



The Department of Theatre and Dance presents

IONESCO'S

MACBETT

In the TUSTIN STUDIO THEATRE

Directed by Dennis Baumwoll

MARCH 10, 11, 12, & 13

8:00 p.m.



MACBETT

by
Eugene Ionesco

Director: Dennis Baumwoll
Scenic & Costume Designer: F. Elaine Williams
Lighting Designer: Stephen Chené
Movement Consultants: Danna Frangione & Todd Rosenlieb
Script & Production Consultant: Charles Sackrey

CAST

MACBETT..... David Romankow*
BANCO..... John Ryan*
DUNCAN..... Chris Ludmer*
LADY DUNCAN/LADY MACBETT.. MaryAnn Sigler*
LADY IN WAITING..... Shelly Simonds*
CANDOR..... Bill Nelson*
GLAMISS..... Tom Quinn
MACOL..... Nick Wodtke
LEMONADE SELLER..... Dabney Giles*
WOUNDED SOLDIER..... Sean Anderson
1st SICK MAN..... Eric Hurliman
2nd SICK MAN..... Tony Gosse*

ENSEMBLE Dawn Albert*
(soldiers, servants,
wedding guests) Sean Anderson
Chris Armstrong*
Audrey Carmeli*
Mary Cullison*
Dabney Giles*
Mitch Goldman*
Tony Gosse*
Eric Hurliman
Elizabeth Moe
Reed Stewart

There will be one fifteen minute intermission

PRODUCTION STAFF

Technical Director Stephen Chené
Stage Manager Karen McCann*
Assistant Stage Managers Brian Clarke, Mary Kalbach
Assistant Director Mary Cullison*
Master Carpenter..... Sue Goddard
Assistant to Scenic Designer Steve Thompson
Set Construction Dawn Albert*, Toby Basiliko
Brian Clarke, Matt Deardorff, Mary Kalbach
Bill Nelson*, Mike Patterson*, Mary Beth Sodini*
Master Electrician Mary Kalbach
Sound Mary Beth Sodini*, Steve Thompson
Properties MaryAnn Sigler*, Peppy Kokines*
Costume Shop Supervisor..... Pam Miller
Costumes Mary Kate Behlke*, Mary Cullison*
Kristin Hellstedt, Colleen Mahen
Makeup Kathy Griffin
Publicity Coordinator Karen McCann*
Publicity & Box Office..... Debbie Bloodgood, Jerome Charlier, Lisa Hirsch Korn, Dick Wiedenheft

*member of Cap and Dagger

DIRECTOR'S NOTES

Charles Marowitz, who translated *Macbeth* into English from its original French and directed its first production in England in 1973, describes the play as "A SURREALIST COMEDY WITH POLITICAL OVERTONES AND PARODIC UNDERTONES SET IN AN ABSURDIST-SATIRICAL STYLE WITH TRAGIC IMPLICATIONS." In other words, it is typical of much that Ionesco has written: evasive of easy generic classification, unabashedly theatrical in its effects, amusing and discomfiting at the same time, and informed by a bleak and enraged vision of the will to power. It is also, of course, Ionesco's tribute to Shakespeare. Drawing primarily on *Macbeth*, but on *Hamlet* and a number of the history plays as well, Ionesco presents us with a study of the insatiability, the hypocrisies, the inevitable corruption, the inherent paranoia, and the ultimate dehumanization lusting after power generates. His vision exceeds in its uncompromising cynicism even Shakespeare's revelations of the sinister recesses of the human psyche. For Shakespeare there is at the very least an implicit value in the orderly transference of authority; there are figures who act from consciously honorable motives, even if they are frequently misguided. Ionesco's characters—or, rather, caricatures—never pay more than lip service to the chivalric and the religious and then only when it is expedient to do so. For Ionesco there is no particular merit in the orderly progression of kings. Usurpers are no more nor less despotic than legitimate heirs. It is, for Ionesco, not merely that power corrupts; the very attraction to power is already corrupting, whether achieved or not.

Macbeth was written for the proscenium stage. We have adapted it for the arena in the hope of intensifying the audience's engagement in the action. For it is not politicians and militarists and emperors alone who seek to dominate others; we are all susceptible to the cruel exhilarations and heady rewards that power promises. Enjoy.

Dennis Baumwoll

DEPARTMENT OF THEATRE AND DANCE

Co-chair, Acting and Directing	Robert Gainer
Co-chair, Design	F. Elaine Williams
Director of Dance, Techniques — Theory ...	Danna Frangione
Technical Director	Stephen P. Chené
Theatre History, Theory, Directing	Gary Grant
Dance Instruction	Adylia Roman
Secretary	Chris Fry

TECHNICAL ASSISTANTS

Dawn Albert	Kristin Hellstedt	Michael Patterson
Chris Armstrong	Lisa Hirschhorn	Todd Rosenlieb
Kathleen Bailer	Mary Kalbach	Diana Rudge
Mary Kate Behlke	Peppy Kokines	MaryAnn Sigler
Jerome Charlier	Karen McCann	Mary Beth Sodini
Mary Cullison	Bill Nelson	

DANA INTERNS

Debbie Bloodgood Tad Klopchic Dick Wiedenheft

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Vice president	MaryAnn Sigler
Secretary	Dabney Giles
Treasurer	Chris Ludmer
Activities	Alison Abels

Special thanks to James Heath, Curtis Rockwell, and David Ames

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