MACBETH
By William Shakespeare
Adapted and Directed by Jef Hall-Flavin

MAR 17 – APR 9
Student Matinees Mar 28 – May 5
Andy Boss Thrust Stage

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Whether you’re a student here for a daytime matinee with your school, a teacher hoping to get your students talking, or a couple out for a well-deserved date night, you are essential to this show.

In live theatre, you matter. The moments you see on stage can’t be rewound and seen again. Your energy, your breath, is just as important as the actors’.

Through hundreds of moments like the one we are sharing today, our work over the last 22 years in this location has inspired more than 300,000 students. Some of those students have grown up to perform on this very stage, others have become teachers themselves. Hopefully more than a few are still avid theatre fans.

We chose Jef Hall-Flavin to adapt and direct this taut re-telling of Macbeth because his production of A Midsummer Night’s Dream on our Proscenium Stage has become a perennial favorite for our audiences over the last ten years. (Of course today there will be so much more blood!)

Whether this is your first time seeing the Bard’s work or your “umpteenth,” we hope you have a great time.

Teen or senior, your age doesn’t matter to us; your experience does. You’ve got the best talent in the Twin Cities on stage working to give a fresh and inspiring perspective on live theatre and yourself. We want you back – at this theatre and others – again and again.

Thank you for what you bring to this show,

Richard Cook, Artistic Director
651.767.8482 | cook@parksquaretheatre.org

C. Michael-jon Pease, Executive Director, CFRE
651.767.8497 | pease@parksquaretheatre.org
SHAKESPEARE’S ENDURING TRAGEDY investigates the motivations and mayhem at the heart of power-grabbing. Consumed by ambition and spurred to action by his wife, Macbeth schemes and murders his way to the throne in this haunting tale of prophecy, guilt and paranoia. Set against a shattered mirror, this taut production reveals leadership derailed by self image, equivocation, and seeing things that aren’t really there.

Please Note: This production depicts scenes of violence using stage blood.

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MACBETH

By William Shakespeare; Adapted by Jef Hall-Flavin

Director ................................................................. Jef Hall-Flavin
Scenic Designer ..................................................... Joseph Stanley
Costume Designer .................................................. Sarah Bahr
Lighting Designer ................................................... Michael P. Kittel
Composer and Sound Designer ............................... Evan Middlesworth
Properties Designer ................................................. Sadie Ward
Fight Choreographer ............................................. Doug Scholz-Carlson
Stage Manager ....................................................... Megan Fae Dougherty*

CAST

Macbeth ................................................................. Michael Ooms*
Lady Macbeth, Sister ............................................. Vanessa Wasche*
Macduff, Angus, Murderer ....................................... Garry Geiken*
Lady Macduff, Lennox, Sister, Gentlewoman .... Laura Esping*
Banquo, Siward ..................................................... Eric “Pogi” Sumangil*
King Duncan, Porter, Lord, Doctor ......................... Gabriele Angieri
Malcolm, Servant .................................................. Guillermo Rodriguez Zermeño
Ross, Sister, Murderer ............................................. Neal Beckman
Fleance, Macduff’s Son, Seyton ............................. Naveh Shavit-Lonstein

Servants, attendants, apparitions, messengers, murderers and sisters also played by members of the cast.

UNDERSTUDIES:

Konrad Case, Garry Geiken*, Elliot Hicks, Shae Palic, Silas Sellnow

SETTING: A battlefield in Scotland

PERFORMANCE TIME: Weekday Matinees: 90 minutes (no intermission)

Evening Performances and Weekend Matinees:

110 minutes (including one 20-minute intermission)

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

As a courtesy to our actors and those around you, please DEACTIVATE all PHONES and ELECTRONIC DEVICES.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
“I’ve been interested in the play for a decade,” says Macbeth director Jef Hall-Flavin. “One reason I wanted to direct it was to try to solve the problem of the witches in the modern world. In a traditional staging they’re just not very scary – but they should be.” For Shakespeare’s audience, they would have been terrifying, real apparitions that provided a genuine threat.

“What scares me,” says Hall-Flavin, “is theocracy using religion to overcome morality. Religious texts have often been used to justify horrible atrocities. So I’m interested in the consequences of one’s faith becoming more important than one’s humanity.”

In this production, the witches (more often described in the play as "Weird [or Wayward] Sisters") are less supernatural beings and more of a religious sect. Their channeling of the spirits captures Macbeth’s attention and he uses their prophecies to justify his subsequent, despicable acts.

Macbeth was an actual king of Scotland, reigning in the middle of the 11th century. Like many of his plays dealing with British history, Shakespeare took the story directly from the Chronicles of England, Scotland and Ireland by Raphael Holinshed, a contemporary historian.

But Shakespeare heightens his story by borrowing several other incidents from Scottish history. For example, for the death of Duncan, he uses the more savage death of an earlier Scottish king. In this way, he compounds evil upon
evil, deepening the darkness of the story. Macbeth becomes a more vile character than he was historically (he actually reigned well for 10 years) and by contrast, the character of Banquo became much more virtuous. (Historically, he was also complicit in Duncan’s murder.)

This bit of poetic license, however, had less to do with the 11th century and more to do with the 17th (the play premiered in 1606). King James I had only been on the throne since the death of Queen Elizabeth I in 1603. Before that, he had been James VI of Scotland and he traced his lineage back to Banquo. In 1605, a rebellion by English Catholics, the Gunpowder Plot, had attempted to depose James, so Shakespeare did well to support his monarch’s legitimate claim to the throne.

Nonetheless, Macbeth remains one of the darkest of Shakespeare’s great tragedies. It all seems to happen at night or in dark places. This production accentuates that darkness by giving the play a fanciful setting that Hall-Flavin calls “the Brutal Period.” Violence is the world of this production. The setting includes elements both ancient and modern; it’s a world of swords, but also of denim.

“Contemporary audiences need to feel that plays apply to them,” says Hall-Flavin. “Too historical a setting can alienate an audience, making them feel it has nothing to do with them.” And he maintains that autocratic rulers have both ancient and contemporary relevance, from Ghengis Khan to Joseph Stalin, Napoleon Bonaparte to Vladimir Putin, the cycle continues.

At two hours and change, Macbeth is one of the shortest of Shakespeare’s tragedies (another of his nods to King James, who had publicly expressed a preference for short plays). This production shortens the play further, down to about 90 minutes.
**CAST**

**GABRIELE ANGIERI**
King Duncan, Porter, Lord, Doctor
*Park Square Behind the Eye, The Last Seder, King Lear*

*Representative Theatre*

Gremlin Theatre: *The Homecoming*; Workhaus Collective: *Flesh and the Desert*; Nimbus Theatre: *Death and the Maiden, Agamemnon*; Illusion Theater: *Dating Your Mom*; Open Window Theatre: *A Man for All Seasons*; Frank Theatre: *Love and Information, By the Bog of the Cats*; Theatre Now: *Over the River and Through the Woods*

**NEAL BECKMAN**
Ross, Sister, Murderer
*Park Square Romeo and Juliet*

*Representative Theatre*

Illusion Theatre: *Love & Marriage*;

Nebraska Shakespeare: *Hamlet*; Old Log Theater: *Cinderella*; Walking Shadow Theatre Company: *Marie Antoinette*; Classical Actors Ensemble: *Julius Caesar*; History Theatre: *God Girl* Training B.A., Theatre/Arts, Fordham University Awards 2012 Ivey Award for Best Production: *Compleat Stage Beauty* with Walking Shadow Theatre Company; 2016 Lavender Award for Superlative Performance in *Julius Caesar*

**LAURA ESPING**
Lady Macduff, Lennox, Sister, Gentlewoman
*Park Square Romeo and Juliet*

*Representative Theatre*

Guthrie Theater: *Pride and Prejudice*; Pillsbury House: *Gideon’s Knot*; Illusion Theatre: *Bill and Dr. Bob*; History Theatre: *Hiding in the Open*; Old Log Theater: *Funny Money*; Penumbra Theatre: *Sex Diary of an Infidel*; Yellow Tree Theatre: *Death of a Salesman* Film: *The Chromium Hook, Baby, Trade for Magic* Training B.A., University of Iowa; M.F.A., University of Minnesota Other Teaching: Guthrie Theater Camps, Classes, Workshops, Healing and the Arts Programs, Schools on Stage Program; One-Woman Show: *My Mother’s Purse*

**GARRY GEIKEN**
Macduff, Angus, Murderer
*Park Square Panic, Rock ‘n’ Roll, Romeo and Juliet, The Diary of Anne*

*Frank Representative Theatre*

Illusion Theater: *For The Loyal, I Love to Eat*; Jungle Theater: *Orson Welles Rehearses Moby Dick, Next Fall*; Theater Latté Da: *Song of Extinction, Passage of Dreams*; Torch Theater: *Glengarry Glen Ross, Macbeth, Whatever Happened to Baby Jane?*; Gremlin Theatre: *Orson’s Shadow*; Pangea World Theater: *Curiosities*; Starting Gate Productions: *King Lear, Richard III*; 2 Square Productions: *Personal Effects*

**MICHAEL OOMS**
Macbeth
*Park Square The Liar*

*Representative Theatre*


**GUILLERMO RODRIGUEZ ZERMEÑO**
Malcolm, Servant
*Park Square A Midsummer Night’s Dream, The House on Mango Street*
Eric “Pogi” Sumangil*

**Representative Theatre**
Mu Performing Arts: *The Realistic Joneses*

**Park Square**
*Flower Drum Song* (Co-produced with Mu Performing Arts), *The Oldest Boy*

**Theatre**
St. Olaf College: *Great Expectations*; The Walker Art Center: *GALA Training*

**Upcoming Projects**
Guthrie Theater: *Refugia*

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**Naveh Shavit-Lonstein**

**Representative Theatre**
Girl Friday Productions: *Street Scene*; Ordway: *Joseph and the Amazing Technicolor Dreamcoat*; Theater Latté Da: *Parade*; Children’s Theatre Company: *Ramona Quimby*; Minnesota Jewish Theatre Company: *The 27th Man*; History Theatre: *Buddy: The Buddy Holly Story*

**Training**
Spring 2017 Graduate of Saint Paul Conservatory for Performing Artists

**Awards**
Hennepin Theatre Trust’s Spotlight Honorary Award, 2015 for *Anything Goes*

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**Vanessa Wasche**

**Representative Theatre**
Cleveland Playhouse: *Venus in Fur*, Baltimore Centerstage: *Twelfth Night*; Hartford Theaterworks: *Motherf**ker with the Hat*

**CBS**
*Person of Interest*

**ABC**
*In an Instant*

**Castle Rock Entertainment**
*The Rewire* (with Hugh Grant)

**ELO Films**
*The Rewrite*

**University of Minnesota/Guthrie Theater**
B.F.A. Actor Training Program; M.F.A., New York University

**Upcoming Projects**
Vanessa is one of a two-person cast in the short film *MOUSE* (ELO Films) which will premiere this year at SXSW.

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**ARTISTIC STAFF**

**JEF HALL-FLAVIN**  
Director and Adaptor  
*Park Square*  
*Sons of the Prophet, A Midsummer Night’s Dream*  
Representative Theatre  
**Awards**  
Top 10 productions of 2002 (for *Hedwig and the Angry Inch*) in *StarTribune, Pioneer Press* and *Lavender Magazine*  
**Other**  
Currently: Executive Director, Provincetown Tennessee Williams Theater Festival; Formerly: Associate Director, The Shakespeare Theatre Company; Outreach Associate, Guthrie Theater; Artistic Director, Outward Spiral Theatre Company; Teacher/Lecturer: Guthrie Theater, Mayo Medical School, University of Minnesota, Concordia University, Stephen’s College, University of Otago (New Zealand)  
**Upcoming Projects**  
Texas Tech University: *The Gnadiges Fraulein*  

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**MEGAN FAE DOUGHERTY**  
Stage Manager  
*Park Square*  
*The Soul of Gershwin; Great Expectations; My Children! My Africa!*; Elliot, A Soldier’s Fugue; *The Other Place*; The Color Purple; *Sexy Laundry*; *Behind the Eye*; Cyrano; Good People; Stick Fly; *Or Representative Theatre*  
TigerLion Arts: *Nature*, *The Dragons Are Singing Tonight*; Troupe America: *A Christmas Carol*; Utah Shakespeare Festival: 2007 Season; Santa Fe Opera: 2006 Season  
**Training**  
B.A., Theatre Administration, Bemidji State University  

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**MICHAEL P. KITTEL**  
Lighting Designer  
*Park Square*  
Over 120 productions (as Resident Lighting Designer) including *The Color Purple*, *Red*, *Ragtime*, *Grey Gardens*, *Democracy*, *To Kill a Mockingbird*, *Rock ‘n’ Roll*  
**Representative Theatre**  
Orway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre  
**Training**  
TV/Film: *tpt: The St. Olaf Christmas Festival*  
**Awards**  
Ivey Award for *The Pillowman* (Frank Theatre); *Lavender Magazine* 2008 & 2009 Best Lighting Design  

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**EVAN MIDDLESWORTH**  
Composer and Sound Designer  
*Park Square*  
*A Raisin in the Sun; Elliot, A Soldier’s Fugue; Sherlock Holmes and the Ice Palace Murders; Cyrano; Words By; Of Mice and Men; Good People; King Lear; August: Osage County; The Last Seder*  
**Representative Theatre**  
Gulfshore Playhouse: *Constellations*; Aurora University: *Our Town*; ArtsWest Theatre: *History Boys*; Seattle Public Theatre: *I Hate Hamlet*; Second Story Repertory: *Anything Goes*; Purdue University: *Big Love*  
**Training**  
B.A., Sound Design, Purdue University  
**Other**  
Owner, Pine Hollow Audio, Eau Claire, WI (Audio Production, Sound Design, Composition)

**SARAH BAHR**  
Costume Designer  
*Park Square*  
Debut Representative Theatre  
**Training**  
M.F.A., Design and Technical Theater, University of Minnesota; M.A., Studio Art, New York University; B.F.A., Design and Technical Theater, University of Minnesota Duluth  
**Other**  
Adjunct Faculty, Department of Theater Arts and Dance, University of Minnesota  

**Upcoming Projects**  
Jungle Theater: *Lone Star Spirits*; Yellow Tree Theatre: *One Man Two Guvnors*; Trademark Theater: *The Boy and Robin Hood*  

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**ARTISTIC STAFF**
Production Staff & Crew

Assistant Stage Manager: Jaya Robillard
Run Crew: Jorge Rodriguez
Sound Operator: Aaron Newman
Dresser/Wardrobe: Becca Chapin
Production Director: Rob Jensen
Technical Director: Ian Stoutenburgh
Paint Charge: Mary Montgomery-Jensen
Master Carpenter: William Bankhead
Carpenters: Meagen Kedrowski, Mitch Foth, Brittany Pooladian
Master Electrician: Brent Anderson
Sound Supervisor: Charlotte Deranek
Wardrobe Supervisor: Aaron Chvatal

Special Acknowledgements

Park Square would like to thank: Connor McEvoy (Blood Consultant), Susan Sime and Laurie Nordahl (script prompters)
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Laura Leffler, Company and Contract Manager  
Jamal Jude, Artistic Programming Associate  
Michael P. Kittel, Resident Lighting Designer  
William Bankhead, Master Carpenter  
Charlotte Deranek, Sound Supervisor  
Megan Kedrowski, Rep Crew Head  
Aaron Chvatal, Wardrobe Supervisor  
John White, Literary Management Volunteer  
Ernest Briggs, Production Intern  

EDUCATION  
Mary M. Finnerty, Education Director  
Connor M. McEvoy, Interim Education Sales & Services Manager  
Alex Boss, Education Intern  
Marcia Aubineau, Post-show Discussion Moderator  

Immersion Day and Ambassador Program  

Teaching Artists: Tessie Bundick, Josh Campbell, Shanan Custer, Annie Enneking, Mary K. Flaa, Christina Ham, H. Adam Harris, Steve Hendrickson, Brian Hesser, Katharine Horowitz, Stephen Houtz, JuCoby Johnson, Aditi Kapil, Mike Kittel, Carson Kreitzer, Kory LaQuess Pullam, Kym Longhi, Katy McEwen, Leslye Orr, Joseph Papke, Aaron Preusse, Doug Scholz-Carlson, Jen Scott, Eric Sharp, Dane Stauffer, Jennifer Weir, Regina Marie Williams  

EXTERNAL RELATIONS  
Connie Shaver, Marketing & Audience Development Director  
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Rachel E.H. Bentley, Marketing & Development Associate  
Linda Twiss, Group Sales & Community Engagement Manager  
Lynne Beck, Development Consultant  
Madge Duffey, Graphic Designer  
Petronella J. Ytsma, Photographer  
Michael Hanisch, Videographer  
Jim Heideman, Telemarketing Services  
Alicia Pedersen, Marketing Coordinator  

FINANCE AND OPERATIONS  
Sheri J. Zigan, Finance & Operations Director  
Jackson Smith, Finance Coordinator  
Dave Peterson, Facility & Event Manager  
John Romano, Marsuce Nesbitt, Facility & Event Associates  
Amanda Lammert, Audience Services Director  
Front of House Staff:  
\[(\text{Evening})\] Jiffy Kunik - Performance Supervisor; Jimmy Vincent - Lead House Manager; Ashe Jaafer, Jackson Smith, Kasey Tunell, Mariah Christensen, Michelle Clark, Sarah Bauer, Justin Campbell, Kristen Parizek, Maria Perez, Sierra Bieniek, Sophie Wozniak;  
\[(\text{Daytime})\] Maria Perez - Lead House Manager; Sierra Bieniek - House Manager; Gayle Smith, Louise Rosemark, Ann Feider, Patricia Arnold, Paula Manzuk, Ting Ting Cheng, Liz Englund, Justin Campbell  

Ticket Agents: Ben Cook-Feltz - Ticket Office Supervisor; Jimmy Vincent, Kristen Parizek  
Usher and Friday Morning Club Coordinator: Judy Bartlett  

ARTISTIC ASSOCIATES: Aditi Kapil, Playwright, Director and Actor; Carson Kreitzer, Playwright; Ricardo Vázquez, Playwright and Actor; James A. Williams, Director, Actor and Teacher  

ACCESS SERVICES STAFF: Audio Description: Rick Jacobson, Laurie Pape-Hadley, Elana Centor; ASL: Paul Deeming, Shelley Lehner, Susan Masters, Linda Gill, Carlos Grant, Nelia Titus, Alicia Hoch; Open Captioning: Kathleen Conroy, Elana Centor, Laura Wiebers  

CONSULTANTS: Assignment Writers: Ting Ting Cheng, Matt DiCintio, Vincent Hannam, Eric “Pogi” Sumangil; Auditor: Clifton Larson Allen; Community Engagement Consultants: Jamal Jude, Alicia Wiesneth; Disability Advisor: Jill Boon; Marketing Consultant: Christopher Tayka; Volunteer Curator: Toni Dachis  

VOLUNTEERS: Friday Morning Club: Susan Adix, Doreen Aszmu, Sue Bjerke, Pat Dalluhn, Monica Fritzzen, Pat Sackett; Thank you to all of our Volunteer Ushers  

JOIN US FOR  
Havana Nights  
A Gala to Benefit Educational Programs at Park Square Theatre  
Monday, April 24, 2017  
parksquaretheatre.org/gala  

COMING TO PARK SQUARE  

HAMLET  
By William Shakespeare  
Adapted and Directed by Joel Sass  

OCT 13 – NOV 11  
Tragedy / Proscenium Stage  
651.291.7005 parksquaretheatre.org
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THEATRE AMBASSADORS

Payton Anderson (Shell Lake High School), Marissa Bergin (Columbia Heights High School), Alex Boss (Saint Paul Conservatory for Performing Artists), Amiri Burns (Harding High School), Arianna Diaz-Celon (SPCPA), Soren Eversoll (Highland Park High School), Schyler Fish (Highland Park High School), Greta Hallberg (Minnehaha Academy), Madisyn Haukland (Coon Rapids High School), Thomas Henry (Trinity School at River Ridge), Mairi Johnson (Mounds View High School), Elizabeth Koetz (South High School), Jonah Schmitz (Buffalo High School), Katherine Swarzter (Buffalo High School), Emma Symanski (SPCPA), Ava Tesmer (Eagle Ridge Academy), Emily Twardy (Buffalo High School), Claire Umolac-Bunker (Highland Park High School), Catherine Vorwald (Twin Cities Academy), Brigham Williams (SPCPA), Kiersten Ziegler (Minnehaha Academy)

PARK SQUARE INFORMATION

CONTACT
Park Square Theatre
408 St. Peter Street, Suite 110, Saint Paul, MN 55102
Ticket Office: 651.291.7005
Usher Hotline: 651.767.8489
Education: 651.291.9196
Donor Development: 651.767.1440
Audience Services: 651.767.8487
Group Sales: 651.767.8485
Audition Hotline: 651.767.8491

TICKET OFFICE HOURS
Tuesday – Friday:
12:00 – 5:00pm & 6:30 – 8:00pm (performance days only)
12:00 – 5:00pm (non-performance days)
Saturday: 2:00 – 8:00pm* (performance days only)
*For Sat matinees, ticket office & phones open at 12:30pm
Sunday: 1:00 – 3:30pm (performance days only)
Proscenium Stage seats 348. Andy Boss Thrust Stage seats 203. The Historic Hamm Building is smoke-free. Latecomers are seated at the discretion of the House Manager. Restrooms and water fountains on main floor and lower level. Cameras/audio/video equipment and laser pointers prohibited.
THE (curious case of the) WATSON INTELLIGENCE
By Madeleine George; Directed by Leah Cooper
This brilliantly witty, time-jumping, loving tribute is dedicated to the people – and machines – upon which we depend. 2014 Finalist, Pulitzer Prize for Drama.

MAY 12 – JUN 4
on the Proscenium Stage

AMY’S VIEW
By David Hare; Directed by Gary Gisselman
Twin Cities’ favorites Tracey Maloney and Linda Kelsey play Amy and her mother, a grande dame of the London stage in this don’t-miss drama!

MAY 24 – JUN 11
on the Andy Boss Thrust Stage

UP The Man in the Flying Chair
By Bridget Carpenter; Directed by Carin Bratlie Wethern; Produced by Theatre PRO RATA
20 years ago Walter Griffin attached 45 helium-filled weather balloons to a lawn chair and found himself 16,000 feet above the world. Today he’s furiously holding onto his dreams and the memory of that glorious day.

JUN 16 – JUL 30
on the Proscenium Stage

MIGHT AS WELL BE DEAD
A NERO WOLFE MYSTERY
By Joseph Goodrich; Directed by Peter Moore
Adapted from the Novel by Rex Stout
The great detective and his devoted sidekick are drawn into a web of deceit – one that even the master sleuth may regret taking on.

JUN 29 – JUL 23
on the Andy Boss Thrust Stage

IDIOT’S DELIGHT
By Robert E. Sherwood; Directed by Craig Johnson
Idiot’s Delight is a dazzling commentary on greed, idealism and love in a time of war. Winner of the Pulitzer Prize for Drama.