressed, and though I was somewhat frustrated to have as many notes to send out to the actors this close to opening, I hazard the sensation that the whole production will turn out alright. Tonight was also our first night with hair and makeup done, and things looked fine for the most part. An attempt was made to put product in Hunter's hair that didn't work out, and the Witch makeup was a little strong around the eyes.

Emily was present at the run, but as always notes wait until the next day.

Nov 1 – Final Dress/Preview, LUTV, John Lamb

When I was in a flurry of anxiety on October 19, Emily reminded me that what is important in executing a production was simply being sure that I, as a director, did everything feasible to improve the show in the time I had left.

I tried to hang on to this notion today as I scrambled around attempting to address the notes that I had received from Emily which were more negative than I had hoped. I

rearranged costume changes, attempted to rework light cues, restage a ghost sequence change the order that things were called; all while apologizing to the designers and cast for the last minute changes. I was certainly frustrated, but none of it came from a place of disagreeing with the notes themselves. Rather, I was somehow hoping that the ample time and energy that I had poured into this show would have spared me from such late patching. The show isn't perfect—no play is—but it was hard to hear.

In spite of all of that, the LUTV crowd, the professional photographer, and a preview audience were all present tonight, and I received humbling responses from both the photographer and Jon Garrett, who had been in the audience. Both sang praises to the show, and while it was nice to get such positive feedback from individuals who had seen their fair share of professional theatre, it was bittersweet.

Nov 2 – Student Matinee

Today we had a matinee, sold exclusively to area high and middle schools. While a lot of people may think of this as a soft open or a non-performance compared to what is to come, as someone who heralds from a Shakespeare Festival that was *all about* student outreach, this particular showing was possibly the most important individual performance in my mind.

The show was sold out, and it felt nice to give a curtain speech to such a full house.

Following the show, there was a talk-back where the students who chose to stay were invited to ask questions of the cast, and that too was a good experience.

Though the show isn't the glimmering star of theatrical perfection I had dreamt of, seeing the show through these young eyes again reminded me again of how far I've come as a theatre artist, and really made the production feel like an accomplishment. It was a

massive undertaking, and the fact that we came out as well as we did, I think is worth something more than the resigned “it-is-what-it-is” sensation that I’ve been sitting on.

End of the Line: Performance

No more notes, no more meetings, no more adjustments; just the end result of countless meetings, rehearsals, documents, analyses, renderings, emails, and the last eleven months of work.

The opening night gifts I received from the cast were truly touching, and if nothing else, I am proud of *them*. They’re good kids, and in spite of this kind of play not being anyone’s real niche in this program (save one or two of them), they worked hard, they worked as a team, and I am pleased to have had this cast.

The performances all ran well, and the crowds every night in the lobby are very kind.

Parents of the cast are thrilled to meet me and discuss the work. Student buzz is largely reassuring and enthusiastic.

And then it was over. Strike came and went, and the Lindenwood Theater stage was black and bare once more.

One becomes numb to production nostalgia after a while, and many plays are bid “good riddance” after such long processes. But this one is different. I’m going to feel the lack of this one for a while.

Appendix B: *Script Analysis*

The following is unaltered from its initial submission to my directorial advisor in the weeks prior to the beginning of the design process. It does not reflect changing ideas that developed throughout the process.

MACBETH Script Analysis

Given Circumstances:

Environmental Facts

Geographical

In what country, city, place, building, room, etc.?

Macbeth takes place in the castles, fortresses and battlegrounds of 11th century Scotland and England. Specifically:

Prologue/I.1: An abandoned area, near the battlefield where the Scottish king and thanes wage war against the forces of Norway, which are allied with several Irish warriors, and the thane of Cawdor.

I.2: An area on the battlefield: camp of Duncan's forces. Near Forres.

I.3: Another area on the battlefield, after the war is won.

I.4: Forres Castle: castle of the Scottish King Duncan, most likely the throne room.

I.5: Inverness castle, home to the thane of Glamis—currently Macbeth and Lady Macbeth, and their attendants.

I.6: Entrance to Inverness castle.

I.7: Interior of Inverness castle.

II.1: Area of Inverness castle where men might keep watch.

II.2: Interior of Inverness castle.

II.3: (The South) Entrance to Inverness castle.

II.4: An area in or near Inverness castle.

III.1: Exterior of Forres Castle: now castle to the new Scottish King Macbeth.

III.2: Interior of Forres Castle.

III.3: A park near Forres Castle.

III.4: The Banquet Hall of Forres Castle.

III.5: A hearth, meeting ground of the Weird Sisters.

III.6: An area in or near Forres Castle.

IV.1: A Cavern, said to be over the River of Acheron, where Greek hero Odysseus dug down enough that when he poured blood over the earth, it summoned the spirits of the dead from the underworld river below.

IV.2: Fife: castle of the thane, Macduff.

IV.3: A meeting ground in England, near one of the castles of King Edward the Confessor.

V.1: An antechamber in the fortress castle of Dunsinane, where Macbeth's forces are preparing for war.

V.2: A meeting ground near Birnam Wood, a forest near Dunsinane.

V.3: Interior of Dunsinane.

V.4: Birnam Wood.

V.5: Interior of Dunsinane.

V.6: Entrance of Dunsinane.

V.7: Interior of Dunsinane.

V.8: Interior of Dunsinane.

How do the characters describe the place they're in?

The nature of the world around *Macbeth* serves as a live-in mood ring for the protagonist, with little exception. Furthermore, the characters generally only voice specific description of their surrounding when they are outdoors—leaving the details of the various castle interiors ambiguous.

In the early moments of the play (I.1, during the skirmish with Norway/Ireland) the witches describe the “fog and filthy air” of Scotland. Prior to I.4, when we arrive at Forres, the world is entirely dismal. “So foul and fair a day I have not seen” is the first line spoken by Macbeth, and whether it is meant literally or figuratively—or both—it roots the opening of the play in duality. Nothing is as it seems. The truth, like the landscape, is blanketed in fog.

In I.6, when the royal company of Duncan and the thanes arrive at Inverness, they comment on the delicate breeze and sweet song of the house martin. This is perhaps the only instance where the world of the play contrasts the action: as the dark events of the play are preparing to unfold.

In II.1, Banquo remarks upon the starless night. Later that scene, Macbeth silences the earth, such that his footsteps not interrupt the “horror” of the night. That same night, in II.2, the owls shriek and the

crickets cry—according to Lady Macbeth. As night turns back to day in II.3, the Old Man comments that the Scottish morning is cold, and as Lennox chats with Macbeth, we hear tell that the night was full of screams, violent wind and earthquakes.

Following the discovery of Duncan's corpse—perhaps to cement Duncan as being Christlike in the world of the play—darkness overtakes the daylight hours (II.4). Such a strange state the world is in, that animals turn cannibal—according to the thane of Ross.

In III.3, the evening of Banquo's murder, the murderers remark that there are still “streaks of day” in the sky, but also struggle to see clearly once their torches go out.

In IV.3, Malcolm seeks shade for his conversation with Macduff, suggesting that they are both outdoors and that the sun is warm and bright enough that sitting directly in it is undesirable.

Is there any special significance to the place they are in?

The play *Macbeth* was William Shakespeare's attempt at a love letter to the new king of England, James I: being derived from a combination of historical figures from King James' proclaimed bloodline (i.e. Banquo), and his particular interest in the exploration of dark arts and magic.

The true story surrounding the characters in this play, when compared to the story of magic, revenge, loss and fear that Shakespeare tells, are vastly different.

However, due to the fact that many of these characters have real-life counterparts in the 11th century history of Scotland, and that many of the character relationships are based in a social structure as such: total extraction would prove difficult (though the correlations are vastly imperfect, and Shakespeare takes *many* artistic liberties).

Date and Time

In what day, month, year, century, season, time of day, etc.?

Possibly the year 1039 (the estimated year the true historical King Duncan I died). Possibly 1054 (date when King Edward the Confessor sent Siward to invade Scotland) or 1058 (est. date when Macbeth was killed by Malcolm III). It is doubtful that Shakespeare meant for the events of this single play to span the 20 years that they took in history, or that they be performed as such.

Specifics beyond that:

Prologue/I.1: The fog described by the witches suggests that this scene takes place during what would otherwise be the daylight hours.

Probability for fog is higher in the morning.

I.2: Likely the same day as I.1. Midday.

I.3: The same day as I.2. Ross and Lennox depart the battlefield camp near Forres at the end of I.2 and arrive before Macbeth and Banquo in this scene.

I.4: Likely a few days following I.3. Immediately following the execution of the war criminal, the past Thane of Cawdor. Early in the day.

I.5: Around an hour or two following I.4 (Macbeth travels approx. 27 miles by horseback (estimated gallop speed 25-30mph)), though it may be considered longer, as Lady Macbeth calls it a “hard journey” in I.7.

I.6: Soon after I.5, as the rest of the royal company arrives from Forres to Inverness. The behavior of the house martins (birds) suggests that these early events of the play take place in the late spring months, as the primary mating and building season for this bird is in the span of April and May.

I.7: The same day as I.6, during the supper hours.

II.1: The same night as I.7, just after midnight.

II.2: The same night as II.1, very early in the morning.

II.3: Immediately following II.2, around sunrise.

II.4: The same day as II.3. Enough time has passed for gossip to permeate. Darkness overtakes what should be daytime, according to the Thane of Ross.

III.1: Days later. Macbeth has traveled to and from Scone to be named the new king of Scotland. Early afternoon. Banquo and Fleance are about to depart for a few hours leisure prior to supper.

III.2: Same afternoon as III.1.

III.3: Sunset that same day.

III.4: Supper hours that same day.

III.5: Some time following Banquo’s death. Otherwise unspecified.

III.6: Some time following Banquo’s death. Enough time for word of mouth to reach Forres that Malcolm has procured a place in England where he has befriended King Edward, and for Macduff to begin the voyage to England to plea for his help in taking the kingdom again from Macbeth.

IV.1: According to Hecate, the morning after III.5....however, the “pit of Acheron,” where this scene is meant to take place, is estimated to be somewhere in the Mediterranean—somewhere to which Macbeth and Lennox could not have travelled in such a short span of time.

IV.2: Some time following IV.1, enough time for Macbeth to return to

Forres and send his subjects to Fife.

IV.3: Days after IV.2 (~312 horseback miles between Fife and Rhuddlan castle, which is likely where Malcolm was being sheltered by King Edward).

V.1: Enough time following IV.3 that Macbeth and his forces have moved to the fortress of Dunsinane to prepare for war. Night.

V.2: Unspecified day/time. Time enough that those loyal to Malcolm have heard of his return and know to meet the English forces in Birnam Wood.

V.3: Enough time following IV.3 that the English forces have arrived near Dunsinane.

V.4: That same day.

V.5: That same day.

V.6: That same day.

V.7: That same day.

V.8: That same day.

Previous Action

Prior to the beginning of the play:

King Duncan and his band of thanes undergo a conflict with the army of Norway. Norway's king, Sweno, is being supported by a number of Irish forces, and is being supplied with aid from Scotland's Thane of Cawdor. Macbeth and Banquo (the thanes of Glamis and Lochaber, respectively) are made generals on Duncan's army for this conflict. Duncan's son, Malcolm, was momentarily captured by the opposing army, but was rescued by a troop of Scottish soldiers. Duncan sets up camp near Forres Castle.

Furthermore, the Weïrd sisters converge in Scotland, preparing to meet with Macbeth and set him upon the trail of his eventual downfall.

Dialogue:

What kind of dialogue is spoken by the characters? How does it sound (choices, images, formatting, punctuation, etc.)?

The script is a product of its time, being written in the very beginning of the 17th century. The dialogue is written in "Early Modern English", predominantly in "blank" Iambic Pentameter. Very few scenes are written in prose (The letter in I.5, the "porter scene", and most of V.1), as much of the play is centered around the upper tiers of the Medieval Scottish society.

However, as one of Shakespeare's later plays, the Iambic Pentameter is frequently irregular, full of enjambment and "shared lines" (as opposed to strict,

“end-stopped” lines), and generally only presents rhyming couplets in scene endings.

An exception being that the majority of the dialogue spoken by the witches and their goddess is in strictly rhyming meter, but generally dips to seven or eight syllable lines, rather than the ten of traditional Shakespearean Meter.

As the show was written for the English stage of the very early 1600s, constructed scenery was absent onstage. As such, the language spoken by the characters is rife with lengthy description of the place and situation—often using dynamic, vivid, and often nearly onomatopoeic imagery.

Due to the content of this play, this stylized and elevated speech is frequently centered around the wicked and the bloody—exploring what Shakespeare’s poetic mind can make of even the seediest and primitive behaviors of man.

Characters:

[scripted] Macbeth, Lady Macbeth, Duncan, Donalbain, Malcolm, Siward, Banquo, Fleance, Macduff, Lady Macduff, Young Macduff (“Son”), Ross, Lennox, Caithness, 1st Murderer, 2nd Murderer (“Seyton”), a Soldier, an Old Man, a Gentlewoman, a Doctor, 1st Witch, 2nd Witch, 3rd Witch, the goddess Hecate, Spirits/Apparitions

[referenced] Graymalkin (if kept), Paddock (if kept), Macdonwald, the Thane of Cawdor, Sweno, a rump-fed runnion, the Master of *The Tiger*, Macbeth’s father, a witness to Cawdor’s execution, an infant that Lady Macbeth has breastfed, two guards to Duncan’s chamber, Lady Macbeth’s Father, King Edward the Confessor, Harpier (if kept), Banquo’s descendants/future kings, “Two or three” messengers, the Scottish citizenry, Malcolm’s Mother (if kept), Macduff’s other children, Macbeth’s soldiers at Dunsinane, Macduff’s mother.

How are they related/What are their roles in life?

Duncan is the king of Scotland, who with his pious wife bore two sons, the princes Malcolm and Donalbain.

Historically, Macbeth is a relative of Duncan, though no indication of this is made in Shakespeare’s script. It is also possible that Duncan, the English king Edward, and the English general Siward share a bloodline. That said, Macbeth does make a comment in scene I.3 that he received his noble title from his father.

Overseeing the territories of Scotland are the thanes: Macbeth (i.e. of Glamis), Banquo (i.e., of Lochaber), Macduff (i.e., of Fife), and the unnamed thanes of Lennox, Ross, and Caithness. Another thane—of Cawdor—joins Sweno (king of Norway) and the Irish forces (led by Macdonwald) to attack Scottish territory in the beginning of the play. Macbeth and Banquo lead the battle against these rebels and quickly and successfully beat back the invading army. The thane of

Cawdor loses his title and is executed, which is witnessed by a Scottish citizen who relayed the story back to Malcom.

Macbeth is wed to Lady Macbeth (whose father resembled Duncan). Macduff mentions in IV.3 that they have no children, but Lady Macbeth—in I.7—says that she has breastfed an infant... giving no further detail.

In the late scenes of the play (i.e. Act V, after Macbeth has become emotionally numb) his subjects—especially those at Dunsinane—begin deserting Macbeth’s leadership. The people of Scotland suffer greatly under Macbeth’s rule: according to Ross “good men’s lives / Expire before the flowers in their caps”. Those subject to the Macbeths specifically include a soldier, a gentlewoman who watches over Lady Macbeth in the night, a doctor who is consulted in regards to Lady Macbeth’s sleepwalking, an old man who serves as the porter to Inverness Castle, and two messengers who follow Macbeth to the “Pit of Acheron” in IV.1.

There are two of Duncan’s personal guards overseeing Duncan’s chamber on the night that Duncan visits Inverness. Lady Macbeth gets them drunk. Macbeth kills them.

Macbeth also hires two men of ill repute as his subject to murder Banquo and later the family of Macduff.

Banquo has a son, Fleance, who is prophesized to bear many kings in many regions.

Macduff is wed to Lady Macduff, and has one son and an unspecified number of other children and servants. Macduff mentions in the play’s final moments that he was from his mother’s womb untimely ripped, but does not elaborate on the circumstances.

The goddess Hecate is a member of the Greek pantheon and is the goddess of crossroads, witchcraft, magic, potions, ghosts and so on. She is capable of conjuring various spirits and apparitions to the mortal Macbeth, and prophesizes his future. She is attended on Earth by three witches—the Weird Sisters—who follow her and study her dark arts of prediction and charm-making. These witches all possess an animal familiar (Graymalkin, Paddock and Harpier).

One witch tells of a fat woman who wouldn’t share her food (rump-fed runnion), and so—for revenge—the witch throws great oceanic dangers upon the woman’s husband and his ship, *The Tiger*.

Who is the protagonist/antagonist?

Macbeth is easily the protagonist of the play. Besides being the titular character, the character with the most lines and stage time, and the highest ranking member of society throughout most of the action—his arc as a character carries him

between extremes, and he is practically unrecognizable come the end of the play. Macbeth, in the early scenes is fierce and loyal, a bloody soldier who is unafraid of the havoc he wreaks on a battlefield. However, once the seed of evil is planted in his head (I.3), he grows anxious. It seems that it is his clarity of purpose as Thane of Glamis and Duncan's general is what allows him to view the world in black and white, good and evil. Once the witches tempt Macbeth with power and influence, his strict morals quickly shatter—leaving him volatile, hostile and cowardly. Following the murder of Duncan, Macbeth loses the ability to sleep properly and descends into a state of paranoid tyranny. Come the middle of the play (III.4), after having his friend Banquo murdered as well, Macbeth deems “I am in blood / Stepped in so far that, should I wade no more, / Returning were as tedious as go o'er”. Following another trip to the witches, Macbeth becomes unfeeling, arrogant, mocking and cruel. This behavior continues until the final act of the play, when the prophecies that had suggested him immortality begin to unravel. Macbeth becomes a cornered rat when faced with Macduff—fighting to fight; fighting to spite and murder his enemies; fighting to deny them the pleasure of his surrender only—having given up hope or desire to live.

The antagonist of this show is the goddess Hecate and her subjects, the witches. With every encounter of the play's protagonist, they guide him further down the road of sleeplessness, guilt, murder, false security, and so on. Without the interference of these characters, it is likely that none of the events of the play would unfold—and that the otherwise prosperous reign of Duncan would continue happily and unimpeded. Their lust for chaos is well sated in their manipulation of the once happy and confident Macbeth.

What do they think of each other?

Macbeth: In the play's early moments, Macbeth is heralded as a great hero and a loyal subject—and he is. His speech to Duncan is extremely modest, and his actions on the battlefield paint him as an efficient and decisive soldier. Duncan cherishes Macbeth as his own son until his dying moment. However, it is during this time that Macbeth begins doubting his place in the nobility of Scotland. His wife *harshly* criticizes him as a coward for not being able to unfeelingly murder Duncan in his sleep in order to take the crown for himself. Her criticisms are not unfounded, as her verbal lashings are all it takes to get Macbeth back on board with the scheme—proving him weak-willed, regardless of moral alignment.

During the middle sections of the play—when Macbeth is first proclaimed king—we do not get a strong impression of what those around him think of him as a ruler. Lady Macbeth seems to approve of his behavior in this section of the script, as he begins taking the initiate to murder those that might compromise their position as king and queen. Rather, she approves of his actions, but fears his mental stability, as he is plagued by ghosts and “scorpions” in his mind. Lennox

questions Macbeth as a ruler in this section, making observations that—on paper—Macbeth’s choices are not altogether reprehensible.

In the final acts of the play, it is clear what the world thinks of Macbeth. He is feared and hated—in Macduff’s words “Not in the legions / Of horrid hell can come a devil more damned / In evils to top Macbeth”. As the English forces swarm Dunsinane, all who approach Macbeth are certain to let him know that he is a creature from Hell itself. We never see Macbeth and Lady Macbeth interact in the fourth or fifth act, and that is perhaps telling of both of their mental states.

Lady Macbeth: Lady Macbeth is far less discussed than her husband, but we do get some insight to how she is changed in the eyes of Scotland beginning to end. Early on, and even through the middle of the play, she is praised as a great hostess, and her speech and behavior around Duncan mirror her husband’s in the first act. Beneath that, she is as she asks her husband be: “look[ing] like the innocent flower, / But [being] the serpent under’t.” Macbeth remarks on her “undaunted mettle” and says that a woman like her should bring forth men-children only. Whether or not this is meant as praise, or as a warning to spare the world another venomous woman, is uncertain.

Come the end of the play, her direct subjects begin to guess at what evil deeds she has been accessory to, and swear that they wouldn’t undergo her inner torments, even in exchange for the crown she wears.

When reclaiming the Scottish throne, Malcolm regards her as having been a “field-like” queen, in spite of her not really having done anything.

Banquo: In the play’s beginning moments, Banquo is considered by his fellow thanes to be Macbeth’s equal in power and valor, and is only passed up as the new thane of Cawdor due to Macbeth being the specific individual to overpower Macdonwald, as well as Cawdor’s reinforcements in Fife. Duncan treats him just as well as Macbeth in I.4, and he and Macbeth are especially close with one another as they are the only two to have seen the witches in the battlefield.

Unfortunately, Macbeth and Banquo never have the conversation they seek to have in regards to their supernatural encounter. Macbeth grows distant from Banquo, and his fear of Banquo’s place in the prophecy—as well as Banquo’s superior intellect and nerve—leads to Macbeth’s hasty contracting of his friend’s murder.

Duncan: Duncan is alive for very little of the play, but in the moments just before and after his death, we hear from both the righteous and the wicked that Duncan is/was a truly great leader. Macbeth states that the murder of Duncan is so deplorable that the angels in heaven will weep enough to drown the very air. When his subjects address him, they are hyperbolically humble and subservient

out of respect for him—which contrasts with the bare bones honor given to Macbeth as king.

Malcolm: Malcolm is somewhat of an enigma, as he is consistently overshadowed by his father, up until his father’s murder—at which point Malcolm flees, and is not heard from until late in the play. Characters generally do not speak of what he *is*, but rather what he *does*. Those who believe that Malcolm and Donalbain were responsible for their father’s death believe that Malcolm should be punished, but those who do not quietly wish him well in England.

Macduff: Macduff is spoken of fairly little. The first time he draws himself apart from the crowd of thanes is in III.6 when we hear tell that he is no longer obedient to Macbeth, nor his orders to return to Scotland. When it is said that Macduff is a traitor to Scotland, his wife seems to quickly resign herself to being a widow, but Macduff’s son is loyal still to his father, and is violently agitated by those who speak ill of him. In IV.3, it is Macduff’s love of country that eliminates Malcolm’s doubts about him as a person, and therefore aligns the forces of England to begin the new assault on Macbeth.

Witches: Banquo’s immediate impression of the sisters is that they look nothing like anything he has ever seen on the earth, but neither fears their words or appearance. They are called “witches”, “bedlams”, and “hags” by friend and foe alike—though their power is undeniable.

What do they think of themselves?

Macbeth: Though he has his manhood called into question plenty by his wife, Macbeth’s self-esteem never takes a hit. When he is overwhelmed, he is confident that he is capable of withstanding anything that any other man could, and that the thoughts, fears and demons that haunt him are of a manner that no other could face them without breaking (I.7 and III.4).

Furthermore, he is happy to flaunt his power to others, when he has it. He describes his “barefaced power” to his hired cutthroats in III.1, and becomes further taken in by hubris following the new prophecies he receives in IV.1.

Though Macbeth undergoes a significant shift in character over the events of the play, his pride is the last thing of his to die, as that is the only thing that keeps him fighting to the very end when Macduff taunts him (i.e. “Here may you see the tyrant”).

Lady Macbeth: In describing the “valor of [her] tongue” Lady Macbeth seems perfectly aware of her own ability to manipulate those around her. Following the receipt of her husband’s letter in I.5, she claims to be transported beyond the present and able to feel the future around her. She is entirely confident in her ability to uphold her aspects of the murderous plot that she and her husband enact

upon Duncan, and is stoic as she hides the evidence and washes the king's blood from her hands, saying she "shame[s] to wear a heart so white."

It is only in her most unguarded moment (V.1) that we see what lies beneath her outward calm. As she—in her dreams—relives the horrors of the nights that Duncan and Banquo were murdered, we see a more human reaction to the deaths (perhaps the part of herself that she bid the spirits rid her of in I.5).

Banquo: Banquo largely seems to think of himself in the form of questions. When Macbeth is pronounced king, Banquo is uncertain as to whether Macbeth is guilty of Duncan's death, whether he should speak out, whether he should rejoice that his children will become kings, etc. In the end, we are uncertain if Banquo had any intention of attending the banquet in the third act, or if he had made a decision to flee Scotland until he understood his own mind.

Duncan: As ruler of the country, and with no moments alone where we may hear his private thoughts, Duncan never discloses his unguarded mind. What we do hear is his self-reduction as king, criticizing himself for not being able to reward Macbeth's accomplishments in the struggle with Norway as quickly as Macbeth executed them, and deeming himself burdensome to Lady Macbeth at Inverness. This gives a strong impression of who Duncan is as a king, but says nothing to who he might be as a person.

Malcolm: Malcolm is plain-spoken when discussing himself. Though he pretends to be host to great vice in order to test Macduff's will to save Scotland in IV.3, once the rouse is ended, he states plainly that he is without such sinful tendencies and is prepared to humbly give himself back to the kingdom that lacks him.

Macduff: Macduff does not discuss himself until the murder of his family, at which point he ridicules his own poor judgement for leaving those dear to him at such a time. His guilt carries him through the rest of his arc until its final vengeful conclusion.

Witches: The witches call one another kind, and are otherwise proud of their dark ability: boasting their power to cross great distances rapidly, control the wind and so on.

What are the characters' super-objectives?

Macbeth: Macbeth wishes to be at peace. In the early sections of the play, he is tempted into darkness by having the kingdom of Scotland dangled in front of him—and in his momentary weakness, he believes that this offered royalty will bring him greater comfort. However, this misstep costs him everything—his social standing, his wife, the prospect of children, his ability to sleep, even his capacity to find value in human life. He digs himself deeper and deeper into moral bankruptcy, until death is the only way he can achieve the internal quiet he desires.

Lady Macbeth: Lady Macbeth desires greatness. What it is that gives her the “dauntless mettle” to strive for this greatness whatever the cost is a partial mystery, but a potential solution can be strung together through examining a number of her lines in the play. When she asks dark spirits to “unsex” her in order to give her the clarity needed to aid in Duncan’s murder, this can suggest that she has been previously too kind and emotional to do what is considered wicked. She also says that she “ha[s] given suck and know[s] / How tender ’tis to love the babe that milks [her],” though Macduff states that the Macbeths have no children. All of this can suggest that Lady Macbeth has *had* and *lost* a child, and has become obsessed—not only with bearing another child—but becoming powerful and affluent enough that they will have every resource necessary to keep their new offspring alive. This also gives Macbeth’s line about child bearing in I.7 further context.

Banquo: Banquo is described as being daring and clever, and is one of the only characters who know of the Weïrd Sisters, or any of what may be in Macbeth’s mind. He stands to gain from the witches’ prophecy, but is morally uncertain as to what action to take following Duncan’s demise. His desire to know the truth of the dark events that surround him and his kinsmen leads him to flee Forres, but we are unable to see to what end it may have been, due to his untimely murder.

Duncan: King Duncan’s super-objective is the fatherly desire to see the prosperity and joy of all his subjects—who he honors and praises as though they were his own blood. His behavior on the battlefield is as a coordinator, rather than a warrior. He takes no pleasure in the conflict, and is wounded internally at the betrayal of the old Thane of Cawdor. In his scenes to follow, Duncan speaks primarily in terms of gratitude, humbleness and support to those around him—he is full of love for his people.

Malcolm: Though seemingly cowardly in his flight following his father’s death, we see Malcolm’s true nature come the late portions of the play. His super-objective is to continue and improve his father’s legacy, purging the suffering that Macbeth has wrought upon Scotland. Malcolm does not seek to simply return the previous status quo, but rather restructure the Scottish government in order to emulate the peaceful kingdom of Edward, who Malcolm seems to admire as well.

Macduff: In the early portions of the play, Macduff is motivated by his duty to king and kingdom, seeking to protect, and later revive, Duncan’s Scotland. However, come the events of IV.3, Macduff has a shift in objective: losing interest in anything but avenging his wife and children.

Hecate/The Witches: Though it is difficult to decode the specific desires of these metaphysical interlopers—there a few hints that can offer understanding. That the witches are called “Weïrd” both by themselves and instinctively by others, gives the inkling that they are a parallel to the Fates of Greek mythology. Their

line “Double, double toil and trouble” suggests their desire for chaos, and their worship of Hecate suggests a linkage to destiny. Therein, it can be concluded that these beings are moved and motivated to wreak havoc on the world of man, inserting themselves into situations only when they sense that their presence will create a prolific chain of misfortune and suffering.

Idea:

Meaning of Title

The play is named after its leading role. It is a consistent trend for William Shakespeare to name both his tragedies and histories by the name of the lead character/ruler presented therein (*Othello*, *Titus Andronicus*, *Hamlet*, *King Lear*, *Henry V*, *Julius Caesar*, *Richard III*, and *many more*)...traditionally only making an effort to develop a clever title for the comedies.

Philosophical Statement/Symbolism/Themes

The primary theme of *Macbeth* is fear. From “fear” we can examine deeper themes of sanity, guilt, regret, human fragility, divine justice, desperation and so on...but it is *fear* that motivates Macbeth throughout his reign. The fear/guilt/regret trifecta is what pushes Macbeth to each continued murder following Duncan, what pushes him to associate with cutthroats, what pushes him to pursue the dark arts and seek the murder of women and children. In the end it is the relief from fear that comforts Macbeth in the face of death and loss of everything he sought to build.

Philosophical Statements Include:

“Fair is foul, and foul is fair.” –the Witches, I.1
Sets the play as being consistently full of moral ambiguity.

“Present fears / Are less than horrible imaginings” –Macbeth, I.3
Macbeth’s initial instinct and recoil upon first imagining the murder of Duncan. For the rest of the play, the violence that Macbeth pictures is far more disturbing to him than the very real gore with which he surrounds himself.

“There’s no art / To find the mind’s construction in the face” –Duncan, I.4
A bit of foreshadowing from King Duncan, knowing already that there is no way to see the horrors inside the mind of another.

“That but we teach / Bloody instructions, which, being taught, return / To plague the inventor.” –Macbeth, I.7
More foreshadowing, as Macbeth attempts to gather himself prior to murdering the king. Violent deeds only breed more violence—and in this instance he is pointedly accurate in saying so.

“This my hand will rather / The multitudinous seas incarnadine, / Making the green one red.” –Macbeth “A little water clears us of this deed.” –Lady Macbeth, II.2

This pair of reactions to the murder of Duncan illustrates the difference between Macbeth and his wife. Whereas Macbeth feels that there is so much blood on his hands (literal and figurative) that it would dye the entire ocean; Lady Macbeth states that reclaiming her innocence is as easy as washing her hands.

“To know my deed, ’twere best not know myself.” –Macbeth, II.2

Macbeth’s immediate lament following the murder of Duncan. From that point on, his guilt and restless fear keep him in this mindset that he would be better off if were a beast without self-awareness.

“Rather than so, come fate into the list.” –Macbeth, III.1

Halfway through the events of the play, Macbeth’s lust for security at the expense of those around him consumes “fate” itself onto his collection of those whom of which he must free himself.

“Naught’s had, all’s spent, / Where our desire is got without content: / ’Tis safer to be that which we destroy / Than by destruction dwell in doubtful joy.”

–Lady Macbeth, III.2

In this short singsong verse, Lady Macbeth concisely voices her and her husband’s plight: to have received that which they desired at the cost of living without any sense of security for the rest of their days.

“The times have been, / That, when the brains were out, the man would die, / And there an end; but now they rise again, / With twenty mortal murders on their crowns, / And push us from our stools.” –Macbeth, III.4

Macbeth remarks that prior to the events of the play, death was the end of a man—something he remembers fondly as he is haunted, both literally and figuratively, by those he has killed.

“I am in blood / Stepped in so far that, should I wade no more, / Returning were as tedious as go o’er” –Macbeth, III.4

Macbeth’s realization that following Banquo’s murder, he is so far invested in his bloody conquest, that relenting the crown and begging forgiveness is as complex a matter as finishing off the rest of those who oppose him.

“Angels are bright still, though the brightest fell; / Though all things foul would wear the brows of grace, / Yet grace must still look so.” –Malcolm, IV.3

Picking up his father’s philosophy, Malcolm observes the duality that, though evil disguises itself as goodness, so too must goodness appear as itself.

“Unnatural deeds / Do breed unnatural troubles. Infected minds / To their deaf pillows will discharge their secrets. / More needs she the divine than the physician.” –Doctor, V.1

The doctor in the play's final act debunks any idea that the self-inflicted insanity brought upon those that have committed wicked deeds is not curable by standard medicine: that simple drugs cannot heal a mind.

“Life...is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.”
-Macbeth, V.5

Come the play's end, Macbeth and Lady Macbeth have crossed arcs. The first stoic and violent queen has lost her mind due to guilt and committed suicide; whereas her once cowardly king has become numb to all that he has done. Upon hearing of the death of his most beloved counterpart, the most he is able to offer is the notion that all things die, and that life is meaningless in the first place.

Events:

The initial event is the attempt of Norway and its supporters in Scotland and Ireland to invade Scottish territory. It is this conflict that brings Macbeth and Banquo valor in the eyes of Duncan, creates a vacant seat in the circle of thanes, and draws the witches into the kingdom.

The inciting incident is the circumstance that the Weïrd Sisters discover the depth of ruination can be manifested once Macbeth is corrupted into coveting the Scottish throne. Though many of the witches prophecies stand on their own—this first proclamation that Macbeth will be king is easily classified as a self-fulfilling prophecy, as it is doubtful that Macbeth and Lady Macbeth would be driven to regicide without this external influence.

The central event is the conflict between Macbeth and Macduff. In this climax we see the final thread of Macbeth's hope of immortality (“None of woman born shall harm Macbeth”) snap. This is the end of the life of the protagonist, and the crystalized vengeance of Macduff, figurehead of the Scottish people who have suffered under Macbeth's petty bloodthirst.

The main event is the final proclamation made by Malcolm, deeming that the Macbeths are overthrown. In this same speech, Malcolm proclaims that he will rename the standing thanes as earls, reach out to all that have fled Scotland in order to rejuvenate his kingdom, and that he will soon trek to Scone to be named King of Scotland.

Mood:

The play is dark. It was written to appeal to a man who loved occult at a time when superstition was prevalent. The witchcraft and spells within the play were considered to be actual dark incantations and throughout history, the play has received a standing reputation for being cursed. It is one of Shakespeare's more consistently bloody tragedies—wherein, rather than the climax being the point where characters are finally driven to fatal violence; we are instead shown the contrast between how the protagonist views killing in the beginning vs. how desensitized he becomes in the end.

The language is brooding, vivid and haunting—which creates sharp contrasts when the occasional character speaks in understatement.

The play is an exploration of the depths that a man can be driven to. While it ends with the affirmation that the just will always overcome tyranny—the play's antihero roots the story deeply in his degradation....dying without redemption.

Appendix C: Cast List

Please initial by your name.

MACBETH: Hunter Fredrick*

MACDUFF: Cody Samples*

BANQUO/DOCTOR: John Fisher*

DUNCAN/2nd MURDERER: Sky Toland*

MALCOLM: Jake Blonstein

ROSS: Will Spaeth

OLD MAN: DJ Grigsby

SOLDIER: Duncan Phillips*

FLEANCE/YOUNG MACDUFF: Cece Day*

MACDONWALD/SIWARD: Spencer Collins*

LADY MACBETH: Lexi Baker

LADY MACDUFF/CAITHNESS: Jenah Bickel*

1st MURDERER/DONALBAIN: Allison Krodinger*

LENNOX: Patience Davis*

GENTLEWOMAN: Hayley Underwood

HECATE: Hannah Pauluhn

1st WITCH: Brie Howard

2nd WITCH: Natalie Krivokuca

3rd WITCH: Mary Helen Walton

***Please contact Jenna Raithel [*stage manager contact information here] AS SOON AS HUMANLY POSSIBLE (i.e. NOW, TODAY) to give your availability for Monday, May 2nd in order to meet with the guest Combat Choreographer.**

Do not change your appearance in any way without first consulting the costume designer for this show, Michele Sansone.

Please sign up for a time to be measured on the schedule outside the costume shop as soon as possible. You **MUST** be measured before the end of classes on May 6th. If you cannot make it at any of the times available, please contact Michele or Louise in the costume shop as soon as possible. Ladies – wear the bra you plan to wear in the show. Please make sure it provides good support and shape. If you do not, you will have to schedule another time and come back with the correct bra.

Appendix D: Design Meeting Notes

The following notes are unaltered from their submission to the collaborative team, generally via email.

March 7, 2016: First Design Meeting (notes by Jenna Raithel)

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director – Concept	
	Jason started with getting a general feel of how people felt about Macbeth and the level of superstition that comes with the show. Jason has no personal experience where he felt the show was particularly evil, but he tries to be respectful of other people who do. Stacy has a healthy superstition of “everything” but she did point out that the superstition doesn’t count if the theater is doing the show. Louise, Stu, and David have worked on this show before and nothing happened before. David thinks that if the title of the show is called <i>Macbeth</i> then that’s what we should call it. Nobody seemed to have any crazy superstitions about the title of the show.	
	Jason wanted to do this show because he was heavily rooted in Shakespeare when he was learning about theatre. Jason understands that Shakespeare isn’t always people’s favorite thing to do, but theaters always come back to it. Shakespeare feels like home. He also likes the historic community that comes with a Shakespeare. This is a fairy tale been told for hundreds and hundreds of years, which is great to be a part of.	

	Jason wanted to do Macbeth because he did not want to do a comedy for his thesis project and he wanted something that had some heavier content. He likes the beautiful language, the combat and action, the darkness, ect.	
	Jason thinks Macbeth is the story of a man who loses himself. He does not see it like Richard the III who kills people to advance himself, but sees Macbeth rather as a man who is manipulated and deceived into a man he is far from at the start of the show.	
	Macbeth has no children – Jason is pursuing the script as if Macbeth once had a child but lost it, which puts further strain on why Lady Macbeth so fiercely wants Macbeth to become a king, and also adds tension to their relationship.	
	Lady Macbeth is sure of mind but also volatile, who pushes Macbeth to do things he wouldn't do.	
	The Witches and Hecate (goddess of discord and chaos) are not of this world, not dirty, homeless people. Jason wants to pull them away from being dark and dirty, but would rather present them as venomous, confident, sure woman who have the ability to manipulate the men around them. When they see Macbeth, they see the potential for discord. Although is family is falling apart, they tempt him with this bright future.	
	The magic the Witches are using are <i>real</i> in the realm of the play.	
	Hecate is the opposite of creation and order (destruction and chaos). The Witches take pleasure in the work that they do in the name of Hecate. The Witches motivation is to please Hecate.	

	Jason added a prologue to the bring the audience into the action, and give the audience an idea of who Macbeth is – someone who saves a fellow soldier, who's brave, strong, smart, kind, and competent on the battlefield.	
	The main point of the prologue is to show Macbeth as a likeable soldier before he meets the Witches.	
	By the middle of the show, Macbeth thinks he has nothing in the afterlife (he has sold his soul for the crown) and everything he has is in the present, which is why he starts to target any threats he may have (Fleance, Banquo), and that's why we go back to the Witches to show that's where Macbeth's hope is. That's also when he starts killing, not because he needs to, but because he can.	
	The same feelings Lady Macbeth is having in her sleep are the same feelings that motivate Macbeth to numb himself.	
	Jason has Macbeth dying on stage rather than offstage – he thinks it is too impersonal to have the protagonist die somewhere where the audience can't see it.	
	When Jason originally pitched the show, he had the idea of modernizing it, but now he has moved away from that. Jason likes the idea that death is fleeting, and to kill somebody you have to get close, and he would like to keep that in the show.	
	Jason would like to base the show in 11 th century Scotland – a world that is cold and has no comforts or distractions to rid themselves of guilt.	

	Jason likes how Shakespeare took this dark, bitter, fantasy and looked history and embellished it in ways we see fit in tone, content, and feel.	
	Take a look at history and embellish it in ways we see fit in tone, content, and feel.	
	Jason showed us some images of what he felt represented the show.	
	Jason is okay if the period is rooted in the 11 th century, but he is open to updating the look by a few years. Jason is more concerned that we tell the story for what it is.	
	Louise asked Jason what adjectives he would like the costumes to convey.	
	David asked Jason what adjectives define the environment of the show.	
	Jason pointed out that Macbeth loses himself, but the designers asked how exactly we want to convey and show that to an audience.	
	David wants to know what the show feels like to Jason.	
	Jason thinks that at the beginning of the play, the feeling is lonely, with some sort of accent that represents the Witches, that grows more throughout the show. The Witches environment or modify should expand throughout the show. Jason's instinct for a color that represents the Witches is red.	
	David is more concerned with the feeling of the show rather than color.	
	Emily would like to take one step further back and would like to talk about the play and the story.	
	Stu asked does the audience need to understand that Macbeth lost a child to understand the show. Jason is open to suggestions of how to show that	

	<p>Macbeth has lost a child, because he does think it is a significant part to the play. Jason thinks that Macbeth has lost his child within a year. Stu thinks that if it's important to the show we will have to hit the audience over the head with it, like having a grave, a cradle in Lady Macbeth's chambers.</p>	
	<p>Emily asked Jason if the lost child is more important to the actor's motivation or does the audience fully have to understand it? Jason thinks it would be beneficial for the audience to comprehend that Macbeth has lost a child.</p>	
	<p>Louise wanted to know that if the show is about loss of self, then how does it relate to loss of child/generations? Jason thinks that losing a child drives them to take more than they have and reestablish his family since they have already lost and it also adds to how Macbeth caves in to his wife.</p>	
	<p>Jason sees Macbeth's influences as an even split – without the wife, the Witches won't move forward, and without the Witches, Lady Macbeth won't move forward.</p>	
	<p>Jason's statement for this show that he wants the audience to take away is, "You can't open yourself to darkness because of your personal shortcomings or loss." Allowing yourself to be manipulated by others leads to a loss of identity.</p>	
	<p>Tim found it interesting how Jason said this is about the downfall of a soldier, and how it leads to a loss of structure, loss of recognition, and leads to a spent and tired man who doesn't have a legacy or a past.</p>	

	Jason would like the designers to think about how to create a world that starts with loneliness that eventually gets saturated with chaos, and how we can slowly bleed from one to the other. Jason is more than happy to meet with designers to clarify any questions.	
	Stacy suggested we send out the images Jason found for the show.	Jenna will send the images to the designers.

March 21, 2016: Second Design Meeting (notes by Jenna Raithel)

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	Last week we had a catch-up concept meeting and answered many questions. Jason created a breakdown of the emotional chapters that Macbeth goes through during the play. At this meeting, we talked about what we want from the show in things like texture and sound.	
II.	Sound	
	Over the weekend, Scotty listened to Peaky Blinders to get some ideas of the sound we are going for. We will not be using the same music, but Scotty is taking notes on the sound and thinking of options of what would best fit our show. The idea is having more contemporary music in a period setting. Tim suggested listening to a band called Test Dept. that uses a lot of drums in their music.	
	Scotty got some ideas at USITT this week and how we could surround the audience in sound. Scotty is going through the script that looking at places	

	that the surround sound would benefit the show.	
III.	Sets	
	Stu sees that it is Macbeth's mental state that we're following in the show. He showed us some research images that we looked at. Some of the images were based off historical stuff, some was just imagery. It consisted of things like castle gates, battle grounds, floor plans of castles, Great Halls of castles, armories, gritty kitchens, ramparts, staircases, thrones, stone texture, wood texture, <i>galvanized steel</i> , and fog.	
	Stu suggested that having texture and light could be more important than having a specific place on stage. What does the stage feel like and how does it reflect Macbeth's emotional chapters?	
	Stu had the idea that the galvanized steel texture could be revealed underneath the rough cut stone.	
	Stu then showed us some sketches that he created.	Stu should send these images to Jenna so she can email them to the design team.
	This is where Stu got the idea of the modern, edgy, contemporary music that drives the action.	
	Jason agrees with this and how it would make the show more accessible to the audience.	
	Stu wants to know where Tim and Michele are going with the show and go from there.	
	Jason likes where Stu is heading. He likes the idea of unworldly stuff underneath the surface.	
	Tim sees the dual edge of the stone compared to the galvanized steel.	

	Michelle thinks it's interesting that if we go in this direction of texture and color, the Witches and Hecate would be able to blend in to their environment.	
	Jason thinks the use of the pit is fantastic and would like to meet with Stu and talk about when the pit should be used.	
	Stu has even started playing with a ground plan and the possibilities of wagons coming in and out as well.	
	Tim noticed that the stage has a lot of height but not as much as the depth. Right now, Stu says the stage is 36' deep front to back.	
	Tim pointed out that we do not usually do something "big" (as in tall) in our big space, and we are always trying to make the stage smaller. With the use of this tall stage, the space above almost represents the huge cosmic world compared to the small actors, and it shows unawareness of the powers surrounding them. If the actors are close (further downstage) then this is easier to achieve.	
IV.	Costumes	
	Michele brought in some period research pictures.	
	Jason and Michele talked about what loss of self for Macbeth means. For Macbeth, he is getting layered on and bearing a heavy weight. For Lady Macbeth, it's the opposite. She is peeling off her layers until the end when she's sleep walking, she's just in her night shift.	
	Michele showed us some reference images for Hecate and the Witches. She liked the idea of branches and roots that	

	bring her down to the underworld, as well as snakeskin and stone.	
	As for the Wyrld Sisters, she liked the idea of things dragging from their costume like moss, rope, hair, and a lot of texture. The Wyrld Sisters and Hecate are close, but there should be a difference. The Witches are Human, Hecate is not.	
	Jason asked Michele if she was considering the Witches as the three fates in the Greek story. Michele said yes, she is thinking that the Witches are the fates.	
	Jason asked Michele what she was thinking for makeup. Michele is thinking that Hecate would have some sort of makeup that makes her different from the Witches, who will be fleshier to show that they are human. Michele is thinking that the Witches will have crazy, unkempt hair-dos that show that they are different than other humans.	
	Stu posed the question that the Witches are incorporated into action of the play other than their specific scenes, and Michele said she is considering having capes and cloaks for the Witches as disguises.	
V.	Production	
	Stu suggested that Jason and the designers meet again sometime next week to talk about the show some more.	A meeting will be scheduled for some time next week.

March 31, 2016: Side Meeting, Scenic Specifications (notes by Jason Flannery).

General Notes:

-ALL OF THIS IS SUBJECT TO CHANGE. BE WARNED.

- Visually multidirectional show: keep the actors on a “fork” as they decide what they are going to do. Look one way, move another, etc.
- Use of the U.S. “lift” area—another entrance point (i.e. for Hecate).
- Speakers hung around and behind the audience.
- A play where characters are constantly “turning the tables” on one another.

ACT I – Prologue/Scene 1: Battlefield/Highlands

- Evening?
- Include all three witches in opening “tableau”. Their appearance is non-human/uncertain/motionless
- Sounds of War from all directions. Possibly subtle fine sounds, rumble, squish, crunch of walking.
- Thanes/Soldier enter, Soldier is tripped by a witch figure, disarmed, left behind—sets up the moment of the soldier vulnerable as Macdonwald attacks.
- Rest of scene as specified in script with Macbeth entering and saving the soldier; the witches collecting bits and pieces from Macdonwald’s body etc.

ACT I – Scene 2: Scottish Encampment

- Coat of Arms/Staffs/Banners come in and decorate U.S. Platform...create a temporary encampment for the Scottish army.
- Duncan prominently displayed.

ACT I – Scene 3: Road En Route to Encampment

- Nighttime.
- Witches enter from different areas.
- The triangular opening in the floor around the pit stairs becomes the central hub for the witches (lights and effects emerge from the pit).
- Witches can “vanish” into the pit.

ACT I – Scene 4: Scottish Encampment

- Next Morning.
- More permanent setting for Duncan and the Scottish army, but doesn’t necessarily need to be Forres castle.
- Permanence established through comforts (i.e. food?).

ACT I – Scene 5: Inverness Castle/Bedroom?

- Early or Midafternoon.
- Some private or personal location, perhaps Macbeth and Lady Macbeth’s bedroom.
- Scene is about clash of expectations/soldier returning home from war, i.e. long absence.
- Possible use of shadow to create idea of a window for Lady M to look out of.

ACT I – Scene 6: Inverness Castle/Entrance Gateway

- Afternoon.

- Lady Macbeth inviting people into the castle, guides them inside—
- Metal gate snaps shut behind them (bites down on them/the trap is sprung).

ACT I – Scene 7: Inverness Castle/Somewhere Near the Banquet Hall/Kitchen?

- Late Evening.
- Possibility of using Tapestry element to let Duncan’s shadow loom over the scene.
- Macbeth as having dismissed himself from the meal (bullshit reason).
- Lady Macbeth follows him in—changes his mind.
- Possibility of her getting him a drink to calm him.
- Possibility of her dragging him towards the pit to talk—allows witch light from the pit to hit the couple.

ACT II – Scene 1: Inverness/Entry to Duncan’s Chamber

- Middle of the Night.
- Chamber entrances can utilize parts of the same scenic piece used to create the exterior gate in I.6.
- Pin light hits Macbeth, introduce the lighting techniques we will plan to use continually: keeping our focus on Macbeth and his reactions.
- Find things on the set that already look like daggers to be the focus of the dagger hallucination.
- Scene ends with Macbeth entering the chamber.

ACT II - Scene 2: Inverness/Entry to Duncan’s Chamber

- Same location as II.1.

ACT II – Scene 3: Inverness/Entrance Gateway

- Morning.
- Possibly same setup as I.6.
- Maybe incorporate a ledge or something the porter (“Old Man” in the script) can be sleeping on at the top of the scene.
- Interested in a mechanism that opens the gate (large crank wheel, perhaps), porter can punctuate lines with the wheel, forget which direction to turn it, etc.
- Possible internal transition to bring us back to same location as II.1 and II.2—i.e. Duncan’s chamber.

ACT II – Scene 4: Inverness Gate

- Gloomy, Dim Weather.
- Characters packing their bags to go to Fife/Scone.
- Keep gate in “open” setting.

ACT III – Scene 1: Forres Castle/Throne Room

- Day.

- Create the feeling of the Court: thrones, banners, levels to give the thrones height.
- Some interest in having suits of armor/weapons on display...?
- Macbeth inviting the murderers into the thrones. Empower them and infantilize them.

ACT III – Scene 2: Forres Castle/Side Chamber

- Intimate setting where Lady Macbeth is getting ready for the banquet.
- Possibility of setting this scene up during III.1, so we see Lady M getting dressed etc. as Macbeth is speaking to the murderers/Overlapping the scenes.
- Dynamic shift between Macbeth and Lady Macbeth in this scene.

ACT III – Scene 3: Park Near Forres

- Evening.
- Horses as sound effects?
- Combat kept brief.
- Banquo dragged into pit area after dying.
- INTERMISSION--

ACT III – Scene 4: Forres Castle Banquet Hall

- Late Evening.
- Banquet Hall set up, perhaps draw a parallel to I.7 and fly a tapestry behind table?
- Banquo ghost emerges/remains in the pit area. Lights cast his shadow over Macbeth's chair.

ACT III – Scene 5: Witch Pit

- Big reveal of Hecate in U.S. space/possible entrance through the lift area.
- Use of shadow/silhouette on the goddess.

ACT III – Scene 6: Isolated Area near Forres

- Lennox and Old Man in a secluded space. Pop in/pop out.

ACT IV – Scene 1: Witch Pit/Pit of Acheron

- Hecate remains U.S. to orchestrate the scene.
- Witches remain largely in pit area/use triangular opening as “cauldron”.
- Let the witches' bodies block full view of the “double, double, toil & trouble” scene, but punctuate certain points with visible props.
- Bring Macbeth into pit area for visions.
- Isolated shafts of light descend on apparitions as they appear.
- Possibility for significant modification of apparitions' voices.
- Several pillars of light then become what Macbeth perceives as several iterations of Banquo.

ACT IV – Scene 2: Fife Castle/TBD

- Day.

- Perhaps flying in some vertical metal shafts to break up space/create a new environment.
- Young Macduff as a “young pharaoh”-like speaker.
- Possibility of him and his mother playing games that make him like a king or ruler (make believe or learning strategy), or otherwise she is starting to teach him to be a man in his father’s absence.
- Game/lesson blends into reality when the murderers enter and Young Macduff takes action.

ACT IV – Scene 3: English Castle/Gallery/Long Corridor

- Day
- Again, flying some vertical elements to create a long, windowed space (perhaps lowering the top of the portal.
- Heavy shift in tone as Macduff receives the news of his family. Can play with front vs. back lighting.

ACT V – Scene 1: Dunsinane/Chamber Entry

- Night.
- Space deliberately looks similar to II.1 and II.2.
- Perhaps Lady M enters from Hecate’s lift entrance?

ACT V – Scene 2: Open Space

- Keep the look somewhat general, emphasizing the inherent texture of the space.

ACT V – Scene 3: Dunsinane/Throne Room

- Recreate a throne setting, somewhat distinct from III.1.

ACT V – Scene 4: Open Space/Birnam Wood

- Projection of branch and tree texture?

ACT V – Scene 5: Dunsinane/Throne Room

- Banners fly in as Macbeth prepares for war.
- “The brightest the light bulb gets before it blows up on him”

ACT V – Scene 6: Dunsinane

- Combine the interior and exterior spaces that have been built. The two worlds collide.

ACT V – Scene 7: Dunsinane

- Thrones hidden behind the flown metal shafts.
- Macbeth vs. Lennox takes place near the thrones. Macduff vs. Murderers further off.

ACT V – Scene 8: Dunsinane

- Thrones framed by archway?
- Macbeth vs. Macduff happens in front of the thrones themselves.

-Plant Malcolm on a throne at the end???

April 11, 2016: Third Design Meeting (notes by Jenna Raithe).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	Over spring break there was a meeting to discuss where and when each scene takes place so we could determine what would be needed for each design area. We ended at a stand-still because we would need to consider what our budget is to continue.	
II.	Costumes	
	Banquo may be cast as female, which changes the dynamic and world of things. The actress would be playing a female Banquo, not a female playing a male Banquo. Women could potentially be wearing pants and other masculine clothes.	
	Everything started between 9 th and 12 th century, and then Michele started adding materials and styling choices that aren't exactly period, but mold the characters into the world we are creating.	
	As mentioned before, Macbeth will get heavier throughout the show and also possibly darker in color, and Lady Macbeth will unravel and loose layers and become lighter in color.	
	Jason likes the rendering for Macdonwald.	
	Jason likes the silhouette and the transition for Lady Macbeth.	
	There is some chainmail incorporated into the several of the costume renderings which we would like to add	

	depending on the price and budget. Jason would like to see some possible renderings of fabric alternatives to the chainmail.	
	Jason thinks Michele is on a great track and did not see any surprises. He loves it!	
III.	Sets	
	Stu showed us some schematic ground plans which are scene by scene. There were 26 total ground plans to show us a general placement of things.	Stu should send the ground plans to Jenna so she can send them out to the designers.
	Fundamentally there is a unit deck that goes out into the pit. The set accommodates the fire curtain in case we would ever need to drop it.	
	Stu estimates a 30" range off of the deck.	
	Stu has put a black scrim and a white cyc in the back of the design for projections.	
	There could possibly be a moon that is flown in.	
	Scenery will be needed to be pushed on and off, which is something to consider when we start staging.	
	The seating for the banquet table is for five people, plus the king and queen.	
	During the banquet, the ghost of Banquo would come out of the pit, and Macbeth would be staring out at the empty chair across from him. The witches could also somehow be incorporated into the scene.	
	Hecate would be coming out of the trap door. We won't be using the trap, but Hecate will be crawling out of the trap hole somehow. Stu still has to work out the details. Stu sees Hecate upstage center.	

	Stu believes we will need <i>at least</i> two (2) good fly men for the show crew as well as four (4) deck crew members.	
	In Act 4 Scene 2, the idea is Lady Macduff is teaching her son and they are at school.	
	Stu suggest Jason takes these scenes and starts going through the flow of the show and see if it will work for his blocking.	
	Stu still has some details to work out, but this is the essence of the scheme of the show. There are still technical and budgeting things to figure out as well.	
	We are going to start testing out some texture by the end of the semester to start figuring out our look.	
	Stu will eventually make a model for the show to help Jason with his blocking.	
	Louise asked Stu if he has any sense of what tones he was going to be us in terms of light and dark. Stu knows we will be using earth tones, with a mix of warm and cool, plus the cool tones from the galvanized steel. Stu thinks the set will generally have a cool tone, with the exception being warm colored things like the tapestry, the bedding, ect.	
	For Tim, he sees it as a dark show, being more lit from the back and the sides, creating a dark light for the show.	
	If we had the money, Stu would like to create a translucent painted drop for the background, but unfortunately we do not have the space or the time or the money to create it.	
IV.	Lights	
	Tim would like a ground plan that shows all the possible flying pieces.	Stu will create a plot with all the fly pieces and send it to Tim.

	Stu does not think we should add any alternative lighting positions, such as a truss. There is a possibility to add something to where the center speaker array is and on the sides to help light the show.		
	There is nothing particularly very tall in the scenery.		
	Tim would like to move the cyc and the scrim further back. Stu is okay with this, we can move it as far back as Tim needs.		
	If we do not get the new projector, it does not change the design; we would just need to find other alternatives to create texture.		
V.	Sound		
	We will be micing the actors. If there is opportunity to get the actors on stage early and test the sound without the body mics, then we could possibly do without body mics and just use shotgun mics.		
VI.	Management		
	Stacy handed out budgets for the designers and to look over.		
	Jason will talk to Nick about hiring a fight director.		

April 25, 2016: Fourth Design Meeting (notes by Jenna Raithel).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	Todd Gillendardo joined us for our design meeting today. We began the meeting by reintroducing everyone to Todd.	

	Jason, Natalie, and Emily have a casting meeting today after our design meeting to determine the cast.	
	The actor playing “Old Man” may be a breeches role, having a female actress play a man.	
II.	Scenery	
	Stu showed us some colored images of the base floor. The floor is not raked anywhere, everything is flat, but Stu would like to add some texture to the floor.	
	Stu also showed us colored images of front elevations.	Stu should send these images to Jenna to send to the rest of the production team.
	Stu still plans on having a white cyc and black scrim in the background, with hopes of a new projector to project images from the front.	
	We don’t think we will be using the trap for Hecate to come out of anymore; she will just come out of the darkness from offstage.	
	Stu would like to get a glow coming out of the “Witch Pit,” which is the orchestra pit with stairs coming out of it.	
	Jason thinks what Stu has done is <i>great</i> , and he loves the variety in look.	
	Stu is going to start drawing everything up and pricing things out. Right now, he estimates he is over budget, but we are using a lot of left over pieces from <i>The Liar</i> . The most expensive part of his design is the deck.	
	Todd suggests Starfire Swords for buying swords for the show. They are a little pricey, but they last forever.	Jason and Todd will make a “wish list” of all the weapons they

		want and we will see how much it will cost.
III.	Costumes	
	Michele has finished colored renderings that she showed to us.	
	Michele would like to play more with metallic for Hecate.	
	Michele would like the witches to have an LED collar to give them each a glow.	
	Jason would like one of the murders to have covered knees. Jason is considering casting John Fisher, who would have to hide a knee brace.	
	Jason would like Duncan to have a less military look.	
	Jason thinks everything looks good!	
	Michele wants Hecate to be taller than the Witches. Jason doesn't think Hecate will ever come far downstage on the same plane as the witches, but we will take note of it during rehearsals. If she does, we will have to give her some sort of plat formed shoe to make her taller.	
	Stu pointed out that Macbeth keeps getting darker, which seems odd to him, because Macbeth is becoming more and more royal, he should be at his pinnacle at the end of the show.	
	Because of all the greys and dark colors, Tim may have to light the stage more to highlight the difference between the costumes.	
	Michele will consider brightening up some of the colors of the costumes. The textures and heaviness is lovely, though.	
IV.	Sound	
	Jason does not want the actors to have dialects.	
	Because we have some quiet actors, we <i>might</i> have to give a few actors body	

	mics. Jason is going to push his actors to PROJECT. If we do need to use body mics, Scotty would like to use halo mics.		
V.	Lights		
	Tim would like to talk about special effects at some point to map out what's needed and what is possible for the show.		
	Tim is going to try to stay more focus on the action and not as much on the set.		
	Tim says it's gonna be great!		
VI.	Props		
	There will not be a props designer. The student workers in the shop will be working on props with Chris Speth.		
VII.	Fight Choreography		
	As mentioned before, Todd suggests Starfire Swords.		
	Todd would also suggest gloves and wrist bracers for those fighting with swords.		

May 9, 2016: Fifth (Final) Design Meeting (notes by Jenna Raithe).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	No big director items at the moment.	
	Jason has been looking at the StarFire swords website and has created a shopping list of weapons he would like. Right now he has it priced out as \$1360. Jason still needs to meet with Todd again to make sure everything Jason has picked out will work okay.	Jason will meet or talk to Todd about what he has picked out weapon wise, as well as how many fight rehearsals Todd would like to have.

	We need to create an updated props list with the additional weapons on it so the budgets may be approved.	Jason and Jenna will meet to add the new weapons to the props list.
	Those who will not be fighting with the swords will be given the ones we currently have in stock to wear as part of their costume.	
	Costumes would like a list of who is using what kind of weapon, as well as what the actor's dominant hand is.	Jenna will meet with Jason to discuss who gets what weapon, and Jenna will email the cast and ask what their dominate hand is.
II.	Costumes	
	Michele showed us colored costume renderings, with new and lighter colors. She also had color swatches to show us. Michele will have these swatches in the shop if anyone would like to come look at them.	
	Jason thinks Siward has less of a connection with Macbeth, and has more of a connection to Duncan.	
	The first time we see Macbeth she is seducing Macbeth in the bedroom, and Michele and Louise would like to open Lady Macbeth up a little more. Not too much skin, just a little bit.	
	Stu thinks Macdonwald looks like he's in the wrong show. Jason likes that he looks like he doesn't belong in their world, it contrasts him from everyone else and he stands out. Stu's main concern that there is no one else even slightly similar to him.	Jason and Michele will take a look at it later and possibly discuss alternative possibilities.
	Louise doesn't think that Ranger Red clay will be an issue.	

	We would like to have Hunter (Macbeth) come try on boots and possibly walk on the flooring.	Jenna, Stu, and Michele will coordinate and make a time Hunter can try on the boots.
	We will look at different formulas of fake blood to put on Macbeth and Lady Macbeth's hands.	
III.	Lights	
	At some point, Tim would like to have lunch with Jason talk about effects, darkness, etc.	
	The look is established with Stu's renderings, and Tim will match his look.	
IV.	Sound	
	The week of May 23 rd , they will be testing mics on the mainstage.	
	Scotty will be creating a Dropbox this summer to share sounds with Jason and whoever else would like it.	
	Stu asked if we had considered any more of the underscoring. We have not further discussed underscoring at this moment.	
	Stu suggested sounds of rock against rock, specifically when the portal is brought in and out.	
V.	Sets	
	Stu budgeted our show this week.	
	Stu showed us brand new ground plans and elevations!	
	Stu currently has 7 chairs at the banquet table.	
	Stu took all the money available (paint, hardware, and props) and had \$1360 left over for weapons. This does not include any additional hand props we might add.	We need to get an answer on weapons and other props before we start considering cutting things from the set.

VI.	Production and Misc.	
	More meetings need to be held before we can determine how much money we will need to spend.	
	It is advised to touch base with Donna sooner than later because she will be abroad most of the summer.	
	It is also strongly advised that we spend every penny that we have so our budgets do not get cut next year.	
	We do not know if we will be using spot for the show yet. Right now it seems most likely no.	
	We anticipate we will 4 deck crew, 2 rail crew, an A2, and at least 3 costume crew.	
	We could still POSSIBLY be getting a new projector. It is still an unanswered question. Bob doubts we will be able to get 2 projectors.	
	When Gary was the Production Manager, he was working on a file sharing server for the department.	Bob will work on looking into getting a file sharing server.
	As of now, Jason does not anticipate a lot of action upstage of the platform besides the action behind the tapestry.	
	As of now, we are scheduled to rehearsal in the choir room Monday through Thursday. If we need additional rehearsal spaces for fight choreography or other rehearsal time, Stacy needs to know ASAP.	Jason will be in contact with Todd about the requirements for fight choreography space and time.

September 12, 2016: First Production Meeting (notes by Jenna Raithel).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	

	Rehearsals are going really, surprisingly well. The actors are doing a great job. The whole show is skeletally blocked. We have choreographed 4 out of 6 fights. We are still on schedule for our designer on September 22 nd . We will start at 7pm for the run.	
	Does Jason have to cancel the rehearsals during fall break?	Stacy will check with Emily about having rehearsals during fall break.
	Stage Management can keep the tape out on the mainstage until Miss Missouri happens.	
	Jenna will email videos of the fight choreography.	These videos will be sent out tonight.
II.	Scenery	
	We are on schedule construction wise.	
	Tim and Stu need to look at the moon for lighting ideas and see how they want to handle that.	
	The biggest design item left to do is the projections and see what we would like to do with that (like the trees coming up). Stu is going to try some things out and see what works best with the black scrim. We should be able to test the projector out sometime this week.	Tim and Stu will look at the projections on the scrim hopefully sometime Friday morning.
	The projector will be above head height.	
	We want to have actors mostly moving the furniture and wagons. It's ultimately up to Jason on to what he wants to see.	
	Jason is interested in adding the moon into more scenes of the play. Jason would like to add it in during Hecate's scene in III.5.	
III.	Lighting	
	Nothing new from Tim. He would like to look again at the pit so he knows where the steps are.	

	Tim would like to talk to Jason sometime about “stormy-ness,” sometime before the 22 nd .	Jason and Tim will talk about this sometime next week. Tentatively after the production meeting next Monday. Jenna will be present for this meeting.
	Scenery will be putting a template down that Tim can look at for the stairs.	
IV.	Costumes	
	Things are going well!	
	Michele is going to look at different blood concoctions that won't stain the costumes.	
	We are not using weapons in rehearsal, so we do not need to use the scabbards in rehearsal until October.	
	All mics will be halos, and there are no double mics.	
	We want to bring Hecate in for makeup practice, but the costume shop will not need her until after her costume fitting.	
	Michele is fixing some shoes from the shoe fitting's we've had.	
	Michele can talk to Chris about looking at the real weapons.	
	Jenna will be picking up rehearsal gloves after this meeting.	
	Lennox's chain mail goes from her waist up.	
	All armor is aluminum except Macbeth's, who's is steel.	
	Macbeth will take off his cape before the fight with Lennox.	
	Michele will send pictures of the fittings to Jason.	
V.	Sound	

	All mics will be halos and the cord will either run down the back of their neck or down the side of their neck.		
	Jenna will look at fight choreography for mic pack locations and see if there is any problems.		
	Sound will probably be running projections from cue lab.		
	Jason would like to have a meeting to go over additions to the sound plot to add new possible cues and transitions.		
VI.	Props		
	We have all our rehearsal props ready.		
	There is one lantern that gets blown out. This takes place during Banquo's murder. We are working this scene this week.		
VII.	Stage Management		
	The banquet table will be on a separate wagon, not the same wagon the thrones are on.		
	Jenna will talk to Todd about stage blood's relationship to hockey tape.		
VIII.	Production Management		
	Stacy has given us a budget update and how much money we have spent.		

September 19, 2016: Second Production Meeting (notes by Jenna Raitel).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	Rehearsals are going well! The actors are putting a lot of work into their characters. We are going to start going off book this week.	
	The actors are learning the fight choreography well.	
	When it comes time to space the fights on stage, we will primarily be using our	

	time on scene shifts during our spacing time.		
	We will let the costume shop know in advance when we will start.		
	Next Monday, September 26 th , we not be on the mainstage because Todd will not be there so we'll just have a regular		
	Mary Helen – sick – bring in understudy (Emily Friesen) until Mary returns to us.		
	Meeting with graphic design students		
II.	Lighting		
	Things are great!		
	Stu and Tim still need to talk about fog.		
III.	Props		
	Chris has purchased the pigs head.		
	Everything is going great. Chris will start to focus on Macbeth more once Next to Normal is open.		
	Jason will look at what exactly will be happening during the Witches making the potion with the ingredients.		
	The witch “blows out” Banquo’s lantern in Act III.3. Chris has found these candles that flick out with a switch on the bottom, and Stu also says we can use the wireless dimmers.		
IV.	Costumes		
	John Fisher can wear his knee brace and back brace underneath his costume.		
	Since the gloves for the other actors was a separate purchase, we do not have gloves for the Murderers. Gloves for the Murderers <i>needs</i> to be a priority to protect their hands during combat. There are some gloves in the weapons cabinet Michele can look at and possible alter and use if we are unable to purchase more.		
	The baskets may get caught on the Witches costumes. We will let costumes		

	know what kind of baskets we will be using.		
	Almost all the actors have been in for a fitting, with the exception of Sky and Hannah. Fittings are going well.		
V.	Sound		
	We are getting new microphones. Yay!		
	Scotty will let Stacy know how long he will need for mic check ASAP.		Scotty will let Stacy know as soon as possible how long he will need.
	We would like to have an updated script with all the script changes.		Jenna will update the script and send it to the designers before paper tech.
	To confirm mic pack locations, we would like to have Scotty put wooden blocks/mic belts on the actors during fight call on Tuesday to see what works best.		Scotty will come to rehearsal on Tuesday to put on wooden “mic packs”
VI.	Scenery		
	We are doing okay, but we would like to be further along.		
	We are going to hang the flying units where they go and fly them out just for storage purposes.		
	The metal that we wanted isn't the metal we got. Good news – we got a 30% discount. The metal is going to look a little more contemporary than Stu wanted it to be, but we will work on the metal to get the desired look.		
	We are building the portal legs this week, and starting on the portal header next week.		
	Space is going to be tight on the main stage these coming weeks as we are installing the deck and painting the floor.		

	We looked at the projection test on Friday. Stu thinks it's going to be fine, there are going to be a lot of options on additional imagery based on what we want for the look of the show.		
	Scotty is considering putting the subs in the pit. Brian would like to talk about other options still.		
VII.	Stage Management		
	Jenna would prefer to call the show from backstage at the console, but is flexible to calling from the booth if absolutely necessary.		
	Jenna has sent the final fight video for the designers to review.		

September 28, 2016: Second Production Meeting (notes by Jenna Raithel).

<u>Item</u>	<u>Description</u>		<u>Action</u>
I.	Director		
	Rehearsals are going fine. Actors are getting comfortable being off-book. We should be ready for no line call next week. This week we are working on incorporating notes from the designer run last week.		
II.	“Darkness” (Lighting)		
	Tim thought the designer run was very informative. He does not foresee any issues at the moment.		
III.	Props		
	Chris is starting to get more props now that Next to Normal is almost wrapped up. He continues to purchase items. Stacy sent him an update of our budget and how much we have left to spend.		
	We plan on getting some money back to us from the people we purchased steel from.		
IV.	Sound		

	We have new mics! Yay! They are very thin.		
	We will have to look at where we are placing the mics so they are not in the way when actors have costume changes.		
	Scotty wants to record some of the Witches spells and chants, as well as Macbeth (Hunter).		Scotty will find a time he wants to do said recordings.
	Scotty needs to know whose costumes are going to take the most time to prioritize mic check.		
	Jenna will make a list of fight call actors and the fight order.		Jenna will send out this list to the production team.
V.	Costumes		
	Things are going well. We are in the process of alterations; some costumes even have trim on them. We are also moving forward with fittings.		
	Banquo (John Fisher) will take the crown off of Macbeth (Hunter Fredrick) and putting it on Fleance (CeCe Day).		
	Jason wants to know if he needs to be conservative on how the Witches move their heads due to their wigs. Michele says as long as they aren't "head banging," they should be okay. Louise says there may be some sight line issues due to the volume of the wigs.		
	We will give Costumes an advanced notice of when they want sword-belts and shoes in rehearsal.		
	If we have any additional fight calls on the stage, we can let Costumes know ahead of time so we can use shoes and sword-belts.		
VI.	Scenery		
	From a production stand point, we're doing okay. Stu would like to be a little bit further. By Friday the show portal		

	and header should be finished. We have started the staging today. Stu is also going to work out the stair template today as well.	
	Stu showed us some projections that he thinks will be good for background images.	
	Stu thinks that he, Scotty, and Jason should meet some time to discuss the underscoring in relation to the projection and blocking.	
	Michele is concerned about Macbeth fading into the background because he is in all red and black, and the projection image is red and black towards the end of the show. Tim and Brian say it shouldn't be a problem because we don't know how well our projection is going to pop. Stu also says that there's also other things on stage like the header and wagon that will make Macbeth more the focus as well.	When Stu test the projection on stage, he would like to bring Macbeth's costume out to look at it and see how
VII.	Stage/Production Management	
	We would like to add an additional 15 minutes for fight call on Monday, October 24 th to allow for adjusting the fights on stage. These extra 15 minutes will be taken out of the spacing time that day.	
	Louise would like to call the costume crew a little earlier the first day they are called.	
	We will be adding an A3 to the show.	Stacy will let Jenna know who the A3 is.
	Load in will be a heavy part of this show. Stu, Tim, and Stacy should meet and discuss how much change over will be from Fall Dance to Macbeth.	Stacy will resend the final, updated tech schedule.

	Stacy will update the tech schedule and let Jenna know when she can send it out to crew and cast members.	
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October 5, 2016: Fourth Production Meeting (notes by Jenna Raitel).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	Rehearsals are going fine. We are structurally blocked, and Jason doesn't see us changing much from what we have now, except for maybe playing with the Witches a little more.	
	Jason would like to discuss with Tim the changes in Act IV.1.	
	We will be having another designer run next Wednesday, October 12 th at around 7:00pm in the Choir Room.	
II.	Lighting ("Darkness")	
	Tim would like to look at the downstage area to perhaps hide some seladors.	
	The first three rows should not be used when we are selling tickets. Tim would like to use the chairs in these rows to put some up lighting on the stage.	
	Tim will be moving forward quickly here soon.	
	As terms of imagery on the back cyc, we will just be using texture and color. All projections will used on the scrim.	
III.	Sound	
	Progress has been made with the emails between Jason and Scotty. Now we just need to start hammering stuff out.	
	If there's going to be underscoring in the scenes, we <i>need</i> to start using them in rehearsals so the actors can prepare themselves for them.	

	Tim will find a way to email Scotty the video of the designer run.	Stacy is going to talk to the Canvas people and see if we can create a “class” for Macbeth to share files on.
	Sound would like a list of all the characters who wear headdresses/wigs for the <i>entire show</i> to know how to attach mics to them.	Mainly the three Witches, Gentlewoman, and Hecate will be wearing costume pieces on their head for the entire show.
	Costumes will show Sound what Hecate’s headdress look like.	
IV.	Props	
	We have made a sizeable dent in the list of props. We also have props coming in the mail.	
	Prop #155 has been cut (the Witches branches).	
	Chris is thankful that it’s Halloween because he’s finding really cool things for the Witches ingredients.	
	Chris is considering cutting the skulls we have to use as the Witches baskets.	
	David is fixing the wireless dimmer for the lantern.	
V.	Costumes	
	Now that Normal is done, the shop should be able to pick up speed on Macbeth.	
	More fittings need to be scheduled. Costumes will send Jenna a list of who needs to be fit.	Costumes will send Jenna a list of who needs to be in for a fitting.
	Louise says that we should be able to use chain mail for Macbeth, Lennox, and possible Macduff on October 17 th when we start using sword sheaths.	

	We will have Hunter (Macbeth) wear his chainmail before we add the fringe too it so he can get used to one piece before we add another.	
VI.	Sets	
	We are moving in to the main body of the staging as we are moving along.	
	We should have all of the staging set up on Friday on the dock so we can start “gooping” and adding texture.	
	We have started looking at load-in, which starts the Monday after the Howie Mendel show (October 17 th). Stu gave a schedule to Tim and Brian to look over and see if that works for everyone.	Tim and Brian will look over this schedule and let Stu know what works best.
	Stu would like to store the pit pieces in the upstage right corner (where set pieces are currently).	
VII	Stage Management	
	Jenna will be in the house during tech. Once the set is in, we will determine where Jenna will call the show from.	
	We should schedule a time for the rail men to practice.	
	Jenna would like a sound cue light and as many deck/rail cue lights as possible.	
	We can do a pre-spiking of the stage on Monday, October 24 th at 2:30pm.	

October 12, Fifth Production Meeting (notes by Jenna Raitel).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	Rehearsal are continuing to go well. We are still struggling vocally, but we will have Natalie Turner-Jones in rehearsal tonight to help with adjustments and projection.	

	Todd thinks it will be easy and safe to put the fights on the stage with the stage levels added.		
	We look forward to seeing everyone at the designer run part two this evening.		
II.	“Darkness” Lighting		
	We have a plot! It will be hung!		
	The actors behind the sword tapestry will have a tight space to cross behind. Jason believes we already have the actors where the space is provided.		
	Actors need to be aware of how much space they have and account for how much time they need to take to get there. There are specific paths, and not all actors can cross through them at once.		
	Jason thinks that the Banquo ghost composed of the props (skull, tartan, and sword) will be the ghost we will be staying with for the rest of the show.		
	Jason is looking at having the Witches wear their cloaks in the Banquo ghost scene so they will blend into the background more and the skull, tartan, and sword will pop out more with the lights.		
	Tim believes we are well covered for all the lighting needs for the show.		
	We will be starting the load in next Monday.		
III.	Sound		
	Any of the music/sounds we have in the drop box can be used in rehearsal.		
	Scotty will give stage management a CD to play in rehearsal. Jenna will get a boom box from Stacy to play this CD.		
	For coms, we will need two for rail, two wireless for the ASMs, and three for the		

	light board. We will also need one wireless com in the pit as well.		
	Lighting and stage management will be in their usual spots in the house (house left and house right) for tech.		
IV.	Costumes		
	We are a little bit behind, but all in all everything is starting to work.		
	We are starting to put twigs on Hecate's headdress.		
	We will keep the belts and sheaths in the weapons cabinet. We will keep the chain mail in the costume shop and one of the ASMs will grab and return them each night, and Jason will unlock and lock the costume shop each night.		
	We are experimenting with blood recipes and we are getting close to one which doesn't stain the clothes!		
V.	Props		
	Progress is being made!		
	The banquet table is "spaced" and we will start painting it soon.		
	Jason would like to use the large, around 3" candle for Lady Macbeth.		
VI.	Scenery		
	We are in pretty good shape. We hung a large amount of set pieces earlier this week.		
	We got to paint a large portion of the stage.		
	We are starting to paint the soft good portion for the show.		
	We are still planning to do some pre-spiking on the 24 th of October at 2:30pm.		
	Chris Phillips will be backstage during tech to oversee the rail and scene changes to ensure safety and efficiency backstage.		

	We are in pretty good shape!	
	We are getting a boom arm lift for two weeks to help with load-in and notes.	
	Stu needs to give Brian and Scotty and projection images to start putting into cue lab.	
	Stu, Jason, Brian, and Scotty need to meet to discuss the Birnam Wood coming to Dunsinane sequence.	We will meet Monday, October 17 th at 11:00am.
VII.	Stage/Production Management	
	Jenna will ask the actors if any of them are allergic to mic tape.	
	Jenna would like 4 rail/deck cue lights, and one sound cue light.	
	There will be a monitor in the pit for the actors to use.	
	We will be keeping the shoes in either the Liza or Hal dressing room.	
	If costumes and sound wants to make changes to the fight agenda, they need to let stage management know TODAY .	Costume and sound will look over the fight call agenda and let stage management know what works best.

October 19, Sixth (Final) Production Meeting (notes by Jenna Raithel).

<u>Item</u>	<u>Description</u>	<u>Action</u>
I.	Director	
	Rehearsals are continuing to be good. The addition of the weapons and chainmail has been smooth. We look forward to adding show props tonight. We are ready for spacing.	
II.	“Darkness” (Lighting)	
	Things are going well. We are hanging lights ferociously.	
III.	Sound	
	We will take any CDs Scottie wants to give us to use in rehearsal.	

	Jenna would like to have a God mic for spacing on Monday.		
IV.	Costumes		
	We would like to have a costume Cue to Cue after the tech run on Saturday, October 29 th (the day of 10 out of 12).		
	Jenna will get Patience in for a 20-minute fitting ASAP.		
	Technically, yes the Witches can move around on their hands and feet, but we are worried about their dresses catching on this. They will have to move their skirts out of their way to move like this.		
	Jason wants to know if there's a time to see a Witch crawl around in their costume before dress rehearsal. Michele says it will be unlikely for Jason to see a completed costume before dress.		
	Stu will look at where a changing booth can fit offstage.		
V.	Props		
	We are down to our last couple of props on the list.		
	Costume crew will be responsible for the blood.		
	If there are any nicks or burrs on the weapons that won't go away with steel wool, we will let Chris know.		
VI.	Scenery		
	We are in the instillation process. We are working on getting everything hanged.		
	The sword tapestry will not have the tapestry on it yet but the frame will be hung.		
	We are planning on running the fog lines on Friday.		
	We are still pre-spiking on Monday, October 24 th at 2:30pm.		

Appendix E: Action Chart

Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithel

		Act I, Pro.	Act I, Scene 1	Act I, Scene 2			Act I, Scene 3
<u>Characters</u>	<u>Actor</u>	pg. 1	pg. 1	pg. 2	pg. 3	pg. 4	pg. 4
Macbeth	Hunter Fredrick	N/X					
Duncan/2nd Murderer	Sky Toland			N	-	X	
Malcolm	Jake Blonstein	?		N	-	X	
Ross	Wil Spaeth	?			N	X	
Macduff	Cody Samples	N		N	-	X	
Old Man	DJ Grigsby						
Soldier	Duncan Phillips	N/X		N	X		
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins	N	X				
Banquo/Doctor	John Fisher	N					
Lady Macbeth	Alexis Baker						
Lady Macduff/Caithness	Jenah Bickel	N		N	X/N	X	
1st Murderer /Donalbain	Allison Krodinger	?		N	-	X	
Lennox	Patience Davis	N		N	-	X	
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard	N	N/X				N
2nd Witch	Natalie Krivokuca	N	N/X				N
3rd Witch	Mary Helen Walton	N	N/X				N

		Act I, Scene 3 cont.					Act I, Scene 4
<u>Characters</u>	<u>Actor</u>	pg. 5	pg. 6	pg. 7	pg. 8	pg. 9	pg. 9
Macbeth	Hunter Fredrick	N	-	-	-	X	
Duncan/2nd Murderer	Sky Toland						N
Malcolm	Jake Blonstein						N
Ross	Wil Spaeth			N	-	X	
Macduff	Cody Samples						N
Old Man	DJ Grigsby						
Soldier	Duncan Phillips						N
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher	N	-	-	-	X	
Lady Macbeth	Alexis Baker						
Lady Macduff/Caithness	Jenah Bickel						N
1st Murderer /Donalbain	Allison Krodinger						N
Lennox	Patience Davis			N	-	X	
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard	-	-	X			
2nd Witch	Natalie Krivokuca	-	-	X			
3rd Witch	Mary Helen Walton	-	-	X			

SUBJECT TO CHANGE

Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithel

		Act I, Scene 4 cont.		Act I, Scene 5			Act I, Scene 6
<u>Characters</u>	<u>Actor</u>	pg. 10	pg. 11	pg. 11	pg. 12	pg. 13	pg. 14
Macbeth	Hunter Fredrick	N	X			N/X	
Duncan/2nd Murderer	Sky Toland	-	X				N/X
Malcolm	Jake Blonstein	-	X				N/X
Ross	Wil Spaeth	N	X				N/X
Macduff	Cody Samples	-	X				N/X
Old Man	DJ Grigsby						
Soldier	Duncan Phillips	-	X				
Fleance/Young Macduff	CeCe Day						N/X
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher	N	X				N/X
Lady Macbeth	Alexis Baker			N		X	N/X
Lady Macduff/Caithness	Jenah Bickel	-	X				N/X
1st Murderer /Donalbain	Allison Krodinger	-	X				N/X
Lennox	Patience Davis	N	X				N/X
Gentlewoman	Hayley Underwood			N/X?	N/X		N/X?
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						?
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

		Act I, Scene 7			Act II, Scene 1		
<u>Characters</u>	<u>Actor</u>	pg. 15	pg. 16	pg. 17	pg. 17	pg. 18	pg. 19
Macbeth	Hunter Fredrick	N	-	X		N	X
Duncan/2nd Murderer	Sky Toland	N					
Malcolm	Jake Blonstein	N					
Ross	Wil Spaeth	N					
Macduff	Cody Samples	N					
Old Man	DJ Grigsby	N					
Soldier	Duncan Phillips	N				N	X
Fleance/Young Macduff	CeCe Day	N			N	-	X
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher	N			N	-	X
Lady Macbeth	Alexis Baker	N	-	X			
Lady Macduff/Caithness	Jenah Bickel	N					
1st Murderer /Donalbain	Allison Krodinger	N					
Lennox	Patience Davis	N					
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

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Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithel

		Act II, Scene 2				Act II, Scene 3	
<u>Characters</u>	<u>Actor</u>	pg. 20	pg. 21	pg. 22	pg. 23	pg. 23	pg. 24
Macbeth	Hunter Fredrick	N	-	-	X	N	-
Duncan/2nd Murderer	Sky Toland						
Malcolm	Jake Blonstein						
Ross	Wil Spaeth						
Macduff	Cody Samples					N	X
Old Man	DJ Grigsby					N	-
Soldier	Duncan Phillips						
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher						
Lady Macbeth	Alexis Baker	N	-	X/N	X		
Lady Macduff/Caithness	Jenah Bickel						
1st Murderer /Donalbain	Allison Krodinger						
Lennox	Patience Davis					N	-
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

		Act II, Scene 3 cont.				Act II, Scene 4	
<u>Characters</u>	<u>Actor</u>	pg. 25	pg. 26	pg. 27	pg. 28	pg. 28	pg. 29
Macbeth	Hunter Fredrick	X	N	-	X		
Duncan/2nd Murderer	Sky Toland						
Malcolm	Jake Blonstein		N	-	X		
Ross	Wil Spaeth		N	-	X	N	-
Macduff	Cody Samples	N	-	-	X		N
Old Man	DJ Grigsby	-	-	-	X	N	-
Soldier	Duncan Phillips		N	-	X		
Fleance/Young Macduff	CeCe Day		N	-	X		
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher		N	-	X		
Lady Macbeth	Alexis Baker	N	-	X			
Lady Macduff/Caithness	Jenah Bickel		N	-	X		
1st Murderer /Donalbain	Allison Krodinger		N	-	X		
Lennox	Patience Davis	X	N	X			
Gentlewoman	Hayley Underwood	N	-	-	X		
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

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Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithel

		Act II, Scene 4 cont.	Act III, Scene 1				
<u>Characters</u>	<u>Actor</u>	pg. 30	pg. 30	pg. 31	pg. 32	pg. 33	pg. 34
Macbeth	Hunter Fredrick			N	-	-	-
Duncan/2nd Murderer	Sky Toland					N	-
Malcolm	Jake Blonstein						
Ross	Wil Spaeth	X		N	X		
Macduff	Cody Samples	X					
Old Man	DJ Grigsby	X					
Soldier	Duncan Phillips			N	X	N/X	
Fleance/Young Macduff	CeCe Day		N	-	X		
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher		N	-	X		
Lady Macbeth	Alexis Baker			N	X		
Lady Macduff/Caithness	Jenah Bickel						
1st Murderer /Donalbain	Allison Krodinger					N	-
Lennox	Patience Davis			N	X		
Gentlewoman	Hayley Underwood			N	X		
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

		Act III, Scene 1 cont.	Act III, Scene 2		Act III, Scene 3		Act III, Scene 4
<u>Characters</u>	<u>Actor</u>	pg. 35	pg. 35	pg. 36	pg. 37	pg. 38	pg. 39
Macbeth	Hunter Fredrick	X	N	X			N
Duncan/2nd Murderer	Sky Toland	X			N	X	
Malcolm	Jake Blonstein						
Ross	Wil Spaeth						N
Macduff	Cody Samples						N
Old Man	DJ Grigsby						N
Soldier	Duncan Phillips						N
Fleance/Young Macduff	CeCe Day				N	X	
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher				N	X	
Lady Macbeth	Alexis Baker		N	X			N
Lady Macduff/Caithness	Jenah Bickel						N
1st Murderer /Donalbain	Allison Krodinger	X			N	X	N
Lennox	Patience Davis						N
Gentlewoman	Hayley Underwood		N/X				N
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard				N	X	
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

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Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithel

		Act III, Scene 4 cont.					Act III, Scene 5
<u>Characters</u>	<u>Actor</u>	pg. 40	pg. 41	pg. 42	pg. 43	pg. 44	pg. 44
Macbeth	Hunter Fredrick	-	-	-	-	X	
Duncan/2nd Murderer	Sky Toland						
Malcolm	Jake Blonstein						
Ross	Wil Spaeth	-	-	-	X		
Macduff	Cody Samples	-	-	-	X		
Old Man	DJ Grigsby	-	-	-	X		
Soldier	Duncan Phillips	-	-	-	X		
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher	GHOST N	GHOST	GHOST	GHOST X		
Lady Macbeth	Alexis Baker	-	-	-	X		
Lady Macduff/Caithness	Jenah Bickel	-	-	-	X		
1st Murderer /Donalbain	Allison Krodinger	X					
Lennox	Patience Davis	-	-	-	X		
Gentlewoman	Hayley Underwood	-	-	-	X		
Hecate	Hannah Pauluhn						N
1st Witch	Brie Howard						N
2nd Witch	Natalie Krivokuca						N
3rd Witch	Mary Helen Walton						N

		Act III, Scene 5 cont.	Act III, Scene 6		Act IV, Scene 1		
<u>Characters</u>	<u>Actor</u>	pg. 45	pg. 45	pg. 46	pg. 46	pg. 47	pg. 48
Macbeth	Hunter Fredrick						N
Duncan/2nd Murderer	Sky Toland						
Malcolm	Jake Blonstein						
Ross	Wil Spaeth						
Macduff	Cody Samples						
Old Man	DJ Grigsby		N	X			
Soldier	Duncan Phillips						
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins						GHOST N
Banquo/Doctor	John Fisher						
Lady Macbeth	Alexis Baker						
Lady Macduff/Caithness	Jenah Bickel						
1st Murderer /Donalbain	Allison Krodinger						
Lennox	Patience Davis		N	X			
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn	X			N	-	-
1st Witch	Brie Howard	X			N	-	-
2nd Witch	Natalie Krivokuca	X			N	-	-
3rd Witch	Mary Helen Walton	X			N	-	-

SUBJECT TO CHANGE

Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithe

		Act IV, Scene 1 cont.				Act IV, Scene 2	
<u>Characters</u>	<u>Actor</u>	pg. 49	pg. 50	pg. 51	pg. 52	pg. 52	pg. 53
Macbeth	Hunter Fredrick	-	-	-	X		
Duncan/2nd Murderer	Sky Toland						
Malcolm	Jake Blonstein						
Ross	Wil Spaeth					N	X
Macduff	Cody Samples						
Old Man	DJ Grigsby						
Soldier	Duncan Phillips						
Fleance/Young Macduff	CeCe Day	GHOST N	-	GHOST X		N	-
Macdownald/Siward	Spencer Collins	-	-	GHOST X			
Banquo/Doctor	John Fisher		GHOST N	GHOST X			
Lady Macbeth	Alexis Baker	GHOST N	-	GHOST X			
Lady Macduff/Caithness	Jenah Bickel					N	-
1st Murderer /Donalbain	Allison Krodinger						
Lennox	Patience Davis			N	X		
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn	-	-	X			
1st Witch	Brie Howard	-	-	X			
2nd Witch	Natalie Krivokuca	-	-	X			
3rd Witch	Mary Helen Walton	-	-	X			

		Act IV, Scene 2 cont.			Act IV, Scene 3		
<u>Characters</u>	<u>Actor</u>	pg. 54	pg. 55	pg. 56	pg. 56	pg. 57	pg. 58
Macbeth	Hunter Fredrick						
Duncan/2nd Murderer	Sky Toland		N	X			
Malcolm	Jake Blonstein				N	-	-
Ross	Wil Spaeth						
Macduff	Cody Samples				N	-	-
Old Man	DJ Grigsby						
Soldier	Duncan Phillips						
Fleance/Young Macduff	CeCe Day	-	-	X			
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher						
Lady Macbeth	Alexis Baker						
Lady Macduff/Caithness	Jenah Bickel	-	-	X			
1st Murderer /Donalbain	Allison Krodinger		N	X			
Lennox	Patience Davis						
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

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Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithel

		Act IV, Scene 3 cont.				Act V, Scene 1	
<u>Characters</u>	<u>Actor</u>	pg. 59	pg. 60	pg. 61	pg. 62	pg. 62	pg. 63
Macbeth	Hunter Fredrick						
Duncan/2nd Murderer	Sky Toland						
Malcolm	Jake Blonstein	-	-	-	X		
Ross	Wil Spaeth	N	-	-	X		
Macduff	Cody Samples	-	-	-	X		
Old Man	DJ Grigsby						
Soldier	Duncan Phillips						
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins	N	-	-	X		
Banquo/Doctor	John Fisher					N	-
Lady Macbeth	Alexis Baker						N
Lady Macduff/Caithness	Jenah Bickel						
1st Murderer /Donalbain	Allison Krodinger						
Lennox	Patience Davis						
Gentlewoman	Hayley Underwood					N	-
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

		Act V, Scene 1 cont.		Act V, Scene 2		Act V, Scene 3	
<u>Characters</u>	<u>Actor</u>	pg. 64	pg. 65	pg. 65	pg.66	pg. 66	pg. 67
Macbeth	Hunter Fredrick					N	-
Duncan/2nd Murderer	Sky Toland						N
Malcolm	Jake Blonstein						
Ross	Wil Spaeth						
Macduff	Cody Samples						
Old Man	DJ Grigsby			N	X		
Soldier	Duncan Phillips						N/X
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins						
Banquo/Doctor	John Fisher	-	X				
Lady Macbeth	Alexis Baker	-	X				
Lady Macduff/Caithness	Jenah Bickel			N	X		
1st Murderer /Donalbain	Allison Krodinger						N
Lennox	Patience Davis			N	X		
Gentlewoman	Hayley Underwood	-	X				
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

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Updated (8/22/16)

Macbeth Character Page by Page

Dir: J. Flannery
SM: J. Raithel

		Act V, Scene 3 cont.		Act V, Scene 4		Act V, Scene 5	
<u>Characters</u>	<u>Actor</u>	pg. 68	pg. 69	pg. 69	pg. 70	pg. 70	pg. 71
Macbeth	Hunter Fredrick	-	X	N		N	X
Duncan/2nd Murderer	Sky Toland	X				N/X/N	X
Malcolm	Jake Blonstein			N	X		
Ross	Wil Spaeth			N	X		
Macduff	Cody Samples			N	X		
Old Man	DJ Grigsby			N/X			
Soldier	Duncan Phillips						N/X
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins			N	X		
Banquo/Doctor	John Fisher	N	X				
Lady Macbeth	Alexis Baker						
Lady Macduff/Caithness	Jenah Bickel			N	X		
1st Murderer /Donalbain	Allison Krodinger	-	X			N	X
Lennox	Patience Davis			N	X		
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

		Act V, Scene 6	Act V, Scene 7	Act V, Scene 8			
<u>Characters</u>	<u>Actor</u>	pg. 72	pg. 72	pg. 73	pg. 74	pg. 75	pg. 76
Macbeth	Hunter Fredrick		N	X	N	X	N SLAIN
Duncan/2nd Murderer	Sky Toland			N/X SLAIN			
Malcolm	Jake Blonstein	N/X		N/X		N	-
Ross	Wil Spaeth	N/X		N/X		N	-
Macduff	Cody Samples	N/X		N/X	N	X	N
Old Man	DJ Grigsby	N/X				N	-
Soldier	Duncan Phillips					N	-
Fleance/Young Macduff	CeCe Day						
Macdownald/Siward	Spencer Collins	N/X		N/X		N	-
Banquo/Doctor	John Fisher						
Lady Macbeth	Alexis Baker						
Lady Macduff/Caithness	Jenah Bickel	N/X				N	-
1st Murderer /Donalbain	Allison Krodinger			N/X SLAIN			
Lennox	Patience Davis	N/X	N	SLAIN			
Gentlewoman	Hayley Underwood						
Hecate	Hannah Pauluhn						
1st Witch	Brie Howard						
2nd Witch	Natalie Krivokuca						
3rd Witch	Mary Helen Walton						

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Appendix F: Scenic Renderings and Ground Plans



F.1: An early scenic concept rendering of *Macbeth* I.2, depicting the battlefield at the beginning of the play's action (artwork by Stu Hollis).



F.2: An early scenic concept rendering of *Macbeth* I.6, depicting the entrance to Inverness (artwork by Stu Hollis).



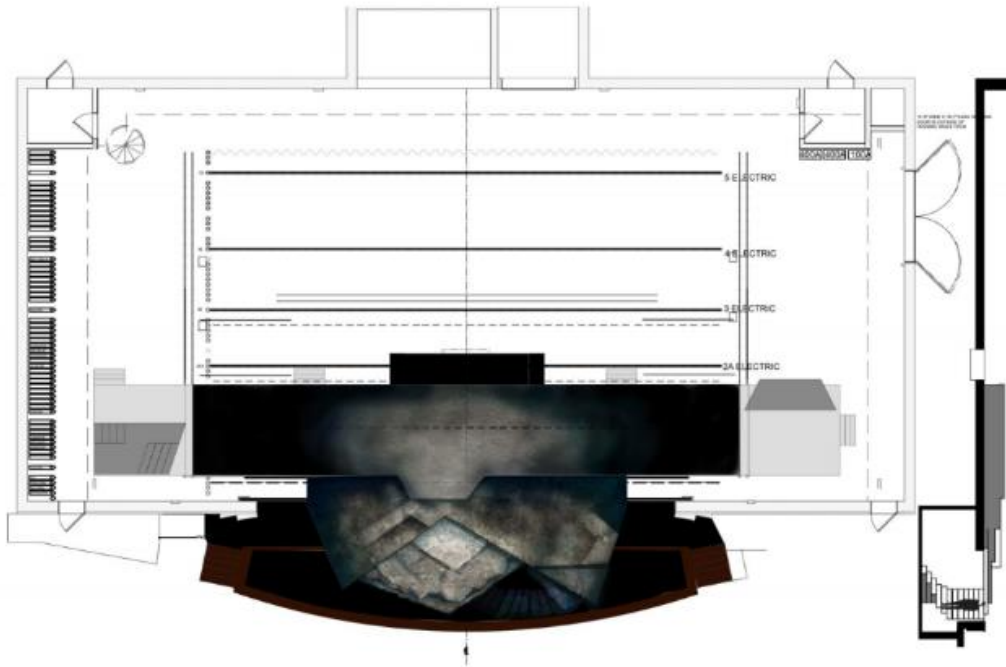
F.3: An early scenic concept rendering of *Macbeth* II.4, depicting the emergence of Banquo's ghost during the banquet scene (artwork by Stu Hollis).



F.4: An early scenic concept rendering of *Macbeth* V.1, depicting the notorious sleepwalking scene (artwork by Stu Hollis).



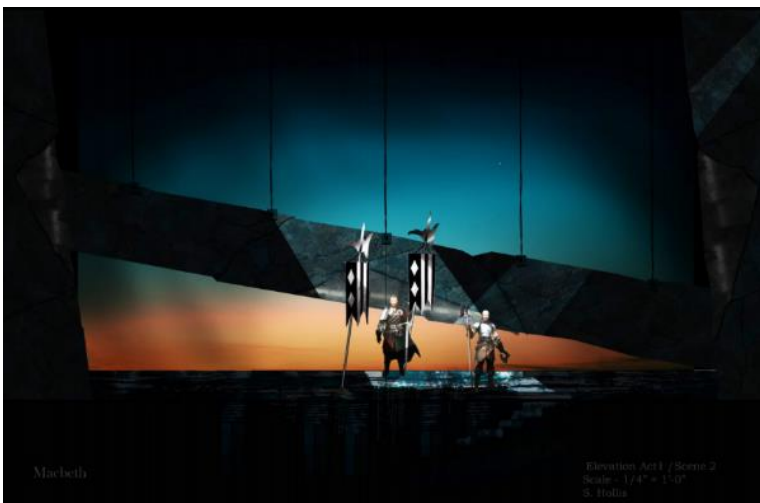
F.5: An early scenic concept rendering of *Macbeth* V.5, depicting the moments before Malcolm and Macduff's assault on Dunsinane (artwork by Stu Hollis).



F.6: The ground plan for *Macbeth*, given to illustrate the texture and paint treatment of the space. The right margin indicates the heights of the various staging levels, which descend into the open pit area (rendering by Stu Hollis).



F.7: A finished scenic rendering of the neutral space as it appeared in scenes that didn't make use of set dressing, such as the prologue scene (rendering by Stu Hollis, scale void).



F.8: A finished scenic rendering of the space as it appeared in I.2, the Scottish army's entrance into the space (rendering by Stu Hollis, scale void).



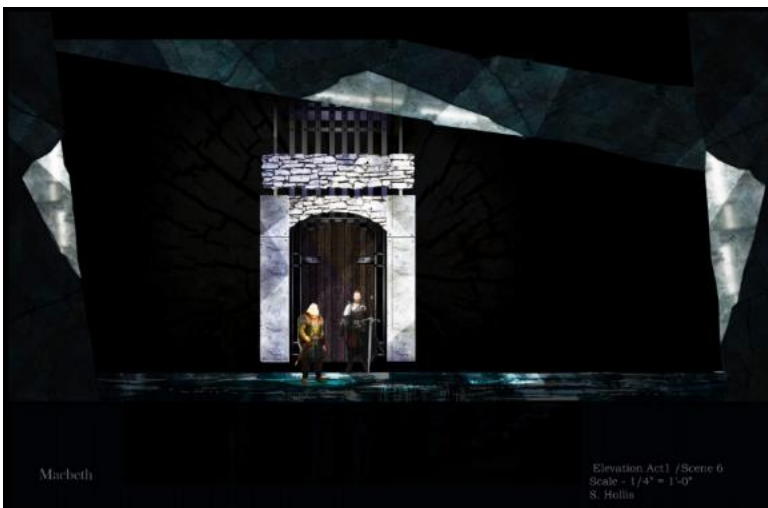
F.9: A finished scenic rendering of the space as it appeared in I.3, Macbeth and Banquo's discovery of the Witches (rendering by Stu Hollis, scale void).



F.10: A finished scenic rendering of the space as it appeared in I.4, as Macbeth is named “Thane of Cawdor” by Duncan (rendering by Stu Hollis, scale void).



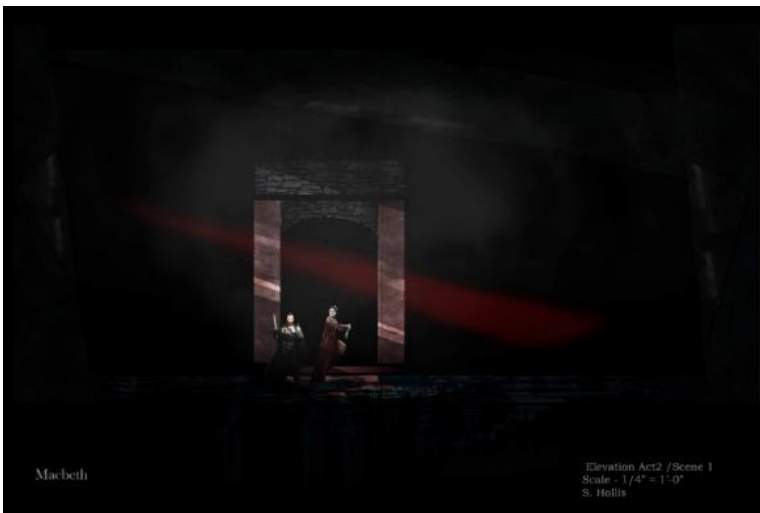
F.11: A finished scenic rendering of the space as it appeared in I.5, wherein Macbeth greets Lady Macbeth with the news of Duncan’s stay at Inverness (rendering by Stu Hollis, scale void).



F.12: A finished scenic rendering of the space as it appeared in I.6, when Duncan arrives at Inverness (rendering by Stu Hollis, scale void).



F.13: A finished scenic rendering of the space as it appeared in I.7, the banquet hall of Inverness castle (rendering by Stu Hollis, scale void).



F.14: A finished scenic rendering of the space as it appeared in II.1, II.2 and II.3b, the entrance to the chamber where Duncan is murdered (rendering by Stu Hollis, scale void).



F.15: A finished scenic rendering of the space as it appeared in II.3a, frequently referred to as the “porter scene” (rendering by Stu Hollis, scale void).



F.16: A finished scenic rendering of the space as it appeared in III.1 and V.3, the throne room of Forres castle (rendering by Stu Hollis, scale void).



F.17: A finished scenic rendering of the space as it appeared in III.2, wherein Macbeth and Lady Macbeth speak of Banquo's fate in private (rendering by Stu Hollis, scale void).



F.18: A finished scenic rendering of the space as it appeared in III.4, as Banquo's spirit interrupts Macbeth's banquet (rendering by Stu Hollis, scale void).



F.19: A finished scenic rendering of the space as it appeared in III.5 and IV.1, when the goddess Hecate guides the Witches' actions (rendering by Stu Hollis, scale void).



F.20: A finished scenic rendering of the space as it appeared in IV.2, the murder of Macduff's wife and child at Fife (rendering by Stu Hollis, scale void).



F.21: A finished scenic rendering of the space as it appeared in IV.3, when Macduff pleads for Malcolm to return to Scotland (rendering by Stu Hollis, scale void).



F.22: A finished scenic rendering of the space as it appeared in V.1, the sleepwalking scene (rendering by Stu Hollis, scale void).



F.23: A finished scenic rendering of the space as it appeared in V.5 and V.6, the Birnam Wood projection sequence (rendering by Stu Hollis, scale void).



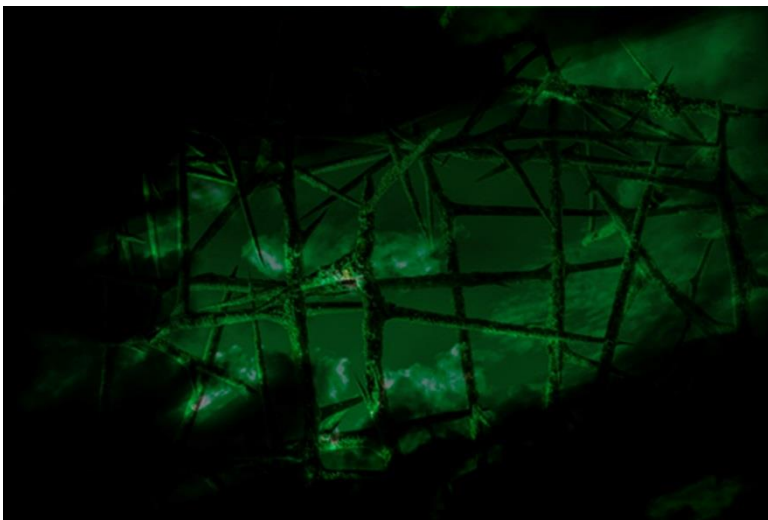
F.24: A finished scenic rendering of the space as it appeared in V.7, the attack on Dunsinane (rendering by Stu Hollis, scale void).



F.25: A finished scenic rendering of the space as it appeared in V.8, the final battle between Macbeth and Macduff (rendering by Stu Hollis, scale void).



F.26: The projected backing to I.6 (lightly visible in Appendix F.12), used to give texture to the perceived exterior castle wall (image devised by Stu Hollis).



F.27: The projected backing to III.5, used to create depth and atmosphere during Hecate's first entrance (image devised by Stu Hollis).

Appendix G: Costume Renderings



G.1: Costume renderings for the character of Macbeth, played by Hunter Fredrick, illustrating the design concept of Macbeth growing darker and heavier as he becomes more wracked with guilt and anxiety (renderings by Michele Sansone).



G.2: Costume renderings for the character of Lady Macbeth, played by Lexie Baker, illustrating the design concept of Lady Macbeth unraveling as the stresses of her deeds pull her apart (renderings by Michele Sansone).



G.3: Costume renderings for the royal family of Scotland: Duncan, Donalbain, and Malcolm, played by Sky Toland, Allison Krodinger, and Jake Blonstein, respectively (renderings by Michele Sansone).



G.4: Costume renderings for Banquo and his son, Fleance, played by John Fisher and Cece Day, respectively (renderings by Michele Sansone).



G.5: Costume renderings for Macduff, Lady Macduff, and Young Macduff, played by Cody Samples, Jenah Bickel, and Cece Day, respectively (renderings by Michele Sansone).



G.6: Costume renderings for the other thanes of Scotland: Lennox, Caithness, and Ross, played by Patience Davis, Jenah Bickel, and Wil Spaeth, respectively (renderings by Michele Sansone).



G.7: Costume renderings for the 1st and 2nd Murderer, played by Allison Krodinger and Sky Toland, respectively (renderings by Michele Sansone).



G.8: Costume renderings for the minor characters of the play: Siward, Old Man, Gentlewoman, Doctor, Soldier, and Macdonwald, played by Spencer Collins, DJ Grigsby, Hayley Underwood, John Fisher, Duncan Phillips, and Spencer Collins, respectively (renderings by Michele Sansone). The design for Siward was changed significantly from what is shown, following a discussion that the character was English, rather than Scottish.



G.9: Costume renderings for the three Witches, as well as the goddess Hecate, played by Brie Howard, Natalie Krivokuca, Mary Helen Walton, and Hannah Pauluhn, respectively (rendering by Michele Sansone).

Appendix H: Rehearsal Schedule

Updated 8/30/16

Dir: J. Flannery

SM: J. Railthel

Macbeth Rehearsal Schedule August 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22 First Day of Classes	23	24	25	26	27
28	29 Rehearsal #1 Choir Room 6-10pm -Intro/Design Showcase -TABLE READ -Character & Paraphrase Homework	30 Rehearsal #2 Choir Room 6-10pm -Character Discussion -Shakespearian text work	31 Rehearsal #3 Choir Room 6-10pm -Paraphrase & Block Act I	1 Rehearsal #4 Choir Room 6-10pm -Paraphrase & Block Act II		

Updated 8/30/16

Dir: J. Flannery

SM: J. Railthel

Macbeth Rehearsal Schedule September 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
4 Fight Rehearsal #1 Mainstage 6-10pm	5	6 Rehearsal #5 Choir Room 6-10pm -Paraphrase & Block Act III	7 Rehearsal #6 Choir Room 6-10pm -Paraphrase & Block Act IV	8 Rehearsal #7 Choir Room 6-10pm -Paraphrase & Block Act V	9	10
11 Fight Rehearsal #2 Mainstage 6-10pm	12 Fight Rehearsal #3 Mainstage 6-10pm	13 Rehearsal #8 Choir Room 6-10pm -Review/Adjust 1 st Half	14 Rehearsal #9 Choir Room 6-10pm -Review/Adjust 2 nd Half	15 Rehearsal #10 Choir Room 6-10pm	16	17
18 Fight Rehearsal #4 Mainstage 6-10pm	19 Rehearsal #11 Choir Room 6-10pm -OFF BOOK!	20 Rehearsal #12 Choir Room 6-10pm -Run 1 st Half	21 Rehearsal #13 Choir Room 6-10pm -Run 2 nd Half	22 Rehearsal #14 Choir Room 6-10pm -Designer Run	23	24
25 Fight Rehearsal #5 Mainstage 6-10pm	26 Fight Rehearsal #5 Mainstage 6-10pm	27 Rehearsal #15 Choir Room 6-10pm	28 Rehearsal #16 Choir Room 6-10pm	29 Rehearsal #17 Choir Room 6-10pm	30	

SUBJECT TO CHANGE

Macbeth Rehearsal Schedule **October 2016**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
2 Fight Rehearsal #6 Choir Room 6-10pm	3 Rehearsal #18 Choir Room 6-10pm -NO LINE CALLI	4 Rehearsal #19 Choir Room 6-10pm	5 Rehearsal #20 Choir Room 6-10pm	6	7	8
9	10 Rehearsal #21 Choir Room 6-10pm	11 Rehearsal #22 Choir Room 6-10pm	12 Rehearsal #23 Choir Room 6-10pm	13 Rehearsal #24 Choir Room 6-10pm	14	15
16	17 Rehearsal #25 Choir Room 6-10pm	18 Rehearsal #26 Choir Room 6-10pm	19 Rehearsal #27 Choir Room 6-10pm	20 Rehearsal #28 Choir Room 6-10pm	21 Paper Tech Green Room 3pm (Designers, SMs, & Dir. Only)	22
23	24 Spacing	25 Spacing	26 1 st Tech	27 Tech	28 Tech	29 10 out of 12 1 st Dress
30 Dress (?)	31 Dress	1 Preview November	2 Matinee	3 Performance	4 Performance	5 Performance Strike

SUBJECT TO CHANGE

Appendix I: Supplemental Hand-Outs and Paperwork

	#1. Heroic	#2. Wavering	#3. Shaken	#4. Secretive	#5. Frantic	#6. Numb
Chapter	p.1—p.6 Scene I,1—I,3	p. 6—p.19 Scene I,3—II,1	p.20—p.29 Scene II,2—II,4	p.30—p.39 Scene III,1—III,4	p.40—p.49/50 Scene III,4—IV,1	p.49/50—p.76 Scene IV,1—V,8
Textual Evidence	"All's too weak; for brave Macbeth—well he deserves that name..." -Soldier	"My thought, whose murder yet is but fantastical, shakes so my single state of man that function is smothered..." -Macbeth	"How is't with me when every noise appalls me?" -Macbeth	"Make our faces vizards to our hearts, disguising what they are.....full of scorpions is my mind, dear wife." -Macbeth	"Strange things I have in head, that will to hand; which must be acted ere they may be scanned." -Macbeth	"Life's but a walking shadow... a tale told by an idiot, full of sound and fury, signifying nothing." -Macbeth
Macbeth's Characteristics	NOBLE SELFLESS CONFIDENT STRONG	HESITANT CONTEMPLATIVE VASCILLATING UNSURE	GUILT-RIDDEN PARANOID FEARFUL ANXIOUS	MANIPULATIVE CURT SUSPICIOUS ILL-TEMPERED	HYSTERICAL CONFRONTATIONAL THOUGHTLESS EXHAUSTED	ARROGANT NIHILISTIC HOSTILE MOCKING
Defining Moments	-Fight against Macdonwald	-Encounter with the witches -Reaction to Malcolm's crowning -Argument w/wife (I,7) -Dagger hallucination	-Fleeing scene of Duncan's murder without finishing the job -Moment alone (Neptune's ocean) -"Wake Duncan with thy knocking" -Cover-up murder of Duncan's guards	-Moment alone (To be thus is nothing) -Dialogue with murderers -Conversation w/wife (Let the frame of things disjoint) -Greeting to thanes at banquet	-Reaction to Banquo's ghost (knowing there are onlookers) -Looking to the witches for comfort	-Attack on Fife Castle -Treatment of his own subjects (Soldier/Doctor etc.) -Reaction to English army -Reaction to wife's passing -Killing Lennox -Conversation with Macduff
Transition	Prophecy: "All hail, Macbeth, that shalt be king hereafter!"	Murder of Duncan	Crowned as King of Scotland	Report of Banquo's death/ Fleance's escape	Prophecy: None of woman born/Never vanquished be...	

I.1: A breakdown of the psychological phases that the character of Macbeth undergoes throughout the action of the play, as requested by the designers early in the process.

Macbeth


Actor Handout and Analysis Questions

OFF BOOK DATE: Monday, September 19

NO LINE CALL: Monday, October 3

1. **What is my Super Objective?**
 What is it that I (*as the character*) want that drives my action throughout the play? What is it that motivates me as the story progresses? (*If you think your Super Objective changes at any point in the script, be sure to note specifically when and why.*)
2. **What is the greatest obstacle standing in the way of my Super Objective?**
3. **What are my Scene Objectives?**
 What is it that I am after in each particular scene? What do I need my scene partners (during soliloquies and moments alone, the audience is your scene partner) to do or feel? How will I get them to do/feel it (i.e. your *tactic* or *action*)? How will this bring me one step closer to my Super Objective?
4. **With whom are my most important relationships?**
 Who do I care about? Who do I need? Who do I fear, etc.? How do I feel/think about those people (*be as specific as you can*)?
5. **What is the most important decision I make while onstage? How does this choice change me?**
6. **What is the last thing I do in the play? What drives me to do it?**

I.2: Handout given to actors on first day of rehearsal to guide their decision-making process as they develop characters.

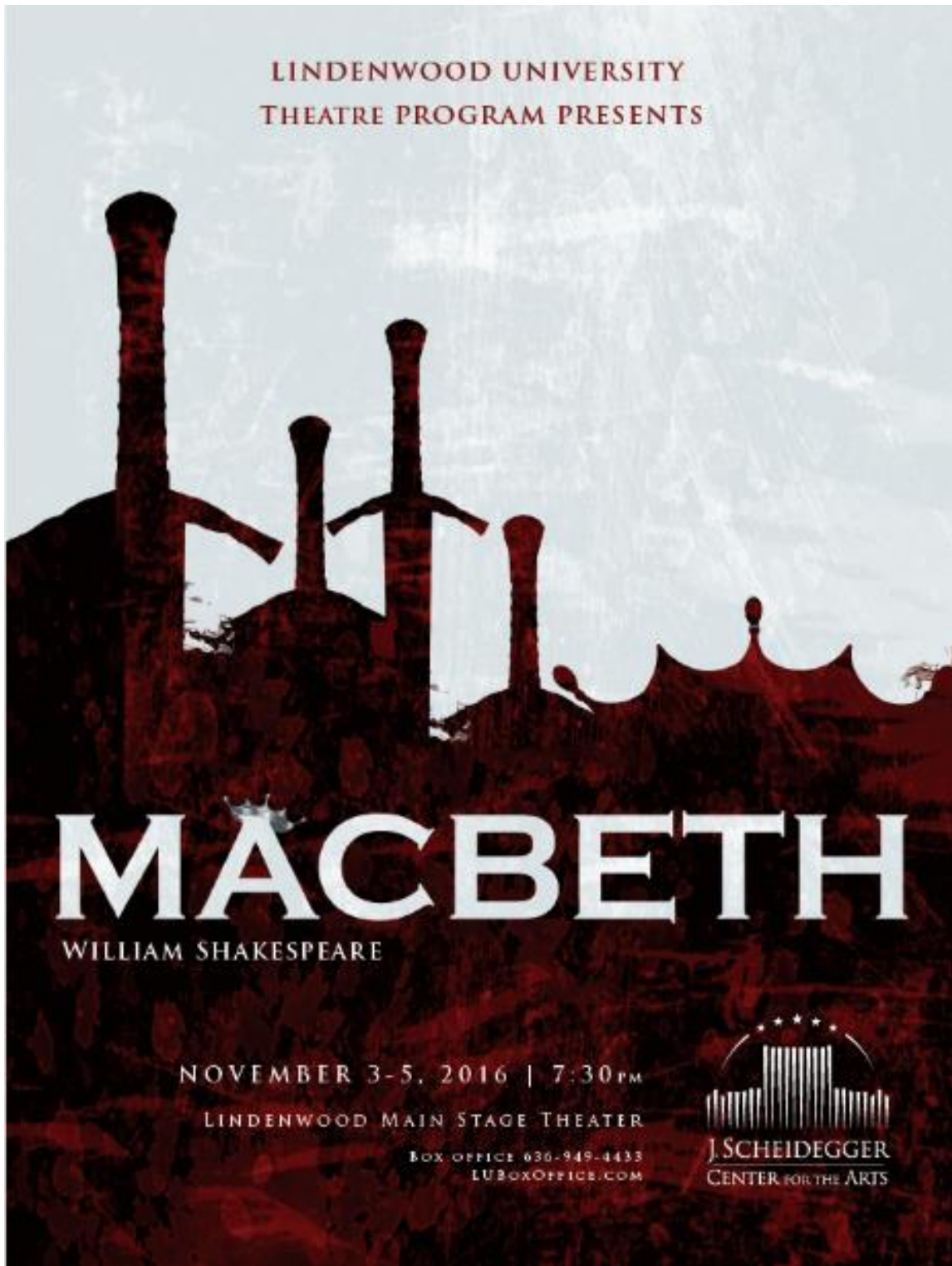
Super Handy Dandy  Dual Role Breakdown

1st Role	2nd Role
Name:	Name:
Age:	Age:
Sex:	Sex:
Status:	Status:
How does this Character Speak? Are they educated?	How does this Character Speak? Are they educated?
How does this Character Move/Walk/Stand?	How does this Character Move/Walk/Stand?
How does this Character feel about the world they live in?	How does this Character feel about the world they live in?
What kind of tactics does this character rely on to get what they want?	What kind of tactics does this character rely on to get what they want?

I.3: Handout given to actors who were cast in two roles for the production to help them create a distinction between the two.

Are there things *both* Characters interact with? If so, how do the two react differently to that thing, place, person, event, etc.?

Appendix J: *Production Poster*



J.1: *Macbeth* production poster (designed by Amanda Laughman and McKenzie Chelberg).

Appendix K: Media Coverage and Advertisement

Movie stuntman choreographing Macbeth fights

Essi A. Virtanen
News Editor

He knows how to fight with weapons. He knows how to jump from high places headfirst. He knows how to survive when things blow up around him. He knows how to drive car-chase scenes in a style that is definitely illegal.

Todd Gillenardo, a Lindenwood '96 graduate, stuntman and actor, has returned to Lindenwood as a fight choreographer for the theater production of "Macbeth," which will hit the stage in November.

Gillenardo's stunt movie credits on the Internet Movie Database include "The Dark Knight," "Man of Steel" and "Contagion."

"We're really excited that we have someone of that caliber talent," said Stacy Blackburn, the academic production manager at Lindenwood.

Originally from Pennsylvania, Gillenardo never planned to become a stuntman.

"It just gravitated that way," he said.

His career started by doing stunt shows at Six Flags amusement park in Eureka, Missouri. His longest commitment there was five years as the Sheriff of Nottingham in the Warner Bros. stunt show "Robin Hood Siege at Nottingham Castle."

At one time, Lindenwood theater professor Nick Kelly was one of his two henchmen.

"I was the young kid of the group," Kelly said. "He taught me what it was to be a professional."

Kelly was the one who contacted Gillenardo about "Macbeth."

"I knew what he's interested in," Kelly said. "I know he loves swordplay and medieval weaponry. So I knew he probably wanted to jump at the opportunity."

So far Gillenardo is pleased working with the cast and how quickly they have picked up on acting with real weapons.

"This cast is wonderful," he said. "They're really doing a great job. They have energy. They're smart. I don't have to worry about them so much. They're making it look good enough that it looks kind of dangerous but where I'm not really worried about them actually killing each other."

Cody Samples, one of the student actors in the cast, said he has learned a lot with Todd.

"He's super patient, super intelligent and willing to accept your adjustments to the choreography," Samples said. "He's super chill. Super encouraging."

Besides "Macbeth," Gillenardo currently is working as a stuntman for NBC shows "Chicago Fire" and "Chicago P.D."

He also has acted both in movies and onstage, including leads in St. Louis Shakespeare Co. productions of "Cyrano de Bergerac" and "Richard III."

Gillenardo said both acting and stunt world present different challenges, which is why he loves them both.

"If you're acting, they give you the script ahead of time," he said. "When you're [doing] stunts, you usually don't get much information. You're not always sure what you're exactly doing."

Gillenardo reminisced about a moment during the shooting of "The Dark Knight" when the crew and director Christopher Nolan stood behind a clear wall, both wearing protective vests, but he was on the hot side of the set wearing nothing but his costume.

"You kind of know you're in the hot zone when a little effects guy goes, 'OK, that's hot, that's hot, that's hot.' You're like, 'OK, things are going to blow up now. How do we feel?'" he laughed.

"The Dark Knight" was his first megabudget stunt job.

"That was the first time I walked in, and I'm like, 'Holy smokes,'" he said.

The first time he ever did a real stunt was at Warner Bros. training for the the Six Flags Robin Hood stunt show. It was a high fall stunt called a header, which means you fall off and go headfirst.

"High falls are always tricky, because that's an easy way to die," he said. "There's a million ways to screw that up, if you're really not careful."

They were approximately 38 feet above the mat, which was pushing it. Usually after 35 feet, they should use an airbag.

"That would be the first one where I thought, 'Wow, OK, this is kind of cool,'" he said.

Surprisingly, Gillenardo has not broken a single bone yet, but the list of other injuries is long.

"Been cut," he said. "Been concussed. Been cut a lot. Got bruised a lot. I've been very fortunate. If you got good armor, and you're careful, you can last a good while."

Along with his adrenaline-based work life, he also enjoys action in his free time.

"I shoot pistols," he said. "I love kayaking. I love my motorcycling."

With a dangerous profession like stunts, fear is natural, but according to Gillenardo there's both good fear and bad fear. He explained that there are fears that make sense, like double-checking a harness or rope. Those he described as good fears. The bad fears include the feeling of "Oh my God, I shouldn't go," or "Oh my God, I'm going to blow."

"That's the fear you just have to step on that and squash that," Gillenardo said. "That's the kind of fear that kills you. That's the worst fear in the world."



Photo by Kelly Logan
Fight choreographer Todd Gillenardo (middle) teaches a stage-fighting technique to Macbeth actors Duncan Phillips (right) and Sky Toland (left) at rehearsal earlier this semester.

K.1: Legacy Article, Oct 18, 2016. Interview of guest artist, Todd Gillenardo (written by Essi Virtanen and photography by Kelly Logan).

Flannery takes unique approach to directing

Matt Hampton
Reporter

When the Shakespearean classic "Macbeth" opens in the Lindenwood Theater the first week of November, it will be graduate student and director of the play Jason Flannery's vision the audience will experience.

Flannery became interested in theater after witnessing performances of the Neil Simon shows "Fools" and "The Odd Couple" during high school. One of his friends then encouraged him to audition for a play.

"I got cast in it and started to like it more and more," Flannery said. "As I went through being an upperclassman in high school, I started taking on more responsibility and becoming more involved."

Flannery's love for theater started in high school and then became a passion.

"When it came to choosing what I wanted to do with my life, theater was the thing that I thought I could be forced to do forever and still be able to enjoy it," he said.

When working on "Macbeth," Flannery has focused on directing an authentic play with dynamic, human characters, especially the main characters, Macbeth and Lady Macbeth.

"Every time I go into a production of this show, I'm generally disappointed by how much they want to play the archetypal villains," Flannery said. "I think that there's a very real and tangible arc that pulls them away from just being Mr. and Mrs. Darth Vader."

Throughout his two and a half years in the MFA directing program, Flannery has directed a multitude of scenes and shorter plays. Macbeth will be his thesis project.

As a director, Flannery allows for freedom and interpretation by his actors, and he encourages them to explore their roles.

"He's really given us a lot of liberties to make very bold choices," Hunter Frederick, who plays Macbeth himself, said. "Sometimes he gives us suggestions just to break us out of our own shell."

According to Frederick, Flannery once had him do a scene with a thick Southern accent.

"Obviously for the show, we're not going to do it with a Southern accent, but it may help us discover something that we didn't know before," Frederick said.

Theater department chair professor Emily Jones, who has been working closely with Flannery since the beginning of his MFA studies, describes him as a skillful and inspired director who is good at connecting with his actors.

"He's definitely become more confident in his ability to make choices with the production and definitely grown in terms of his communication with his actors," Jones said. "He can motivate them and coach them in a way that is much more active and get them to a place which is more open and present and honest and real."

Having been involved with Shakespeare during high school and undergraduate, Flannery is using "Macbeth" as a final opportunity to direct a Shakespeare play in an educational setting.

In the future, Flannery hopes to become certified by the Society of American Fight Directors and plans to enter a career as a director or actor for a medium-sized theater company.



Photo by Lindsey Fiala
During rehearsal for Macbeth, Jason Flannery gives direction to Lady Macbeth actress Lexie Baker earlier this semester. Macbeth opens Nov. 3 in The Lindenwood Theater.

K.2: Legacy Article, Oct 18, 2016. Interview with me, Jason Flannery (written by Matt Hampton and photography by Lindsey Fiala).

LU Macbeth is a humanized version of the old tragedy

Essi A. Virtanen
News Editor

"Macbeth," one of the greatest tragedies by William Shakespeare, hits the Lindenwood Theater Nov. 3, and this production promises to be a more humanized version, according to the director.

"My biggest objective in approaching the script was to make Macbeth and Lady Macbeth human," graduate student director Jason Flannery said.

He said his priority has been to "let them be vulnerable and let them be simple, flawed people who go through these outrageous circumstances but are always grounded to each other and to themselves."

"I've seen the show several times and usually one or both of them doesn't do it for me for whatever reason and that's because they're trying too hard to play villains or they're weighed down by the text," he said.

Hunter Fredrick, who is starring as Macbeth, said, "When you view those characters Macbeth and Lady Macbeth as just evil or inherently bad, then that takes away their relatability."

Lexie Baker, who plays Lady Macbeth, said she sees Lady Macbeth as a human being.

"Just like most of us, she has a dysfunctional home life, baggage, and a desire to live a happy and fulfilling life," she said.

Flannery, who is directing "Macbeth" as his thesis project, has wanted to work on the play before but has not been given an opportunity until now. He previously has worked on two smaller plays, "Gruesome Playground Injuries" and "Eurydice."

"It was definitely going to be a big enough show and



Photo by Nao Enomoto

Hunter Fredrick (right), who plays Macbeth, and Patience Davis (left) at technical rehearsal for Macbeth on Saturday, Oct. 29.

have enough support from faculty and advisers," he said.

"Macbeth" tells a story of a Scottish general, Macbeth, who desires to become the king, and his wife, Lady Macbeth, urges him to it. He commits a murder, which gets him the throne, but it also sets off a series of murders that puts him into a mental prison that will affect everything in his life.

"It is a very dark show emotionally," Fredrick said.

Flannery said "Macbeth" is mostly a play about murder, but more specifically how such actions "poison" the characters and make them lose themselves.

Fredrick said playing Macbeth has entailed many challenges, including getting into

a mind of a character "who hallucinates and envisions blood."

Baker also said it has been challenging to find "a safe way to explore the torment" Lady Macbeth goes through.

In addition, having one-third of the lines in the show and fighting with legitimate weapons onstage have been challenges for Fredrick.

"You have to have ice in your veins because you have to get it down to a science," he said. "To where if you have too much emotion ... if I do one move wrong, then he's dead."

Flannery said that seeing stage combat like this in a Lindenwood theater is rare, and with the design elements, they will make "Macbeth" a unique

production."

"I think the whole design theme has really gone all out as far as they can," he said.

Technical Director of Lindenwood Theater Stuart Hollis said the design of the rocky step-like set structure started from an idea of a castle ruin, which was combined with a little "aspect of edginess" taken from video games.

However, the design is mostly focused "on the senses and the environment," how the show feels and that way being more based on the "emotional aspect" supporting the mental journey of Macbeth in the story.

Fredrick said that the Lindenwood production of "Macbeth" will be "Shakespeare elevated in the way that

Shakespeare would want it to be."

"You will never see anything like it," he said. "It is absolutely phenomenal."

Fredrick said even if a patron is not a theater or Shakespeare person, he or she "will be astounded in the first two minutes of the show."

Flannery said that the storytelling of the show is an important aspect as well.

"If anything, I would love the audience to walk away feeling invigorated that their imaginations have been captured by this, and at least take away an appreciation for his storytelling," he said.

"Macbeth" will run on Nov. 3-5 at 7:30 p.m. in the Lindenwood Theater at J. Scheidegger Center. Tickets are available at the box office.

K.3: Legacy Article, Nov 1, 2016. Promotional look into *Macbeth* (written by Essi Virtanen and photography by Nao Enomoto).

Macbeth lead: It takes a lot of mental strength

Kearstin Cantrell
Sports Editor

Shakespearean plays have a reputation of pushing actors and help them cultivate their talent. For junior Hunter Fredrick, Lindenwood's production of "Macbeth" has done just that.

Fredrick, who is originally from Branson, started his theater career in high school. Back then, Fredrick found himself in many comedic roles. However, this has not been the case during his years at Lindenwood.

Whether the emotion being inflicted is glee or despair, Fredrick is grateful for the ability to do so.

"I grew up knowing that I love entertaining people," said Fredrick. "I love having the ability to take others' emotions and mold it to where I can influence it in a way."

Having the opportunity to work with the theater department at Lindenwood has matured Fredrick not only as an actor, but also as a person.

"Once I got to college, I realized I'm not the most talent-

ed person," he said. "I think I need to stay a little more humble."

Fredrick said that moving away from his hometown has giving him a different perspective.

"I'm very glad I was able to get away from the Branson side of things," Fredrick said. "I needed to get away from the smaller-town mindset to be able to grow."

Sophomore Cece Day, who went to high school with Fredrick, also has noticed a change since he left Branson.

"With each new opportunity I've seen him get, he has become more gracious," she said.

Since being cast as Macbeth, Fredrick has been diving into the role wholeheartedly. From opening up the text and figuring out what was being said, to finding the motivation and analyzing characterization, Fredrick has become one with the play.

"Macbeth is a role that a lot of people want to play, so there's a lot of pressure with this role," said Fredrick. "It's a lot more complex than any character I've ever had to play



Photo by Nao Enomoto

Hunter Fredrick, who plays Macbeth, and Lexie Baker, who plays Lady Macbeth at rehearsal.

because there are so many different puzzle pieces that you have to figure out."

However, Fredrick said he loves the challenge the role brings and the growth that has ensued from this play in particular.

"It was a very long and extremely rewarding process," Fredrick said. "It takes a lot of mental strength to play this role because it's so deep and dark and mysterious. But it's so fun to play."

Fredrick explained that there may be pressure to perform this role in the same way it has been performed in

the past. However, throughout the process of channeling Macbeth, Fredrick has come to realize that the most important thing to do is to portray the character in a unique way.

"I need to make the character my own," Fredrick said. "It needs to be much more authentic and real in the delivery as opposed to scripted."

Fredrick is especially grateful to be working on "Macbeth" with so many talented individuals.

Day explained that the cast and crew of "Macbeth" are just as excited to be working with

Fredrick as he is to be working with them.

"People love working with him because he genuinely cares about his fellow actors and works hard for everything he gets," Day said.

Fredrick is very aware of the impact working with such an incredible group of people has had on him and has loved the process of putting the show together.

"This is easily the most diverse and well-rounded cast as far as talent that I've ever worked with," said Fredrick. "It's been an absolute joy and pleasure to work with them."

K.4: *Legacy Article*, Nov 1, 2016. Interview with Hunter Fredrick (written by Kearstin Cantrell and photography by Nao Enomoto).

Appendix L: Design and Production Photographs



L.1 (left image): The J. Scheidegger Center for the Arts, where *Macbeth* was performed upon L.2 (right image): The Lindenwood Theater stage.



L.3 (top left), L.4 (bottom left) and L.5 (right): Images prepared for the design team prior to the first meeting. Through these images I aimed to communicate feelings of isolation, coldness, and uncertainty.



L.6 (left image): Hunter Fredrick and Lexie Baker during a rehearsal session using Sanford Meisner’s performative technique (photo by Jason Flannery).

L.7 (right image): Hunter and Lexie in a late rehearsal for II.2, displaying the connection gained by weeks of exercises in partnering (photo by Nao Enomoto).



L.8: As the Witches evolved as a dramatic device throughout the rehearsal process, certain supernatural elements of the production were reimagined. As early staging concepts became impractical or unobtainable, elements such as Banquo’s ghost were adjusted to suit the needs of the production (sketch by Jason Flannery, photos by Jason Flannery and Rachael Hollis).



L.9 (left image): Guest artist Todd Gillenardo working with undergraduate students during the first combat rehearsal (photo by Jason Flannery).

L.10 (right image): Actors Patience Davis (Lennox) and Hunter Fredrick (Macbeth) during an early combat rehearsal (photo by Jason Flannery).



L.11: Fight Call during a rehearsal of *Macbeth*, showing Hunter Fredrick (Macbeth) and Cody Samples (Macduff) walking through their choreography at a slow speed to build muscle memory (photo by Jason Flannery).



L.12: Guest artist Todd Gillenardo working with Spencer Collins (Macdonwald/Siward) and Duncan Phillips (Soldier) in Fight Call during the first night of spacing to ensure the work adapts safely and effectively in the new space (photo by Jason Flannery).



L.13: *Macbeth* in spacing rehearsal as lighting designer Tim Poertner works through his design plot, testing the interaction of the light, space, and actors (photo by Jason Flannery).



L.14: Actors Mary Helen Walton, Brie Howard, and Natalie Krivokuca (the Witches) stand over John Fisher (Banquo) as the design team implements haze and fog effects into the technical rehearsal (photo by Jason Flannery).



L.15: Actors Hunter Fredrick (Macbeth) and Lexie Baker (Lady Macbeth) work through a scene with the set, lights, and sound design in place during an early technical rehearsal (photo by Jason Flannery).



L.16: The *Macbeth* set as viewed by the audience during the preshow cue (photo by Jessica Alverson).



L.17: Macbeth (Fredrick) and Macdonwald (Collins) in performance, showing the final look of the show's prologue fight (photo by Dan Donovan).



L.18 (left image): The differing personalities of the Witches (Krivokuca, Howard, and Walton) are shown (photo by Dan Donovan).

L.19 (right image): Macbeth (Fredrick) and Banquo (Fisher) are accosted by the Witches in the early scenes of the play (photo by Dan Donovan).



L.20 (left image): Banquo and Macbeth are praised by Duncan (Toland) and his two children, Malcolm (Blonstein) and Donalbain (Krodinger), after the events of the prologue (photo by Dan Donovan).

L.21 (right image): Macbeth (Fredrick) and Lady Macbeth (Baker) resolve themselves to take what they want (photo by Dan Donovan).



L.22: Lady Macbeth (Baker) interrogates her husband when he wavers during the intended night of the murder (photo by Dan Donovan).



L.23 (left image): Banquo (Fisher) and his son, Fleance (Day), sharing one of the lighter moments of the production (photo by Dan Donovan).

L.24 (right image): Macbeth (Fredrick) and Lady Macbeth (Baker) cling to one another following the murder of Duncan (photo by Dan Donovan).



L.25: The Old Man (Grigsby) welcomes Lennox (Davis) and Macduff (Samples) into the castle in the infamous “Porter scene” (photo by John Lamb).



L.26: Thanes, princes, and servants mourn the death of Duncan (photo by Dan Donovan).



L.27 (left image): The Old Man (Grigsby) and Ross (Spaeth) attempt to make sense of the world as Macbeth ascends to the throne (photo by Dan Donovan).

L.28 (right image): Macbeth (Fredrick) arms the pair of Murderers (Krodinger and Toland) in order to remove Banquo from the picture (photo by John Lamb).



L.29 (left image): The Murderers (Krodinger and Toland) are joined by a mysterious third member, a Witch (Howard) in disguise (photo by Dan Donovan).

L.30 (right image): Banquo is dragged into the open pit by the Witches (Walton and Krivokuca) before the act break (photo by Dan Donovan).



L.31 (left image): The Witches use a bloody skull, as well as Banquo's tartan and sword, to create a ghostly representation. The lighting flared to expose the figure in the moments that Macbeth was scripted to react the spirit (photo by Rachael Hollis).

L.32 (right image): When the lights dimmed on the ghost of Banquo, the focus of the lighting returned to the banquet scene, with Macbeth directing his focus to an empty chair (photo by Dan Donovan).



L.33: The goddess Hecate (Pauluhn) is revealed to the audience before chastising the Witches for acting on their own (photo by Rachael Hollis).



L.34 (left image): The Witches (Walton, Howard, and Krivokuca) sing their famous lines “Double, double, toil and trouble” (photo by Dan Donovan).

L.35 (right image): The Witches hold Macbeth (Fredrick) down to witness an apparition of the fallen Banquo (photo by Dan Donovan).



L.36: The Murderers (Toland and Krodinger) are met with more resistance than they expected when Lady Macduff (Bickel) attempts to fight for her life (photo by Dan Donovan).



L.37: Malcolm (Blonstein) redirects Macduff's (Samples) sorrow into rage when Macduff learns of his lost wife and child (photo by Dan Donovan).



L.38: Lady Macbeth (Baker) in her final moment of loss, the sleepwalking scene (photo by Rachael Hollis).



L.39: The Doctor (Fisher) charged with Lady Macbeth's health relates the unfortunate news to a hostile Macbeth (Fredrick) near the end of the show (photo by John Lamb).



L.40: The Witches (Krivokuca, Howard, and Walton) emerge from the pit as Macbeth witness the prophecy of Birnam Wood coming true (photo by Dan Donovan).



L.41 (left image): Lennox (Davis) finally stands up to her once-comrade, Macbeth (Fredrick), in a skirmish that replaced the Young Siward scene in order to allow a deeper arc for the characters, and bring more meaning to the eventual death (photo by Dan Donovan).

L.42 (right image): Macduff (Samples), avenges his family and reflexively draws his sword on allies (Phillips and Spaeth) in his frenzy (photo by John Lamb).



L.43: Macbeth (Fredrick) is finally found by Macduff (Samples) in the final scene of the play (photo by Dan Donovan).



L.44 (left image): Macbeth (Fredrick) and Macduff (Samples) fight to the death (photo by Dan Donovan).

L.45 (right image): Macduff (Samples) ends Macbeth's (Fredrick) life in full view of the rest of Malcolm's army in a final moment of catharsis (photo by John Lamb).



L.46: Malcolm (Blonstein) accepts the crown of Scotland in the final lines of the play (image taken from *LUTV's* archival recording of the production).

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