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What it Means To Be a Man: A Character Study of Macduff

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What It Means To Be a Man:
A Character Study of Macduff

A Thesis Submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Theatre

by

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Grand Valley State University
Bachelor of Science in Theatre, 2016

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University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

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Abstract

In this thesis I will be discussing my process as an actor when approaching a role, specifically the role of Macduff in William Shakespeare's, *Macbeth*. I will include a character/script/event analysis as well as a journal of my experiences during the rehearsal process. I will also include production photos, programs, a link to my website, and my headshot and resume at the end.

Acknowledgments

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My family for always supporting me in my endeavors and being an emotional sounding board.

My professors for believing in my artistry and helping me grow.

Finally, my loving boyfriend who has stuck by my side through thick and thin. I love you.

Dedication

This thesis is dedicated to anyone who is pursuing a career as an artist. Don't give up.

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I. Statement of Artistry

A wise woman once told me that the reason we do theatre is to lessen the distance between human beings. When I first started in this program I thought that was a powerful creed to live by, so I decided to find a way to make it my own. Throughout my time here I have learned how to make meaningful, authentic connections with people on stage that allow an audience to have an empathetic experience and hopefully learn something about themselves or the human condition in general before they leave the theatre.

I believe that it is the actor's job to give a voice to character that comments or reflects on what it means to be a human placed in the circumstances that a playwright has given in order to connect with audience members for the purpose of healing, educating, or simply entertaining. An actor must be prepared to dive into the human condition in order to present an authentic character truthfully, and repeatedly. The skills and tools that I have learned during my time at the University of Arkansas will continue to nurture my work in the future and expand my craft as an actor.

II. Introduction

In the first semester of this program we are enrolled in our first Acting Studio class. Here we learn what the actor's job is when approaching a new role. The process begins with reading the script. I try to read the script for the first time without any bias. I do not like to think about the characters or any acting work at this point in the process. It is simply a first impression read of the script.

Next, I have to analyze the character that I'm going to play. To do this, I have to extract the information in the script that is pertinent to the character. This includes things that the character says about their self, things that other characters say about them, and things that they do in the

script that help indicate what their values are, which I will be discussing later in this thesis. Once I've discovered these attributes about the character I have to find ways to connect with them and make it personal for me. Then I look at the things they say and do in the script and find justifications for everything. I have to find out why they do the things they do and what they are trying to gain from it.

The final step in the process happens when the actor gets into the rehearsal room. This is where the choices I have made after reading the script will come into play. I present who I think this character is and how they would react in the world of the play and in relationship to all of the other characters/given circumstances. If I have done my homework I will be able to live authentically through the story and achieve what the director has envisioned. At this point the director can tweak whatever it is that they need fixed, and I would make the adjustments. Once the director is satisfied with the choices I have made I can lock them in and make them performance-ready.

III. Script Analysis

It's hard to justify why Macbeth does the things that he does, but upon analyzing the script we came to the conclusion that there had to be an event that sparked the catalyst for the rest of the play. Macbeth normally starts with a scene between the three Weird Sisters. They introduce the eerie world of the play and inform the audience that something with the balance of nature is thrown off. Our director decided to add a scene before this in order to justify the horrible actions that Macbeth uses throughout the play. This scene was a ceremony for the funeral of Macbeth's only child. Macbeth is forced to go to war immediately after this event. It was the director's hope that this event would spark the motivation that the protagonist needed to carry out his plans.

It's quickly revealed at the top of the show that the war has ended and Macbeth is revered as a hero. Before he finds this out he is confronted by the Weird Sisters who prophesize that he will become the Thane of Cawdor and also King of Scotland. Before he has time to contemplate what this means he is approached by his comrades, Ross and Angus, who inform him that he has indeed been awarded the title of Thane of Cawdor. Macbeth decides to write a letter home to his wife about all of the things he's just been told. Lady Macbeth, also still grieving from the death of her child, choses to jump on this opportunity to seize the position of the throne in order to deal with the pain that she's feeling.

When Macbeth returns home and confronts his wife it becomes clear that he is afraid of not living up to the manhood expected of him, especially after losing their only child. Lady Macbeth takes advantage of this vulnerability and convinces him that the only way to be a real man is to kill the king and steal the crown. While, Macbeth is hesitant to betray someone that he has always held dear to him, he is willing to do anything to be seen as a man in the eyes of his wife.

Macbeth's fear does not go away after the murder of King Duncan. Part of the Weird Sister's prophecy was still unfulfilled; the part about Banquo's descendants becoming heir to the throne. Macbeth decides to murder his best friend because of this, for fear of someone stealing the power that he has obtained. Unfortunately, he does not succeed in eliminating all of Banquo's familial line.

The last part of the prophecy is one of Macbeth's main sources of fear. He is told to beware of Macduff. Once he finds out that Macduff has fled to England to find the king's son, Malcom, and get an army together, he sends someone to murder Macduff's entire family, not knowing that this would be the motivation for Macduff to hunt him down and get revenge. This is the point in the play where Macbeth is climbing to the peak of his paranoia. He realizes that things might not

work out for him when he hears that Malcom and Macduff have brought an army back from England, but he is determined to hold his position.

Ultimately, Macbeth's fear led to his downfall. The fear that he would never live up to the reputation of the man he was supposed to be overpowered any kind of morality that he had. After he got everything he wanted he was still paranoid about losing it all which led to him making choices that came back to haunt him in the end.

IV. Character Analysis

Macduff is a difficult character to play because he does not appear much in the script. In Shakespeare's original script he first appears in Act I, Scene 6 when the King and his soldiers arrive at Macbeth's home to celebrate their victory and Macbeth's triumphs. He then returns in Act II, Scene 3 to discover the king's body and Act II, Scene 4 to alert his cousin Ross that something strange is taking place and that he would be leaving for England immediately. Macduff does not return to the play until Act IV, Scene 3.

Our director was exceedingly generous in helping me develop this character. He made it a choice to cast Macduff as the Bloody Captain in Act I, Scene 2. This means that I would have been fighting alongside of Macbeth during the battle with Macdonwald and the king of Norway. It also means that I helped save Malcom from captivity. We decided early on that I would have been close friends with Macbeth before the action of the play takes place, and that I was likely someone that the king trusted enough with his life because I was the one he asked to transport him from Macbeth's home the morning that he was found murdered. These relationships helped me connect with what Macduff would have been going through after he discovered Duncan's body.

He was heartbroken, angry, and suspicious. How could something like this happen in a place that was supposed to be secure? And who could have done it?

After everyone at Macbeth's home was alerted that the king has been murdered a meeting is called to figure out how to proceed. The audience does not get to see what transpires at this meeting, but immediately afterward is when Macduff makes the decision to leave for England. I made the choice that there was something that happened during that meeting that caused me to become suspicious of Macbeth. I didn't get the answers that I needed in the meeting, so I decided to take matters into my own hands and find Malcom on my own.

From the time between Macduff leaving Scotland in Act II, Scene 4 and having his conversation with Malcom in Act IV, Scene 3 Macbeth has ruled as king for a while. During this time he has been murdering people whom he thinks do not stand loyal to him, and noble men have been fleeing the country. Since the script does not say exactly what kinds of things Macbeth does to warrant him a tyrant, I asked the director what this would be like. He told me to think about our current political situation and America and that he imagined it was not dissimilar. This provided a great source for my need with Malcom in Act IV, Scene 3. The other major source was connected to Macduff's values about his family. I chose to make that value just as strong, if not stronger, than his love for his country/disdain for Macbeth. This is why he needed Malcom to join him and help defeat the tyrant, so he could make sure that his family would be safe. Then, when he finds out that he is too late and his whole family has been murdered, it crushes him. The guilt for leaving them alone combined with his need for revenge drives him to the action of taking Macbeth's life at the end of the play.

Macbeth and Macduff are set up as an antithesis in the play. This is what sparked my inspiration for the title of this thesis, "What It Means to Be a Man." Being a man is all about the

choices you make. Macbeth thinks he is doing the masculine thing by taking another man's life to gain power and then destroying anyone who might be a threat to that power. The choices he makes define him as someone who is heartless, cruel, and treacherous even if he made them to deal with a great loss in his life. The choices that Macduff makes come from a place of love and protection for his country and his family. The choice to take Macbeth's life comes from that place. His heart always chooses to do the right thing, and that is what being a man is all about.

V. Event Analysis

During my time in this program I have been taught a style of analysis to help guide my way through the action of the play. This technique is called Event Analysis. There are three events to pay attention to when analyzing a script; Initial Event, Central Event, and Main Event. These three events exist for the entire play and also every scene.

The Initial Event is the last thing on the timeline before the start of the play that every character is alive with. As previously stated, it was the director's choice to change the beginning of the show which means that the initial event for your production had to be adjusted. Originally, the Initial Event is that Macbeth has been away at war proving that himself a hero. For our production the funeral scene for Macbeth's child predated this event which means that his son dying had become the new Initial Event.

The Central Event is the point in the show that the reader/audience knows which force is going to win. It usually happens toward the very end of the play and is only followed by the Main Event. The Central Event in the script of Macbeth is the moment Macbeth is discovered murdered. The Central Event for our production was placed in the same place in the script, but the motivation for the event was different. The actor playing Macbeth along with the director

chose to bring the ghosts of all the people Macbeth has murdered back during the fight between him and Macduff, which forces Macbeth to realize what he has done by committing these murders and allows him to make the decision to take his own life by falling on Macduff's sword.

The Main Event where we see how everyone is going to live in response to the Central Event. The Main Event for the script and for our production lined up exactly. Once Macbeth is murdered it becomes clear that Malcom is going to be the new king and he is going to work to restore everything Macbeth has destroyed.

VI. Actor Journal

01/07/2019

- Why have I left Duncan?
- How long have we been fighting?
- I've been a bodyguard to Malcom the whole time. Maybe I watched him grow up since he was a little kid.
- We've been fighting this battle for months.
- Parentheticals need more or less influence.
- Act 1, Sc. 2 – Head wound is the most important thing.

01/08/2019

- Act 2, Sc. 3 – The suspicion hits sooner than I think it should. There's a fucking murderer in this building with me!
- Why is it taking so long for someone to answer the door? Something has to be wrong.
- Remember that the ride here has been treacherous.
- Duncan is someone like Mr. Cork or Jim Bell
- During the meeting after Duncan's body was found Macbeth just sat in the corner and didn't say anything. He was acting very strange, unlike himself. Something's up.

01/10/2019

- Act 2, Sc. 4 – Fueling thought: You have to trust me.
- Ross is the next person closest to me after my wife and children.

01/14/2019

- Act 4, Sc. 3 – How much do I know about what Macbeth has been doing in Scotland?
- What has Macbeth been doing in Scotland that we know he is a tyrant?

- Before I left I wasn't the nicest to my wife. I was very distant and didn't tell her why I was leaving. I feel like we didn't part on the best of terms.
- Killing Macbeth is the only thing that will absolve me from my mistake of leaving my family behind.

01/17/2019

- Macbeth is trying to snuff people out. He has made people who stand in his way disappear.
- Macbeth is Trump
- What if it was a mistake to leave my family? If anything were to happen to them I don't know what I would do.
- Fueling thought: I need your help!

VII. One-Person-Show

In the last year of this program I was required to take a "One-Person-Show" class. In this class I would instructed to take the skills that I had learned as an actor and utilize them for the purpose of creating a solo piece, meant to be written, directed, and performed by myself. Being openly gay, I decided to write about the gay experience through the lens of a closeted teenage boy who was struggling with is sexual orientation.

The protagonist, Austin, reveals stories about his experiences and goes through a series of uncomfortable interactions until he is outed by one of his best friends. The pressure of being exposed becomes too much for him, and he decides to take his own life. He documents all of this in a diary that becomes the vehicle through which this story is told.

I've included this piece in my thesis because it is relevant to the topic of discussion, "What it means to be a man." As a gay man in this country it can sometimes feel like you are less of a man than everyone else because you do not follow the strict guidelines of masculinity that have been prescribed by society. This can lead to ridicule, judgement, and hate from the people who do follow those guidelines. This can be very hard to cope with for some people and can often lead to personal injury and even suicide, as is the case for the protagonist in my piece.

However, as I have previously stated, being a man is about the choices you make, not about who you love or who you are attracted to. As long as your heart is in the right place and you chose to be the best human being you can be, that makes you more of a man than anything else. Unfortunately, this is not a lesson that Austin was able to learn in his lifetime. I have included a copy of the script below for reference.

VIII. One-Person-Show Script

Dear Diary

By Justin Mackey

Lighting: The play essentially takes place in two worlds; the world of the diary and everything outside of that. To represent that I'm hoping for distinctly different looks for each of these worlds. The diary world should feel cozy/personal if that makes any sense. A place that Austin can feel comfortable in. Then everything outside of that should be the exact opposite. I'm thinking the lighting shifts between diary entries will be smoother and take some time whereas that shifts within the scenes will be more abrupt.

SQA: Preshow. "She Keeps Me Warm"

SQB: Preshow out.

LQ1 Lights up on a bedroom in the middle of the stage

(The stage is set with just a bed upstage center. Messy and unmade. Next to the bed sits a nightstand. There can be random items of teenage paraphernalia scattered around the bed, i.e. clothes, books, video games. Austin enters carrying a backpack. He tosses the bag down next to the bed and sits cross-legged at the edge of the bed. He takes in the audience and takes a deep breath.)

AUSTIN

Dear Diary,

I've been having these weird feelings lately. There's this new kid at my school, Jason Morris. He's in my grad even though he's 14, and every time I'm around him my chest gets really warm and I feel like I'm going to throw up, but I'm also really excited and I say really stupid things like, "Oh, you're from Kansas? THERE'S NO PLACE LIKE HOME!" And then the other day I was watching the movie *Watchmen* and I couldn't stop staring at the big naked blue man. When I go to school, or church, or to the mall I look at different guys and I get excited again... I think I might be gay.

LQ2: Lights fade down on the bed and up on another area of the stage

AUSTIN

Dear Diary,

Do you think that all gay people go to Hell? I went grocery shopping with my mom today and there was this group of people out in front of the store, and they were holding signs that said things like, "GOD HATES FAGS" and "HOMOSEXUALITY IS A SIN." I wanted to ask my mom about it, but I was afraid she was going to suspect something, and I don't know how convincingly I could have lied to her in that moment, So I just said

LQ3: Lights change to the real world.

AUSTIN

Mom, why are those people holding those signs?

MOM

Oh...um. Well, Austin, do you know what a gay person is?

AUSTIN

Yeah...sort of.

MOM

Well, those people think that people who are gay are...committing a sin. That's why God made Adam and Eve. A boy and a girl.

AUSTIN

Do you believe that?

MOM

Well, I personally don't have anything against people who are gay. A very nice man who I work with is gay, but I do agree that it's not something that God wants. I think people who choose to be gay are willingly turning their back on God.

LQ4: Lights change back to the diary world.

AUSTIN

So, now I'm scared that I'm going to Hell for being gay. That can't be true, right? How can I go to Hell for something that I can't control? I mean *I didn't* choose to be this way. Actually, I've wished so many times that I could just be like everyone else, so that I wouldn't have to feel ashamed anymore.

LQ5: Lights fade down on the diary world and up on another part of the stage.

(Time shifts to the date of another journal entry.)

AUSTIN

Dear Diary,

Today was the fucking best! Jason and I were hanging out at the arcade and we won enough tickets to get a slingshot, so we rode our bikes down to the creek next to the museum and we took turns seeing how many frogs we could shoot with it. I beat him by three frogs and he said I was cheating, so I was like,

LQ6: Lights change to the real world.

AUSTIN

How can you cheat at shooting frogs with a slingshot?

JASON

YOU get too close to them.

AUSTIN

It's called strategy.

JASON

I'll show you a strategy,

LQ7: Lights change back to the diary world.

AUSTIN

and he tackled me and we started wrestling until he pinned me down and gave me a titty twister. I know, I should have really pissed, but it was honestly one of the best moments of my life. Then we rode our bikes back to his house and played video games for like three hours... I wanted to tell him how I felt so bad, but I know that he'll freak out, and I don't want him to hate me for the rest of my life.

LQ8: Lights fade on the diary world and come up on another part of the stage.

(Time shifts to the date of another journal entry)

AUSTIN

Dear Diary,

I don't know why this is happening to me. I try to be a good person. I always help people when they need it. I get good grades. I do extracurricular activities, and I'm nice to *everyone!* So why do I have to be gay? It's so hard trying to be like everyone else. Trying to be a man. A man who has sex with girls and likes fixing cars and going hunting. I don't like any of those things! I don't even like *driving* my car! Sometimes it gets so bad that I just want to scream. I want to scream so loud and so long that it makes people feel the way I'm feeling. It's like there are razor sharp, burning hot knives stabbing into my heart and nothing will make it go away. The worst part is

knowing that I can't tell *anybody*. I mean, there's only one other gay kid at my entire school and everybody treats him like shit. And, I don't even know what my parents would say. I think they would be really disappointed in me, and it would kill me if I ever let them down. I'm just so sick of living two different lives. The one that everyone else knows me in and the one I'm living on the inside.

LQ9: Lights change to real world. (Maybe just a wash of the entire stage?)

(Austin's mom enters. We are taken out of the diary world. Austin's entire mood shifts.)

Oh, hey mom. No, I'm just doing some homework. Yeah, chicken curry sounds great! My day was good. I got an A on my English test. Yeah, I know. You were right. Yeah, I'll be down in a little bit. Love you too.

LQ10: Lights shift back to the same diary world.

(Scene shifts back into the diary world.)

I know there are other people out there like me who aren't afraid to be who they really are, but I just don't know if I'm as strong as they are. I wish more than anything to be brave enough to stop hiding. I just don't know what I would do if my family didn't love me anymore.

LQ11: Lights fade on diary world and up on another part of the stage.

(Scene shifts to the date of another journal entry.)

(Time shifts to another journal entry)

AUSTIN

Dear Diary,

Today we were going over poems in my English class, and my teacher assigned us to write a poem about ourselves. He called it a "Where You're From" poem. We got to read some examples in class, and they were all *really* fucking good, so I got nervous and super self-conscious about what I was going to write. But then he showed us this poem that was written by a seven year old, and like obviously it wasn't like the most elegant thing in the world, but it was still so powerful because the kid was so honest. I mean, what did she have to lie about? She was seven. So I sat down and started writing this poem:

LQ12???: It's possible there is another lighting cue here. I may want to isolate him as much as possible.

(Austin takes a piece of paper from his pocket and starts to read.)

Where I'm From

I'm from an empty space with no walls

Where there's nothing to see or hear but the sounds of your own heart beating.

And it feels like my heart is beating faster and louder than everyone else's.

I'm from,

"How are you?"

"Oh, I'm good."

Even though I'm not good, and what I really wanted to say was

"Help me."

I'm from a constant state of panic that everything I do might give me away.

Is this shirt too gay?

Did I say that with too much of a lisp?

Was my handshake strong enough?

Do I walk gay? Talk gay? Look gay? Smell gay?

I'm from Alaska.

I'm from Cambodia.

I'm from Gary, Indiana

I'm from anywhere that's not inside of this body because

It's the last place that I really want to be.

I'm from,

"I love you mom. I love you dad. But I'm too afraid to tell you who I really am."

I'm from a wish.

A wish that someday I might know who I am.

LQ13: If cue 12 happens this will bring us out of it.

AUSTIN

I didn't actually turn this in. I just wrote a stupid poem about my family and how I fell out of a tree when I was nine. I told myself that I will never show this to anyone. I don't even think it's that good.

LQ14: Lights fade down on the diary world and up on another part of the stage.

(Austin puts the poem back in his pocket. Time shifts to another journal entry.)

AUSTIN

Dear Diary,

I had to have another one of those extremely awkward and uncomfortable conversations today. My friends were talking about the girls in my class that they thought were hot and they started rating them in order based on their hotness.

LQ15: Real world lighting. Maybe a little scarier?

BOY #1

Yeah...Jessica's like a 10 in the face, but her tits are so small you can barely see 'em.

BOY #2

I'd give her a ten in the face if you know what I mean!

(Boy #2 goes to high-five Boy #1. Boy #1 accepts)

BOY#1

Yeah...and then Amy's got like this really long pinky toe and it kind of freaks me out.

BOY #2

Yeah, but I bet she could do a lot with that pinky finger if you know what I mean!

(BOY #2 goes for another high-five. Boy#1 accepts.)

BOY #1

And then you have Emily who's smokin' hot but she gets like this weird morning breath that only stinks after she eats lunch.

BOY #2

I'd let her smell my morning breath if you know what I mean!

(BOY #2 goes for another high-five. This time Boy #1 does not accept.)

BOY #1

What do you think Austin?

AUSTIN

What? Oh...um..I mean who cares about morning breath when she's got that ass!

BOY #1

Haha..you right. You right.

BOY #2

Yeeeeaaaaahhh!

(Boy #2 goes to high-five Austin. Scene shifts back to the diary)

LQ16: Diary World

AUSTIN

What was I supposed to say? “Actually, you know who I think is really hot? Jason! He’s a solid 10/10 with the perfect butt and personality to go along with it, and he would never judge people based on their breath or their pinky toes. *(beat)* God, I’d give anything to be able to say that.

LQ17: Diary world shifts to another part of the stage.

(Scene shifts to the date of another journal entry)

Dear Diary,

I did something really fucking stupid today. Jason and I were hanging playing video games like we always do, and I kept shooting him when he wasn’t looking, so he got mad and punched me in the arm, and we started wrestling just like we’ve done a thousand times before, but this time I pinned him down and I was just about to tell him to say uncle, but for some reason I leaned down and I kissed him. I fucking kissed him. And for a second I thought he was going to kiss me back, but then he pushed me off of him.

LQ18: Reality world.

(Scene shifts to earlier that day)

JASON

What the fuck man!

AUSTIN

Yeah what the fuck! That was fucking weird.

JASON

You kissed me.

AUSTIN

What? No! *You* kissed *me*!

JASON

Dude, WHAT THE FUCK.

AUSTIN

I...

JASON

Dude, are you gay?

AUSTIN

No...I'm not..I'm

JASON

Bro, I'm not gay.

AUSTIN

No I know. I don't know what...

JASON

Dude, you have to tell me right now. Are you a fucking faggot?

AUSTIN

I don't...uh...I have to go.

LQ19: Diary World.

(Scene shifts back to the diary world.)

AUSTIN

I've texted him three times since then.

(Austin pulls out his phone and texts)

"Omg. I'm so sorry. I don't know what happened. That was really gross".

(He waits.)

"I swear I'm not gay."

(Waits again.)

"Do you still want my answers to Van Dyke's homework?"

(Austin looks out. Scene shifts to the date of another journal entry.)

LQ20: Diary World shifts to another part of the stage.

AUSTIN

Dear Diary,

Jason hasn't talked to me all week. Every time I see him in the hallway he just turns and walks in the other direction. He's been hanging out with Derek Miller who's such an asshole. I don't know what to do. He's my best friend in the whole world. I can't lose him.

(Scene shifts to the date of another journal entry.)

LQ21: Diary world shifts.

AUSTIN

Dear Diary,

I feel like I've fallen into an endless black hole and I just keep on falling and there's nothing to grab onto. Whenever someone talks to me it's like I'm hearing them through a wall from in the next room.

LQ22: Real World

(Mom enters)

Hey, mom. No, I'm just working on some homework. Um...no that's okay. I'm not really that hungry. Yeah, yeah I'm fine. I think I just have a little stomach bug. No I don't need to see a doctor, I think I'm just going to go to bed early. Yeah, really, I'm...I'm fine. I love you too.

LQ23: Diary world.

I'm not fine. I'm constantly on edge thinking that everyone knows my secret. My heart hurts so much it feels like I'll never be happy again.

LQ24: Diary world shifts.

AUSTIN

Dear Diary,

Today was the fucking worst! In A.P. Chemistry Mr. Schaeffer was writing an equation on the board and he dropped his marker on the ground, so he bent down to pick it up and I couldn't help myself. I was sitting like three feet away from him, and I wasn't even thinking about it. So I was staring and Derek Miller caught me staring at Mr. Schaeffer's butt and whispered fag under his breath and everyone started laughing. Then for the rest of the day everyone kept calling me fairy and homo and asking me if I sucked Mr. Schaeffer's dick to get an A in the class. I spent 6th and 7th period hiding in the 3rd floor bathroom. (beat) I can't go back there again.

SQC: V.O.

LQ25: Big transition

(The scene starts to transition into something completely different. Throughout, Austin's voice is heard through V.O.)

AUSTIN (V.O)

Dear Diary, why can't I just be like everyone else?

Dear Diary, maybe someday I'll change.

Dear Diary, does that fact that I have a diary make me gay?

Dear Diary, I feel so alone.

Dear Diary, my grandma asked me today why I don't have a girlfriend. I just shrugged and said "I don't know."

Dear Diary, what if I want to have kids some day?

Dear Diary, What if I'm bisexual? I had a sex dream about Anne Hathaway once.

Dear Diary, you're the only one I can talk to.

Dear Diary, this will be my last entry.

(The scene is now fully transformed into what looks like a funeral. Austin's bed has become his casket, on top of which sits a single rose and a recent picture of Austin. Austin's mother stands next to the casket. She addresses the audience.

MOM

Good evening everyone. I'd like to thank you all for coming out tonight. I know Austin would have been so happy to see all of you here. He had such a big heart, and I think everyone who knew him would say the same thing. He was the nicest person you could ever meet. What I didn't know was how much pain he was in. How scared and ashamed he felt all the time. Because he was always so positive. Even if I asked if something was wrong I'm sure he wouldn't tell me. Um...I didn't know this either, but Austin kept a diary. He wrote in it every day...Um...I'd like to read a little of something that he wrote.

I'm from a wish.

A wish that someday I might know who I am.

And I'll be able to go out into the world and say

This is me.

I'm from an alien planet.

Where I'm not scared to love who I want to love

And where I'm not judged for it.

I'm from the feeling of a weight lifted off my chest

So heavy it feels like I've morphed into a completely different person.

And now I'm lighter than air.

I'm from a place where people see me.

The real me.

And they love me.

For who I really am.

MOM

I'm so sorry Austin. I didn't know. I wish you would have told me. I just...didn't know. (*Mom takes a second to compose herself.*) Austin was a good kid. Someone that people should look up to. He didn't deserve this. No one does. That's why I'm organizing a support group for anyone who needs someone to talk to. All are welcome. Thank you.

SQD: Curtain Call. "Iris" by The Goo Goo Dolls

LQ26: Fade to black

IX. One-Person-Show Program

THE DEPARTMENT OF THEATRE PRESENTS

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WORKS IN
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SOLOS

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STUDIO THEATRE
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SHOW @ 7:30 PM

TUES **THURS**

Justin Mackey *Mollie Armour*
Scott Russell *Jake Lewis*
Mischa Hitchings *Austin Dean Ashford*
Halley Mayo *Natosha Devon*

8 Shows in 2 Nights

One-Person-Show Program. December 2018.

X. *Macbeth* Program



The image shows the back and cover pages of a program for the play Macbeth. The back page (left) is dark blue and lists the 2018-2019 season's offerings. The cover page (right) features a white silhouette of a bird of prey against a fiery, orange and red background. The title 'MACBETH' is prominently displayed in large white letters, with the dates 'FEB 1-10, 2019' and 'BY WILLIAM SHAKESPEARE' below it. At the bottom, logos for the Department of Theatre and various sponsors are visible.

2018-2019 SEASON

CLYBOURNE PARK
BY BRUCE MORRIS | UNIVERSITY THEATER

SHE KILLS MONSTERS
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BY CARYL CHURCHILL | UNIVERSITY THEATER

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BY WILLIAM SHAKESPEARE | UA BLACK BOX THEATER

TOPDOG/UNDERDOG
BY SUSAN-LORI PARKS | UA BLACK BOX THEATER

A LITTLE NIGHT MUSIC
MUSIC AND LYRICS BY STEPHEN SONDHEIM
BOOK BY HUGH WHEELER | UNIVERSITY THEATER

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UNIVERSITY OF ARKANSAS

Macbeth program. Back and Cover page.

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* Donations to the Patron Program help support productions and student work here at the University of Arkansas Department of Theatre.

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All Patrons and Scholarship Donors receive recognition in our production programs, as well as invitations to special events throughout the year and our annual Season Preview Party in the spring. Contributions are 100% tax deductible. Please consider supporting the Department of Theatre. Email theatre@uark.edu or call (479) 575-6067 for details.

 **DEPARTMENT OF THEATRE**
 J. WILLIAM FULBRIGHT COLLEGE OF ARTS & SCIENCES
 Proudly Presents

MACBETH
 BY WILLIAM SHAKESPEARE



Directed by
STEVEN CHARLES MARZOLF

Costume Designer
MELISSA ROONEY
 Lighting Designer
ERIC ARMSTRONG

Scenic Designer
BRANDON ROYE
 Sound Designer
MICHAEL RIHA

Macbeth Program. Pages 16 & 1.

Dear Theatre Friends,

Welcome to our first production of the Spring 2019 semester! After three successful productions, *Clybourne Park*, *She Kills Monsters*, and *Top Girls*, we are proud to present our fourth installment of the 2018/19 season, William Shakespeare's thrilling drama, *Macbeth*. This classic play, rich with themes relating to human fate, ambition, guilt and paranoia, has been presented by professional theatre companies as well as universities for hundreds of years and continues to challenge directors, designers, and actors in ways that produce fresh and exciting interpretations of this compelling story.

Macbeth is being directed by the Department of Theatre's Head of Undergraduate Studies and acting instructor, Steven Marzoff. You may be familiar with Steven as he is also an active local actor and director, having appeared in television, film, and live theatre with organizations such as Tilke Theatre, The Classical Edge Theatre, and TheatreSquared. Steven has a passion and love for the stories and lyrical language of Shakespeare's plays and we are pleased to share with you his intriguing interpretation of this historic and revered play.

Having spent the past 27 years at the U of A, I have seen hundreds of eager, talented, and hardworking students grow into collaborative, cutting edge, professional theatre artists. I've watched them graduate and go on to have amazing careers working at theatres all over the world, and I am proud to say they are our alumni. And you, our audiences should be proud of their accomplishments as well. Without your support and encouragement, their journey may have taken a different path.

Live theatre establishes an unspoken, unique, and supportive relationship between performers and patrons, one that is vital to the development of any theatre artist. I thank you all for choosing the Department of Theatre for your live theatre experience.

Now sit back and enjoy this exciting performance of *Macbeth*!



Michael Rha
Chair of Theatre

Don't miss our next show at the University Theater!



Sondheim's charming musical masterpiece about one hilarious night and a very tangled web of love affairs. Winner of three Tony Awards, including Best Musical.

Schedule:

Friday, April 5 at 7:30pm
Saturday, April 6 at 7:30pm
Sunday, April 7 at 2:00pm
Wednesday, April 10 at 7:30pm
Thursday, April 11 at 7:30pm
Friday, April 12 at 7:30pm
Saturday, April 13 at 7:30pm
Sunday, April 14 at 2:00pm

Tickets are available now at theatre.uark.edu/

Macbeth Program. Pages 15 & 2.

Getting to Know... Eric Armstrong



Who is Eric Armstrong?

A sentient gerbil piloting a human suit. Hopefully no one notices...

When did you get interested in lighting design?

I really didn't get into lighting design until my second to last year of undergrad after taking the required light design class and discovered I really enjoyed it. Translation, every actor should in fact take lighting design with Shawn Irish because you never know what could happen.

What exactly does a lighting designer do?

The lighting designer uses lighting to enhance the story telling of the show. In simplest terms I make sure you can see the actors, but I also help set mood and location in concert with the scenic designer.

Were there any particular challenges?

Other than the tight schedule which is just a reality of doing theatre, the real challenge for *MacBeth* came from the amazing equipment we have here at the global campus black box theater. All our lights have the ability to change to any color I want as well as lots of other cool tricks, so I had to really make sure I had a clear idea about what I wanted the show to look like so I didn't get overwhelmed with making choices.

Do you have any advice for students wanting to pursue a degree in design?

The sooner you can take classes and get involved the better, every show or class is an opportunity to learn and experience. Also, designers at all levels from college to Broadway love talking about their designs so never be afraid to ask questions when you meet someone.

Director's Notes

Macbeth. The name alone elicits fear and wonder. It's a name we aren't supposed to say because it can conjure up the dregs of darkness. So the question is: why do *Macbeth*? What can we learn from a play written over 400 years ago about a man who kills his way to the top and in the process destroys everything that had meaning to him?

These were the questions I struggled with when deciding to direct the play. But as I looked deeper, it's a story that's quite relatable. *Macbeth* is a noble person who gives into his appetites. And who at one time or another hasn't done that? Who looking back over their life, cannot perceive some moral catastrophe that they narrowly escaped, or didn't escape? And who hasn't walked up to the edge of the abyss (could be a choice, a decision, an event) looked squarely into it and then decided to not dive in? Or did dive in?

We, as human beings, are all capable of being kind, loving, giving, selfless and caring. We are also capable of greed, envy, hate, selfishness and lack of remorse. *Macbeth* is a view into the darker side of human nature. And as theatre artists, it is our responsibility to shine lights on all aspects of humanity to bridge the gap and bring people together. That means looking at the good, the bad and the ugly. And it isn't easy to look at the bad and the ugly and at times it isn't fun, but we must. Because when we understand the darkness, we then can merge it with the light and move forward transformed and whole as human beings. God knows if there was ever a time in human history for that bridge to be gapped, it is now.

- Steven Marzoff



Special Thanks To...

Castle Rental, Aaron Christian, Scott Russell, Hailey Scott,
and the UARK Theatre Department

Staff for the Production

Assistant Director Caroline Dean
 Stage Manager SamiMurphey
 Assistant Stage Managers..... Landan Stoker, Kelsey Ryder
 Assistant Sound Designer Tyler Micheel
 Dramaturg Haley Scott
 Makeup Designer TannerMcAlpin
 Fight Director..... ScottRussell
 Charge Artist..... Jamie Spillers
 Properties Master..... KarlHermanson
 Sound Operator..... MelissaMoznabi
 Lighting Board Operator..... Mason Bell
 Wardrobe CrewHead..... EmmyKarschner
 Wardrobe Crew..... Matthew Coordsen, Cas Estrada,
 Nick White
 Hair/Makeup Crew Finley Daniel, Hannah Berry
 Drapers/First Hands..... Kelsey Looney, Tanner McAlpin, Valerie Lane
 DeckCrew..... Anna Knight, Caleb Lorenzo
 Stitches..... Christina Aronowitz, Anna Grace Estes
 Mary Larkin Furlow, Bethany Kasper,
 Alex Larson, KelseyRyder, Haley Scott
 Carpenters/Painters/Electricians..... Alliance Ains,
 Eric Armstrong, Austin Aschenbrenner,
 Cate Blencowe, Jacinda Fletcher, Emily Gray,
 Missy Hartsfield, ChynaMayer, Sierra Mitchell,
 Brandon Roy, Kathleen Schmidt,
 Jamie Spillers, Nicholas White
 Apprentice Carpenters/Painters/Electricians Daulton Brown,
 Matt Clothier, Matthew Coordsen, Josh Craig,
 Caroline Dean, Finley Daniel, Emily Floyd,
 Zach Hobby, Megan Pendley, MacKenzie Stuart

Don't miss our next show at the UA Black Box Theater!



Haunted by their past, two brothers are forced to confront their future and a lifetime of sibling rivalry. Winner of the Obie Award, Outer Critics Circle Award, and Pulitzer Prize for Drama.

Schedule:

Friday, March 1 at 7:30pm
 Saturday, March 2 at 7:30pm
 Sunday, March 3 at 2:00pm
 Wednesday, March 6 at 7:30pm
 Thursday, March 7 at 7:30pm
 Friday, March 8 at 7:30pm
 Saturday, March 9 at 7:30pm
 Sunday, March 10 at 2:00pm

Tickets are available now at theatre.uark.edu

Macbeth Program. Pages 13 & 4.

Getting to Know... Sam Murphey



Who is Sam Murphey?

When asked where my hometown is, I simply say Fayetteville, AR. However, it's much more complicated than that. My father was in the military so with that, we would move from place to place every 1-2 years. On top of that, I was born with Apert Syndrome. I would give the medical definition, although I don't want to put you to sleep. It basically causes me to have four fingers on each hand with limited mobility, and a slightly deformed face. As of right now I've had 21 surgeries, but who's counting.

When did you first get interested in stage management?

Growing up, I was a choir boy singing my heart out. However, when my family and I moved to Fayetteville, I took a different path in High School. I joined the Theatre Dept. and the first play I was a part of, they said I was Stage Manager. At first, I thought it was a low-level job since I was just starting out, but boy I was wrong. I ended up loving it, and that's why I am pursuing it.

What made you decide to pursue a degree in Theatre?

I actually met Michael Riha when in High School. He was helping to paint a set for a production that I was Stage Manager of and he convinced me to continue on with my passion in college, since I was good at it.

What is your favorite part about stage managing? If you could tell the audience one thing about stage management, what would it be?

My favorite part about stage management is the organization and the responsibility you have. You are the glue that holds everything together, from costume fittings to managing props, to helping actors with lines, and to keeping track of your crew. Stage Management is tough, I'm not going to lie. It's like singing La Vie Boheme from Rent while taking blocking notes, keeping track of all props, answering questions, fixing issues and checking in with designers. By the way, a break was 5 minutes ago. Did you tell the director?

Do you have any advice for students wanting to pursue a degree in Theatre?

My advice is to never give up and keep pursuing what you love. It's going to be a tough road ahead, but dive in head on. Just think, if a person with a physical disability can do it, you have no reason to say you can't.

Cast

MacBeth	SCOTT RUSSELL
Lady MacBeth	NATOSHADeVON
Banquo/Ghost of Banquo/Doctor	ZYNNWARD
MacDuff/Bloody Captain/King	JUSTIN WADLEY
Duncan/Sword/Murderer 1/Apparition 1/King	JONATHAN CRAN
Malcolm/Murderer 2/Apparition 2/King	PETER KENLAK
Donalbain/Fleance/Young Sward/Apparition 3/King	AUDREY ROMERO
Witch 1/Lady MacDuff	MISCHAHUTCHINS
Witch 2/Gentlewoman	JENNIFERESBITT
Witch 3/Porter/Messenger	CHLOE HAROLDSON
Lennox/Lord King	OSCAR PFEIL
Ross/Lord King	RAVEN RAY
Angus/Messenger/Lord King	JAKE LEWIS
Seyton/Murderer 3/King	ZACHURFIE

Place:

A church, a heath, Duncan's palace, Macbeth's palace, England, Dunsinane Hill, Birnam Wood, and various outdoor settings.

Setting:

The very recent past (influenced by 1990's Balkan conflict)

MACBETH will be performed with a 10 minute intermission.

The video or audio recording of this production is strictly prohibited by law. As courtesy to other patrons, PLEASE TURN OFF CELLPHONES AND OTHER ELECTRONIC DEVICES during the performance.

Who's Who in the Production



Eric Amsterg (Lighting Designer) is from Clovis, CA. He received his BA at California State University Fresno. Previous credits include *Follow Me @ The Sun* at Latin Project, *Angels in America: Perestroika* at the University of Arkansas, *Blue Heart* at Experimental Theatre Company, *Walden* at Fresno State University Theatre and assistant designer for *Really Really* at Fresno State University Theatre. After graduation, he would like to pursue a career in design in theme parks.



Jonathan Ray Crain (Duncan/Seward/Murderer 1/ Apparition/Wing) is a junior from Little Rock, AR studying Theatre and Communications. He was the microphone coordinator for University of Arkansas's *The Man of La Mancha*, and *Shave a Mage* Slave in *She Kills Monsters*. This is his debut performance at the University of Arkansas. He plans to pursue a career in voice acting after earning his degree.



Zach Currie (Seyton/Murderer 3/King) is from Bentonville, Arkansas. He is currently pursuing his Bachelor of Arts in Theatre at the University of Arkansas. He was last seen as Larry in *The Dream of the Squirring Boy*. Other credits include *Tommy* in *Rise*, ensemble member for *Theatre for One* at the and *Hai in Proof* at Herdick College.



Caroline Dean (Assistant Director) is from Orlando, FL. Her previous credits with the University of Arkansas include *Katlope/Kelly* in *She Kills Monsters* and Congregant Jenny/Chor in *The Christians*. She has also performed in the staged reading of *Bookshop* and the 10 Minute *New Works Fest of Paper Thin*. She was also an assistant stage manager for *West of Why*. She plans to continue a career on stage and hopes to one day work as a playwright and an actress.



NaTosha DeVon (Lady MacBeth) is from Jackson, Mississippi. She has an Associate's degree in Pre-Law and a Bachelor's degree in Theatre and Speech Communication. She is a third year MFA acting candidate. Her previous credits include *Francine/Lena* in *Clybourne Park*, *Rosaura* in *Life is a Dream*, *Gary Coleman* in *Avenue Q*, *Anemona/Dance Captain* for *Lysistrata*, *Truay* in *Steel Magnolias*, *Ruth* in *A Raisin in the Sun*, *Bocca* in *The Rabbit Hole*, *Petra* in *The Bear*, *Lady in Orange* in *For Colored Girls* and *Gina* in *Like Fine Wine*. Her plans are to go and work in the film industry as an actor and produce her own written works.



Chloe Jane Haroldson (Witch 3/Foster/Messenger) is from Ebby, OK. She is working towards a degree in Theater Performance. Her previous credits from the UoA are the *Pastor's Wife*, *Elizabeth* in *The Christians*, *Estrella* in *Life is a Dream* and *Jeanine/Griselda/Winn* in *Top Girls*. She worked with community theater companies in productions like *Young Frankenstein* and *Lion the Witch and The Wardrobe*. Chloe has won awards for acting including an A4-Star Cast member award at a One Act Play Festival. She plans to move to New York with ambitions of going to grad school to work towards an MFA in Acting, then would like to be on Broadway and working as an actor and performer.



Staff for the Department of Theatre

Chair of Theatre.....	Michael J. Riha
Vice-Chair of Theatre.....	Patricia J. Martin
Theatre Office Manager	Barbara J. Springer
Production Manager.....	Joseph Millett
Technical Director.....	Weston Wilkerson
Scene Shop Manager.....	Matt Meers
Costume Shop Manager	Valerie Lane
Lighting and Sound Supervisor	Tyler Michael
Properties and Paints Supervisor	Karl Hermanson
Business Manager/Marketing Director	Ashley Cohea
Publicity Manager/Graphic Designer	Ash Michael
Assistant Box Office Coordinator.....	McGin Wood
Theatre Faculty.....	Jason Burrow, Michelle Cuhane, Mavourneen Dwyer, Kate Frank, Karl Hermanson, Amy Herzberg, Morgan Hicks, Shawn D. Irish, Elizabeth Jilka, Michael Landman, Valerie Lane, Gail Lettwich, Patricia J. Martin, Steven Marzoff, Matt Meers, Tyler Michael, Joseph Millett, Michael J. Riha, Les Wade, John Walch, Weston Wilkerson

Who's Who in the Production

(Theatre on the Square, Indianapolis), *The Crucible* and *A Christmas Carol* (Indiana Repertory Theatre), *Coriolanus*, *The Winter's Tale* and *Twelfth Night* (Indy/Shakes), *Unnecessary Fears* (Actors Theatre of Indiana), *Water By the Spoonful* and *Distracted* (Wisdom Tooth Theatre Project), and many more. Scott is also a Fight Director/ Instructor/Advanced Actor-Combatant and a member of the Society of American Fight Directors, Dueling Arts International, the Society of Australian Fight Directors, W.C. Fight Directors Canada, the British Academy of Stage and Screen Combat, and the Nordic Stage Fight Society. He deeply thanks Steven for this wonderful opportunity as both Actor and Fight Director. Scott sends all his love to his wife Jody and his son Bastian.

Kelsey Ryder (Assistant Stage Manager) from Grand Rapids, MI She is a junior Theatre major at the Uof A also studying Criminal Justice. Before coming to Arkansas, Kelsey did a lot of work with performing shows for kids including *Charlie and the Chocolate Factory*, *Holes*, and *Robin Hood*. Some of her more recent credits include *You Can't Take it With You* and two student written and directed shows that were a part of the New Works Festival last year: *The Thing That Wasn't There Before* and *The Lock In*. After graduating Kelsey plans to head to Chicago and pursue a career in acting!



Landon Stocker (Assistant Stage Manager) is a junior theatre major from Billings, Missouri. Previous credits include *Davey Harold*/ Ensemble in *Assassins*, Music Director in *The Christian*, *Servant 1* in *Life is a Dream*, Barber/Mulcaster/Guard in *Man of La Mancha*, Josh in *Two Dollars*, and Kenneth Stoller in *Clybourne Park*. After graduating, he intends to pursue a career in acting.



Zyan Ward (Banquo/Ghost of Banquo/Doctor) is from Bentonville, Arkansas. He previously performed *Improv/Stand up at The Second City*, Chicago, *The Crude Mechanicals: Twelfth Night* (Sir Andrew Aguecheek), *A Midsummer Night's Dream* (Oberon/Theseus), *King Lear* (Gloucester) Fishbark Theatre, *Death by Shakespeare* (Julius). In the future he plans to continue to pursue a career in acting.



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Who's Who in the Production



Joshua Harpell (Lear/ Lord King) was born and raised in San Diego, CA and is a freshman Theatre Undergraduate. This is his UARK Theatre debut! He is a graduate of Bentonville High School and did theatre all throughout his high school career. His previous and favorite credits from High School are *Fiance* in *Macbeth*, *Owen Muzzer* in *The Foreigner*, *Orion* in *Tarzan*, and has taught *Once* and *Skatlon Crow* at Theatre Squared. He plans to continue his studies here but is keeping options open for any opportunities that may come his way.

Mischa Hutchings (Witch 1/Lady MacDuff) is from Houston, TX. She holds a BA from the University of St. Thomas. Her previous credits include *Hannah Pitt* in *Angels in America: Part Two*, *Mary* in *Detroit* at the Catastrophe Theatre, *Stacey* in *Spotlight* Code at the Horse Head Theatre, *Margaret* in *Leading Ladies* at the Texas Repertory Theatre, *Mary* in *It's a Wonderful Life*, *A Radio Play* at the Unity Theatre, *Catherine* in *Notions of Right and Wrong* at Mildred's Umbrella, *Katherine* in *Henry V* and *Catherine* in *Proof* at the College of the Mainland, *Agave* in *The Bacchae* at Nova Arts Project, *Sylvia* and *Sunny* in *The Lost Night of Bettyblue* at The Strand Theater, *Marie Rodell* in *In the Garden of Live Flowers* at the Main Street Theater, *Carol* in *Gleanna* at the Fan Factory Theatre. Mischa has also done commercials for *Orson Marketing* and *Pretty Good Pictures*, and voice over work for *Blueprint Films*.



Peter KieMak (Malcolm/Murderer 2/Apparition 2/King) is from Fayetteville, AR. His previous credits include Associate Pastor Joshua in *The Christians*, *Soldier* Ensemble in *Life is a Dream*, and *Steve* in *Dream of the Burning Boy*. Peter is also a co-artistic director of the North West Arkansas Shakespeare troupe "The Crude Mechanicals," and his previous credits with them include *Don John* in *Much Ado About Nothing*, *Lord Gray/2nd Murderer* in *Richard III*, *Andrew Aguecheek* in *Twelfth Night*, and *Moth* in *Love's Labour's Lost*. After college, Peter plans to travel to Chicago to pursue a career in acting.



Jake Lewis (Angus/Messenger/Lord King) is from Bentonville, AR. His recent roles include *Chuck* in *She Kills Monsters*, *Old Man* in *Lysistrata*, and *Boy X* in *The Metal Children* at the University of Arkansas, as well as *David* in *King Lear* with The Crude Mechanicals, and *William* in *As You Like It* with The Classical Edge. After earning his degree, Jake plans to pursue a career in comedy writing and performance.



Justin Mackay (MacDuff/King) is from Applegate, MI. He has a Bachelor of Science in Theatre from Grand Valley State University. His previous credits include *Jim/Tom* in *Clybourne Park*, *Trekke*, *Monster* in *Avenue Q*, *Canon* in *Life is a Dream*, *Ross Gardiner* in *Visiting Mr. Green*, *Charles Guttau* in *Assassins*, *Joe Pitt* in *Angels in America: Parastrotka*, *Otto Frank* in *The Diary of Anne Frank* at the University of Arkansas along with credits at Grand Valley including *Father* in *6 Characters in Search of an Author*, *Gay* in *Bethany*, *Adam* in *Things*, *Claudio* in *Much Ado About Nothing*, and many more. Other companies that he's worked with include The University Wits, *Ala lacta Est*, *Pigeon Creek Shakespeare*, and The Bam Theatre. His future plan after earning his degree is acting!



Who's Who in the Production

Steven Charles Marzoff (Director) is from Green Bay, Wisconsin. He earned his MFA in Acting from The Old Globe Theatre/University of San Diego Professional Actor Training Program. He is an instructor of Theatre at the University of Arkansas. He has taught acting classes nationwide and Acting Shakespeare's Folio, across the country with professional companies as well as numerous universities. He is a member of Actors' Equity Association (the actors union) and has directed several productions academically and professionally. His regional acting credits include: The Old Globe Theatre, La Jolla Playhouse, Milwaukee Rep, Chicago Shakespeare Theater, TheatreSquared, Riverside Theatre, Notre Dame Summer Shakes and Steppenwolf Theatre Company (where he was a part of the original production of the 2008 Pulitzer Prize winning play August: Osage County). Directing credits include: Riverside Theatre in Iowa City, The Side Project in Chicago, The South Arkansas Symphony/TheatreSquared, The Stella Adler Institute in NYC, University of Tulsa and University of Arkansas.



Tanner McAlpin (Makeup Design) is a third year MFA candidate in Costume Design at the University of Arkansas. His previous credits include *Rise*, *The Glass Menagerie*, and *Lysistrata*. Tanner has worked as a makeup artist for Joshua Productions out of Beaumont, Texas, along with many studio and main stage productions during his time as an undergraduate at Texas A&M University in College Station including *Little Spirit* and *Macbeth*.

Sam Murphy (Stage Manager) is from Fayetteville, AR. He has previously been the Stage Manager for *She Kills Monsters*, *The Christians*, (University of Arkansas) Assistant Stage Manager for *Lysistrata*, (University of Arkansas) and Stage Manager for *Smile: The Musical* (Arts Center of the Ozarks). After earning a Bachelor's in Theatre, he plans to work as a Production Stage Manager with a regional theatre company.



Jennifer Nesbitt (Witch 2/Gentlewoman) is a native of Fayetteville, Arkansas and a Senior theatre major. Previous onstage credits with the university includes *Lilies on the Land*, *Metal Children*, *Lysistrata*, *The Christians*, *Man of La Mancha* and *Top Girls*. Jennifer also was a monologist for Theatre For One, a part of the Artype Festival of New Works. Futuretically, she plans to continue her growth as a theatre artist.

Raven Symone Ray (Ross/LordKing) is from Conway, AR. Her previous credits include *Andrea in The Dream of The Spinning Boy*, *Vera! The Beholder in She Kills Monsters* at the University of Arkansas, *Hero in Much Ado About Nothing* with Crude Mechanicals, *Hieretiti Green in Rise* at the University of Arkansas, directing *Sora* with the University of Arkansas's 10-minute play fest and *Vata in Hansy* at Conway Senior High School. After earning her BA in theater and African-American studies, she plans to continue pursuing a career in acting.



Who's Who in the Production



Michael J. Riha (Sound Designer) is the chair of the Department of Theatre at the University of Arkansas and has designed scenery, lighting, sound, and costumes for well over one hundred productions. Michael's most recent projects include set designs at the Berkshire Theatre Group, MA; TheatreSquared, AR; the Southeast Repertory Theatre, CA; and The Mark Taper Forum in Los Angeles, CA. He also worked as an assistant Tony Award winning set designer, Christine Jones, on the Broadway revival of *On a Clear Day You Can See Forever*, starring Harry Connick Jr. as well as the 2013 Metropolitan Opera production of *Rigoletto*. He recently authored the book, "Starting Your Career as a Theatrical Designer: Insights and Advice from Leading Broadway Designers", published by Allworth Press. He is a proud member of USITT and USA423.

Audrey Romero (Donaldban/Fleence/Young Sward/Apprentice 3/ King) is from Los Angeles, CA. She is a Theatre Performance major, Latin American and Latino Studies co-major, as well as having a Communications minor. Her previous credits include *Lucy in scotch Thor* with the Latin Theatre Project, *Mulan* in a staged reading of *Erenito y su Caballo* with Trike Theatre. She wants to own a theatre company accessible and dedicated to marginalized communities. She also wants to act wherever she can.



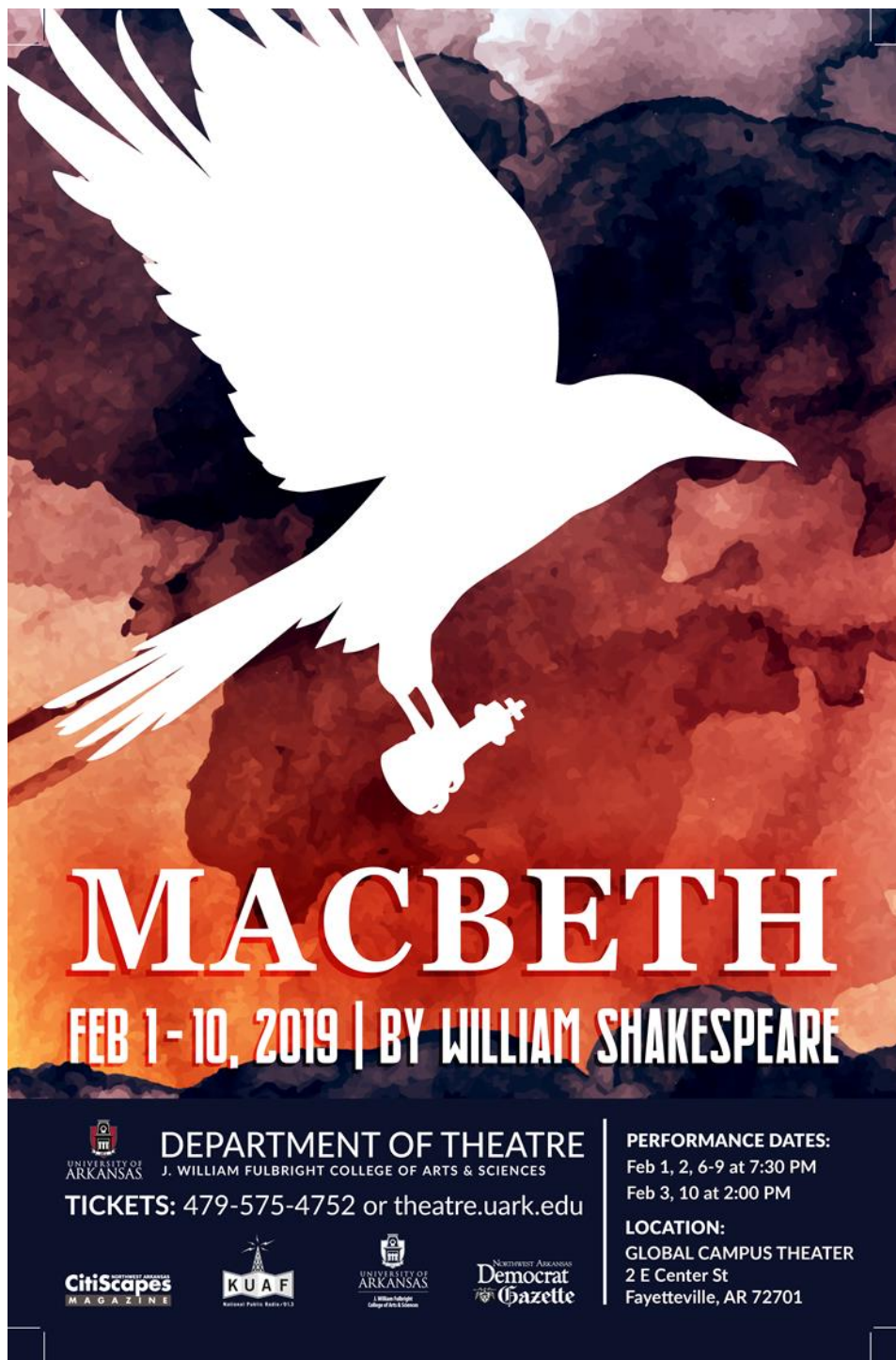
Melissa Rooney (Costume Designer) is from Guy, Arkansas. She holds a BA in Theatre Arts from Hendrix College. She designed costumes for *Avenue Q*, *Angels in America: Perestroika* at the University of Arkansas as well as Hendrix College's production of *Time Stands Still*. She was also the assistant costume designer for *The Metal Children* and *Angels in America: Millennium Approaches* and makeup designer for *Assassins* and *Life is a Dream*. She will also be the costume designer for the upcoming production of *Macbeth*.

Brandon Royce (Scenic Designer) is from Tulsa, OK. He has a BA in Theatre from OBU. His previous credits include scenic designer for the ARK-Types New Play Festival, assistant scenic designer for *The Glass Menagerie* at the University of Arkansas, scenic designer for *Where's Daddy?* at Independence Memorial Hall, scenic designer for *The Game is Afoot* at Jenks PAC, and scenic designer for *Androcles and the Lion* for Dorland Theatre. Brandon was also Hallmark Movie Channel Art Department lead man for the McEnide Mystery Series and the assistant production coordinator for *Jane Doe: Ties that Bind* Channel. Brandon was the lead man for *Alien Egress* Sfy Channel, properties master for Pasadena Playhouse and assistant properties master for the Old Globe Theatre (San Diego). After earning his degree, he plans to become a resident technical director and freelance scene designer.




Scott Russell (MacBeth) is a third year MFA student. A graduate of The Conservatory at Act One Studios - Chicago, previous works include *RussDan* in *Cybourne Park*, *Clotilde in Life is a Dream*, *Brian in Avenue Q*, *Caligula in Assassins*, *Otto Hurley in Metal Children* (University of Arkansas), *Children of a Lesser God* (Footlit Theatre, Chicago), *A Christmas Carol* (Metropolis PAC), *Posidon*

XI. *Macbeth* Show Poster







MACBETH
FEB 1 - 10, 2019 | BY WILLIAM SHAKESPEARE

 **DEPARTMENT OF THEATRE**
J. WILLIAM FULBRIGHT COLLEGE OF ARTS & SCIENCES

TICKETS: 479-575-4752 or theatre.uark.edu

PERFORMANCE DATES:
Feb 1, 2, 6-9 at 7:30 PM
Feb 3, 10 at 2:00 PM

LOCATION:
GLOBAL CAMPUS THEATER
2 E Center St
Fayetteville, AR 72701

XII. *Macbeth* Production Photos



Justin Mackey as Macduff (With Joshua Harpell and Chloe Haroldson) in the University of Arkansas production of *Macbeth*. February 2019. Photo courtesy of the University of Arkansas Theatre Department.



Justin Mackey as Macduff (With Scott Russell) in the University of Arkansas production of *Macbeth*. February 2019. Photo courtesy of the University of Arkansas Theatre Department.



Justin Mackey as Macduff (With Scott Russell) in the University of Arkansas production of Macbeth. February 2019. Photo courtesy of the University of Arkansas Theatre Department.



Justin Mackey as Macduff in the University of Arkansas production of *Macbeth*. February 2019. Photo courtesy of the University of Arkansas Theatre Department.

XIII. Website Link

www.justinmackey.net

XIV. Headshot & Resume



Justin Mackey Headshot. Courtesy of Elizabeth Washe.

JUSTIN MACKEY

124 E. Spring St. Apt. B, Fayetteville, AR 72701 · (810) 404-7735

justmackey94@gmail.com · www.justinmackey.net

Hair: Auburn » Eyes: Hazel » Height: 5'11" » EMC

THEATRE

Macbeth	Macduff	University of Arkansas	Steven Marzolf
Miss Bennet: Christmas at Pemberley	Understudy	Theatresquared	Kiera Fromm
Private Lives	Elyot Chase	Emporium Center for the Arts	Tanner McAlpin
The Poodle Trainer	Winky	ArkTypes New Plays Festival	Steven Marzolf
Rise	Mr. Madison	ArkTypes New Plays Festival	Cole Wimpee
Smile	Tommy French	Art Center of the Ozarks	Jeremiah Albers
Life is A Dream	Clarion	University of Arkansas	Jeremiah Albers
Avenue Q	Trekkie Monster	University of Arkansas	Morgan Hicks
Visiting Mr. Green	Ross Gardiner	The Barn Theatre, Port Sanilac	Stephen Kenny
Assassins	Charles Guiteau	University of Arkansas	Amy Herzberg
Angels in America: Perestroika	Joe Pitt	University of Arkansas	Jeremiah Albers
The Diary of Anne Frank	Otto Frank	University of Arkansas	Kate Frank
Six Characters...Author	The Father	Grand Valley State University	Roger Ellis
All in the Timing	Al	Grand Valley State University	Kimberly Griggs
I Hate Hamlet	Barrymore	The Barn Theatre, Port Sanilac	Emilee Caughel
School for Scandal	Charles Surface	Pigeon Creek Shakespeare	Katherine Mayberry
The Understudy	Jake	Alca Iacta Est	Kiara Pipino
Night of the Living Dead	Ben	The Barn Theatre, Port Sanilac	Stephen Kenny
Indoor/Outdoor	Shuman	Alca Iacta Est	Kiara Pipino
Restoration Comedy	Worthy	Grand Valley State University	Kiara Pipino
Bard to Go: Lights, Camera, Action	Shakespeare	Grand Valley State University	Katherine Mayberry
Corpse	Evelyn/Rupert	The Barn Theatre, Port Sanilac	Stephen Kenny
Shadows at the Sanford	Alan	The University Wits	Kyle Walker
Much Ado About Nothing	Claudio	Grand Valley State University	Katherine Mayberry
Deathtrap	Clifford	The Barn Theatre, Port Sanilac	Stephen Kenny
The Good Person of Setzuan	Unemployed Man	Grand Valley State University	Kiara Pipino
The Shape of Things	Adam	Grand Valley State University	Jason Flannery

FILM/T.V

Wal-Mart	Associate #3	Adair Creative Studios	Zach Kennedy
Blood for thy Master	John	Caillaud-Lyons Productions	Nicholas Hartman
Offbook	Alec	Caillaud-Lyons Productions	Allison Caillaud-Jones
Closing Time	John	Matt Callazo Productions	Mathew Collazo

TRAINING/WORKSHOPS

M.F.A: University of Arkansas (*In progress*)

B.S. Grand Valley State University

Theatre for One by Emily Schwend, *Hip-Hop Theatre* by Idris Goodwin,

Devised Theatre by Lisa D'Amour, *Auditioning* by Alaine Alldaffer,

Shakespeare Performance by Chris Hayes

SKILLS

Directing, Stage Combat: Hand to Hand, Quarterstaff, Dialects: R.P., French, German, Cockney, Irish, Scottish, Russian, and Australian.

XV. Proof of Permission



UNIVERSITY OF
ARKANSAS

J. William Fulbright College of Arts and Sciences
Department of Theatre

To: Graduate School and International Studies, University of Arkansas
From: Ashley Cohea, Business Manager for Department of Theatre
Date: April 05, 2019
Re: Use of Department of Theatre production programs, photos, and
publicity materials in thesis publications

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Ashley Cohea
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University of Arkansas
(479) 575-6067
acchoa@uark.edu

228 Fine Arts Center Fayetteville, AR 72701 ☎479-575-6067 ☎fax: 479-575-3947 🌐theatre.uark.edu
The University of Arkansas is an equal opportunity/affirmative action institution.

Proof of Permission for *Macbeth* program, *Dear Diary* program, and production photos.

6:17

LTE 



Print Release Inbox



Elizabeth Washe 6:14 PM

to me ▾



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Elizabeth Washe

ES Photography

Proof of Permission for Justin Mackey Headshot