

WILLIAM SHAKESPEARE'S
MACBETH

DIRECTED BY MILES POTTER

NOVEMBER 29 - DECEMBER 2, 8:00 PM

DECEMBER 3, 2:00 PM & 8:00 PM

SIR JAMES DUNN THEATRE

DALHOUSIE ARTS CENTRE

BOX OFFICE: 494.3820

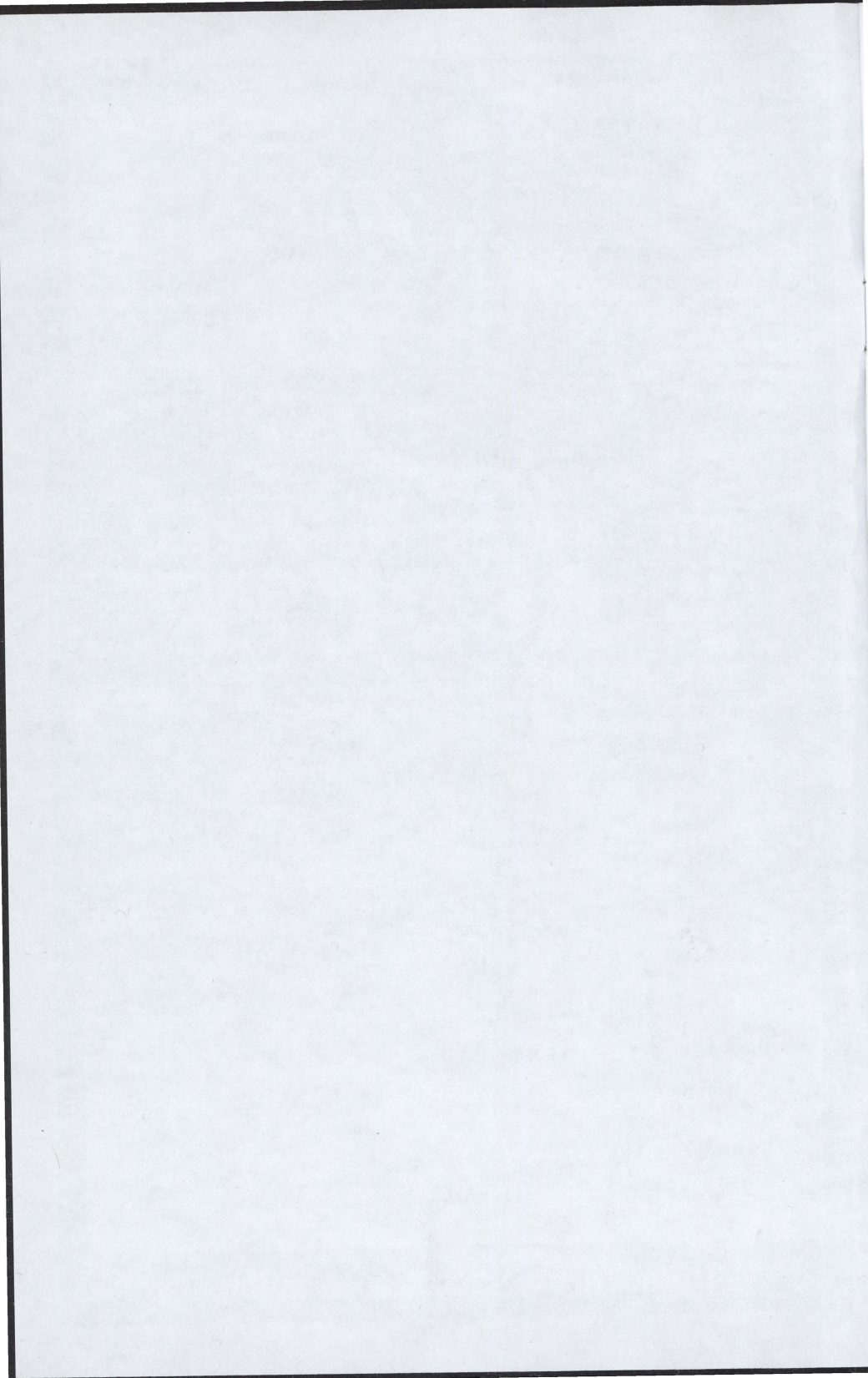
TICKETS: \$12/\$6 STUDENT/SENIOR



DALHOUSIE
UNIVERSITY

Inspiring Minds

— DalTheatre 2005/06 Season —



Dal Theatre
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Contributing Members (\$250-499)

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Gisela O'Brien
Joe O'Brien
Ian M.W. Thomson
Esther VanGorder
William VanGorder
Dr. Carmichael Wallace
Dr. Phillip Welch

A Note from the Director

*Where we are is hell,
And where hell is, there must we ever be.*

-From Marlowe's Dr. Faustus

Thank you for joining us on this journey through William Shakespeare's shortest play, and one couple's longest fall. This play of Shakespeare's, it seems to me, is suitable to all times and places. While it seems to be taking place in a country called Scotland in a time earlier than our own, there is a quality to the text that suggests that the location is not quite as stated. There is no other play of Shakespeare's, or anyone else's for that matter, that approaches so closely the dream state of a nightmare. More literal critics have suggested that we have a fractured text, because the images are so disjointed, the poetic meter so irregular and the time states of the play so fluid. Critics with more faith in Shakespeare argue that all these qualities are fully intentional, and that the dramatist knew exactly what he was after: the story of a man and his wife who break faith with their king, their friends, their society and themselves, and so begin a descent into an unknown place reserved for those who attempt to equivocate to heaven and to their own selves. Unknown, except to the mind and imagination of the man we call Shakespeare, and available to us as a cautionary tale. The *Tragedy of Macbeth* is a theatrical parable reminding us that there is very little on this earth of which we can be sure, but of this there can be no doubt: betray your own soul, and you betray all the world; there will be no peace.

Miles Potter

A Note from the Assistant Directors

Fair is Foul, and Foul is Fair. The rules are set and we have all invoked the spirits and begged permission to frolic in their playground. We have created a collective Hell in which all become equal participants - equal in torture, and equal in redemption - led by a Master Warlock. We invoke your presence, your participation, in our fantastical game. We hear the knocking and cannot escape, cannot equivocate, but must face, full on, the Truth as it has been woven. Peace, the charm's wound up.

William Shakespeare. (1564-1616)

On April 26 1564, the registry of the Holy Trinity Church of Stratford-upon-Avon records the baptism of a William Shakespeare. Popular theory holds his birth date as April 23 of the same year. William received a 'classical' public school education, learning the ancient myths and philosophies that would maintain a presence in most of his plays. At the age of 18 he married Anne Hathaway, aged 26. Together they had three children, two girls and a boy named Hamnet. The first, Susanna, was born five months after their marriage. Sometime between 1565 and 1592 William left Stratford and joined a company of actors. In 1592, Robert Greene's pamphlet *A Groats-Worth of Wit*, calls one William Shakespeare an 'upstart crow', a writer who 'borrows' material from his 'well-educated betters for his own productions.' That same year the theatres of London were closed due to the arrival of The Plague. It seems that a large portion of his writing occurred during these hard years. The registry of the Holy Trinity Church of Stratford-upon-Avon records the burial of William Shakespeare on April 25, 1616. The officially accepted date of his death is April 23, 1616. If this is true then he died on the day of his 56th birthday, a ripe old age. Documents seem to show that although a few of his plays were published during his lifetime, he had nothing to do with them. Seven years after his death, in 1623, two colleagues of Shakespeare's (John Heminges and Henry Condell), published a collection of his plays, including 18 that were not yet in print. These are the First Folios.

Creative Team

Director.....	Miles Potter
Set and Costume Designer.....	Patrick Clark
Lighting Designer.....	Bruce MacLennan
Sound Designer.....	Thomas Barkley
Sword Master.....	Robert Seale
Voice and Speech Coach.....	Rob McClure
Assistant Directors.....	Jessie Fraser, Jodey Reeves
Assistant Set Designer.....	Katherine Jenkins
Assistant Costume Designer.....	Alix Carr-Harris
Fight Captain.....	Thomas Smith

Cast

(In order of appearance)

Witch.....	Christie Dauphinee
Witch.....	Leanne Bourgeois
Witch, Lady Macduff (alternate).....	Julia Cudmore
Witch, Fleance, Messenger.....	Leah Randell
Witch, MacDuff Child.....	Lisa Snow
Witch, Messenger, Gentlewoman.....	Ann Doyle
Witch, Servant, Young Seyward.....	Linzee Barclay
Duncan, Doctor.....	Thomas Smith
Bloody Capt., 3 rd Murderer, Seyton.....	Matt Amyotte
Malcolm.....	Aldea Mulhern
Donalbain.....	Hilary Jardine
Lennox.....	Zoe Bercovici
Ross.....	Ryan Galloway
Macbeth.....	Michael Goldlist
Banquo, Cathness.....	Jonah D. Hundert
Lady Macbeth.....	Katie Swift
Messenger, 2 nd Murderer, Menteth.....	Christina Parker
Porter.....	Emerald White
Macduff.....	Thomas Gibson
1 st Murderer, Seyward.....	Aeneas Maddalena
Lady Macduff.....	Kate Smith

Apparitions, Soldiers, Servants etc. played by various members of the cast

Production Team

Stage Manager.....	Stephanie Kincade
Assistant Stage Managers.....	Shani Hamilton Greenlaw, Arwen H. Ross
Running Crew Chief.....	Rebecca Norman
Construction Crew Chief.....	Geoff Hann
Construction Crew.....	Vicky Williams, Rebecca Norman, John Brandon, Mitchell Clark
Co-Props Crew Chief.....	Raunie Ratcliffe, Kelly Barnhill
Props Crew.....	Kari Gundersen, Katherine Jenkins, Julia Nelham
Lighting Crew Chief.....	Philip Freymond
Lighting Crew.....	Rebecca Aldridge, Amanda Murphy
Wardrobe.....	Alyssa Carrigan
Stitchers.....	Ruth Albertyn, Jackie Beaton, Daintry Chapple, Mario Coculuzzi, Jen Coe, Leo Doiron, Sam Crossley, Georgia Duvall, Leesa Hamilton, Jacqueline Lanteigne, Emily Mcelman, Emilie Marsolais, Kamlie Thomeh, Julia Piva, Allison Underwood, Melanie Worobetz
Dressers.....	Jen Coe, Mario Coculuzzi, Melanie Worobetz, Leo Doiron, Allison Underwood, Jacqueline Lanteigne, Emily McElman, Julia Piva
Cutters.....	Meghan Chapman, Lynn Cullen, Rachel Denkers, Christine Deuerlein, Hilary Doda, Emily Duann, Deborah Hubble, Laura Langford, Davis Macmillan, Shauna Miller, Elinor Morrissey, Louanna Murphy, Carolyn Prest, Colin Seymour, Jill Smith, Brooke Stewart, Heather Thorleifson, Maura Marche
Buyer.....	Amy Rose

House Manager.....Deborah Preeper
Headshots.....Danny Abriel
Production Photos..... Ken Kam
Poster DesignPaul Williams

Shakespeare's London & Theatres

By the time William Shakespeare left his wife and home, London was an important city alive with painters, actors and writers. Between the years of 1567 and 1622, nine new outdoor playhouses were built. Shakespeare himself became a shareholder of both a public playhouse, The Globe, and a private theatre, The Second Blackfriars. Although the theatres themselves were often seen as places for disease and impropriety to run rampant, they managed to maintain their popularity with all classes.

Across the river from London many outdoor theatres were built; the Theatre; the Curtain; the Rose; the Swan; the Fortune; the Red Bull and the Globe. The outdoor theatres such as the Globe, that is those with only a partial roof, were open to the general public with a capacity that ran into the several thousand. They had bare thrust stages, with (generally) three entrances upstage as well as at least one trap. For a price, seating was available on three sides of the stage in the galleries; for those with less it was always possible to stand in the pit. It was in these theatres, on the far side of the River Thames, that professional actors would have performed Shakespeare's plays, most getting no more than three or four performances.

In 1594, after the ban (due to plague) was lifted on theatres, Shakespeare, Will Kempe and Richard Burbage were all leading members of the Lord Chamberlain's Men; Shakespeare as lead playwright, Burbage as principal tragic actor, and Kempe as premiere comedian. Shakespeare, as playwright and actor, became one-tenth part owner. The success of this company was such that when King James I came to power in 1603, the thriving, and popular company was given the title of King's Men. It is considered that Macbeth was written for the new king who had a love of the mysterious and magical.

The Curse and How to Break It

The legend goes that, while writing the Scottish play, Shakespeare lifted some authentic black-magic rituals and spells, which he incorporated into the verses of the *Weird Sisters*. This did not please some and, it is believed, a curse was cast on the play and all productions. The curse took immediate effect; at the first performance, a boy named Hal Berridge who was to play Lady Macbeth fell ill with a sudden fever and died. Shakespeare himself is reported to have stepped in as understudy for the role. The legend of the Scottish play grew. The common belief is that one cannot say the name *Macbeth* in a theatre without incurring the wrath of the spirits - unless, of course it is during a performance or reading of the text. Should this rule be broken, the offender must immediately leave the building, spin around three times to the right, spit on the ground or over each shoulder, then knock on the door asking for permission to re-enter. Some believe that all one need do is yell a stream of obscenities or mumble the phrase "Thrice around the circle bound, Evil sink into the ground". According to the popular British series, *Blackadder*, one must immediately find a partner and perform the following ritual: (slap each other's hands, pat-a-cake fashion) "Hot potato, Off his drawers, Pluck to make amends." (Pinch each other's nose).

Historical Disasters: In 1721, a nobleman watching decided to get up in the middle of a scene and walk across the stage. The actors, upset by this, drew their swords and drove the nobleman and his friends from the theatre. The noblemen returned with the militia and burned the theatre down... It was *Macbeth* that Abraham Lincoln chose to take with him on board the *River Queen* on the Potomac River on the afternoon of April 9, 1865. The president was reading passages aloud to a party of friends, passages which happened to follow the scene in which Duncan is assassinated, he was shot on April 14, 1865... In the early Thirties, theatrical grande dame Lillian Baylis took on the role of Lady Macbeth but died on the day of final dress rehearsal. Her portrait was hung in the theatre and some time later, when another production of the play was having its opening, the portrait fell from the wall.

Shakespeareisms

Will is credited with the origin of many of our common words and phrases. Some are original and some come from a combination of different languages and meanings and some that just didn't work. It's all (s)wordplay.

Will's Words and Phrases: ...faint-hearted, good riddance, wild-goose chase, melted into thin air, fair play, dead as a doornail, to catch a cold, archvillain, bedazzle, cheap (as in vulgar or flimsy), dauntless, embrace (as a noun), go-between, honey-tongued, inauspicious, lustrous, nimble-footed, outbreak, pander, time-honoured, unearthly, vulnerable, well-bred, fashionable, sanctimonious, pomp & circumstance, forgone conclusion, full circle, method in madness, neither rhyme nor reason, seen better days, it smells like heaven, strange bedfellows, the world's (my) oyster, denote, to drug (as a verb)...

In Macbeth: ...knock knock! Who's there?, come what come may, be-all and end-all, milk of human kindness, one fell swoop, nothing in his life became him like the leaving of it, a sorry sight, sound & fury, what's done is done...

Not Will: ...to knit one's brow, cold comfort, (to) give the devil his due, to play fast and loose, till the last gasp, laughing stock, fool's paradise, in a pickle, out of the question, the long and short of it, it's Greek to me, it's high time, the naked truth...

Will's Failures: ...bubukles, congreeing, conspectuities, dispunge, irregulous, oppugnancy, roted, rubious, smilets, unsisting, virgined (held securely)...

Insults (these are just fun): ...mad mustachio purple-hued maltworms, quintessence of dust, anointed sovereign of sighs and groans, thou logger-headed maggot-pie, thou swag-bellied pignut, thou hell-hated ratsbane, thou urchin-snouted foot-licker, thou beetle-headed canker-blossom, bloodier villain than terms can give thee out, weedy fat-kidneyed bum-bailey, artless beef-witted coxcomb, would that the fountain of your mind were clear again - that I might water an ass at it, (thy) sole name blisters our tongues, you should be women and yet your beards forbid me to interpret that you are so...

Make Your Own Insult

...carbonadoed face, hideous object, common gamester, perfidious slave, equivocal companion, common customer, wrangling queen, common liar, saucy eunuch, amorous surfeiter, monstrous malefactor, strange serpent, ribaudred nag, you kite, Jack, boggler, old ruffian, triple-turn'd whore, witch, vile-lady, old dog, mechanic slave, odd worm, whoreson devil, mortal wretch, venomous fool, unworthy brother, peasant, envious emulator, monster, nature's natural, cutter-off of nature's wit, cur, mannish coward, clownish fool, toad, fat and greasy citizen, roynish clown, dog-ape, compact of jars, you of basest function, rude despiser of good manners, natural philosopher, crooked-pated old cuckoldy ram, nut, dull fool, saucy lackey, fancy-monger, mannish youth, foul slut, confirmer of false reckonings, puisny tilter, noble goose, common executioner, nature's sale-work, abominable fellow, tyrant, motley-minded gentleman, ill-favored virgin, idle creature, saucy fellow, common laugher, eternal devil, fleering tell-tale, serpent's egg, old feeble carrion, shrewd contriver, carcass fit for hounds, barren-spirited fellow, jiggling fool, monstrous apparition, peevish schoolboy, disguised cheater, prating mountebank, cuckold-mad, horn-mad, prating peasant, unfeeling fool, foolish gnat, hind, curtal dog, drunken slave, backfriend, shoulder-clapper, Lapland sorcerer, devil, devil's dam, fiend, doting wizard, dissembling harlot, peevish officer, unhappy strumpet, mere anatomy, mountebank, threadbare juggler, fortuneteller, fat friend, belly, rascal, dissentious rogue, quartered slave, fragment, shame of Rome, base slave, fusty plebeian, debile wretch, hereditary hangman, old crab-tree, horse-drench, kitchen malkin, damned furious wight, hound of Crete, lazar kite of Cressid's kind, cunning fiend, poor miserable wretch, devil incarnate, vain, giddy, shallow, humorous youth, coward dog, cullion, swasher, white-livered and red-faced, prince of fiends, bastard warrior, most lofty runaway, arrant counterfeit rascal, bawd, cutpurse, gull, wretched and peevish fellow, foolish cur, valiant flea, foul and ugly witch, bad neighbour, prating coxcomb, wretched slave with a body filled and vacant mind, child of hell, superfluous lackey, hilding foe, island carrion, damned and luxurious mountain-goat, roaring devil, base pander, Jack-sauce, fellow of no merits...

Department of Theatre

Faculty and Staff

Annie Abdalla	Movement, Advanced Performance Techniques
Roberta Barker	Modern Theatre, Gender Theory & Contemporary Performance
Patrick Clark	Designer's Language, Costume History
Jane Edgett	Advanced Performance Techniques
Kathryn Edgett	Dance and Movement
Jure Gantar	On sabbatical 2005/06
Drew Klassen	Perspective
Dianne Kristoff	Intro to Costume, Costume in Performance, Costume As Sculpture
Robert Lafiamme	Costume in Performance, Historical and Modern Tailoring, Dancewear, Ritual Costume
Bruce MacLennan	Lighting and Sound Instructor
M.J. MacLeod	Stage Management Instructor
Rob McClure	Acting
David Nicol	Introduction to Film, Film Genres, Classical Theatre
David Overton	Dramaturgy, Playwright in the Theatre
Jennifer Overton	Acting
Peter Perina	Scenography
Peggy Redmond	Singing
Colin Richardson	Rental Crew Chief
Melinda Robb	Props Instructor
Elizabeth Severin	Contemporary Costume, Costume History, Fabrication of Textiles
Lynn Sorge-English	On sabbatical 2005/06
Susan Stackhouse	Chair, Voice and Speech
Dragana Varagic	Acting, Introduction to Theatre
Ian M. W. Thomson	Construction Instructor

Administrative Staff

Julie Clements
Louise Renault

Departmental Secretary
Administrative Officer

Teaching Assistants and Markers

Lena Jovic-Alfirevic, Tracey Dehmel, Laura Emery, Tyler Foley, Kelly Grant, Peter Horne, Julia Lederer, Sue Leblanc-Crawford, Dalene Nadeau, Rebecca Pate, Cassandra Reinold-Cowles, Rayna Smith-Camp

Student Assistants

Katherine Jenkins
Rebecca Aldrige
Philip Freymond
Tom Barkley

Props
Construction
Construction
Lighting/Technical

Special Thanks

Theatre New Brunswick

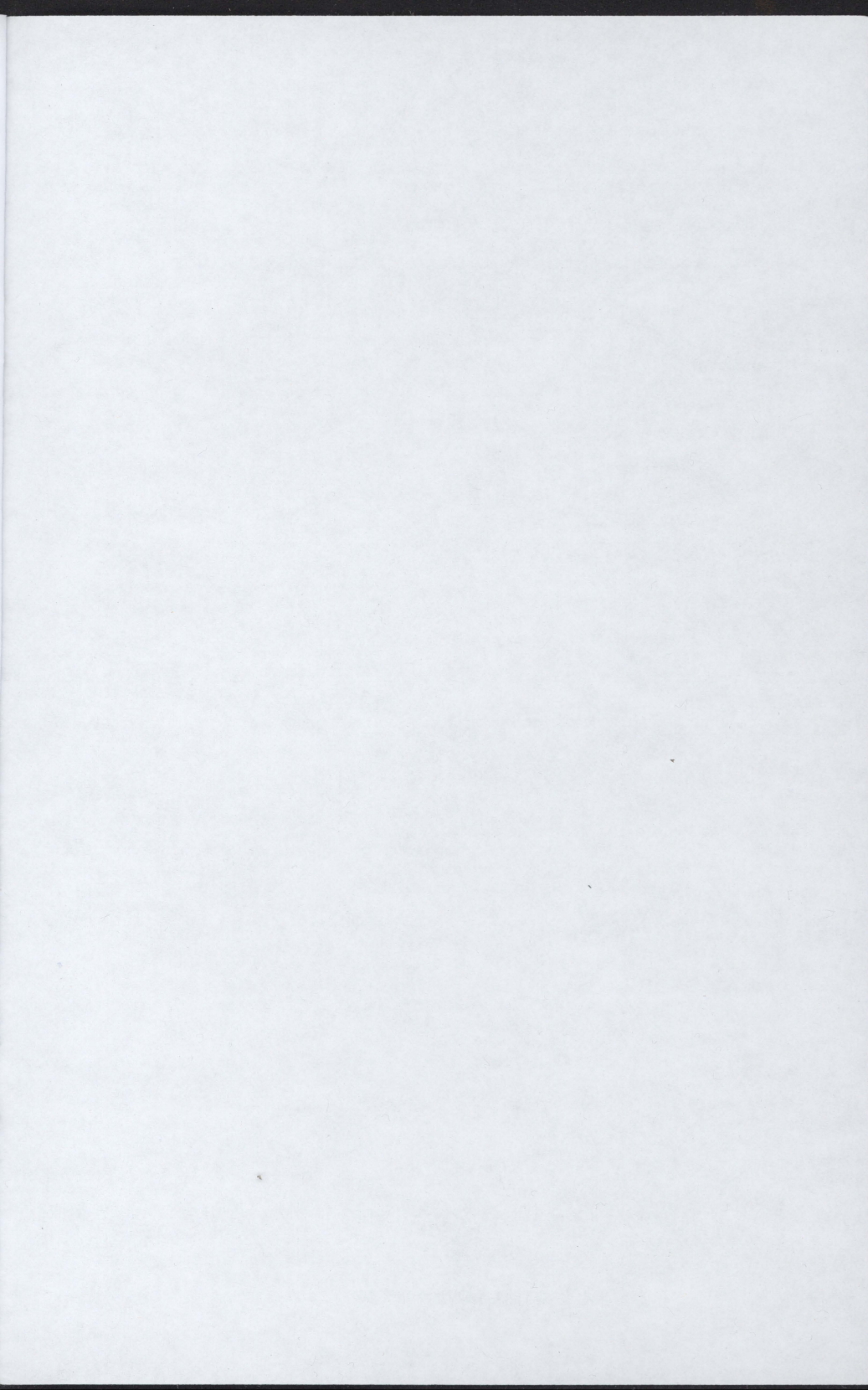
The National Theatre School

The Atlantic Theatre Festival

Neptune Theatre

In Memoriam

It was with deep regret that we learned of the death of Patrick Christopher-Carter, who passed away Monday, July 18, 2005, due to complications following a stroke. He was 60 years of age and had very recently retired from the university. Patrick began teaching in the Theatre Department in the fall of 1988. He arrived at Dalhousie having already enjoyed a lengthy career in the theatre that included performing roles in many theatres across Canada: the Stratford Festival, Shaw Festival, The Grand Theatre Company and the Manitoba Theatre Centre to name a few. While at Dalhousie, Patrick directed more productions for the Department than any other individual (approximately 20). Some highlights are Cloud Nine, The Marriage of Bette and Boo, Working, Tonight We Improvise, The Art of Success, Red Noses, The Love of the Nightingale, Peer Gynt - and the list goes on. As anyone who witnessed Patrick's direction knows his productions revealed a passionate and innovative spirit. In 1994 Patrick co-founded Shakespeare By The Sea, a successful Halifax theatre company to which he was intensely dedicated. Patrick is survived by his wife, Elizabeth Murphy, his daughter Zoe and granddaughter Ella. A celebration of Patrick's life took place at the Shakespeare By The Sea building, Point Pleasant Park, at 11 a.m. on Monday, July 25, 2005.



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