



Macbeth

By William Shakespeare
Directed by Mary Mayo

E.C. Mabie Theatre | UI Theatre Building

Please be advised this performance includes the use of haze and includes scenes portraying violence, death onstage, violence against a child, and death of a child onstage.

Do we have good and evil within us? How do we navigate by our inner moral compass? Foretold of his kingship, Macbeth—reimagined as three figures—sets out to claim the throne and keep it in his grasp. Mary Mayo’s production of Shakespeare’s classic draws forth the influences on our decision-making and offers a fresh embodied exploration of Macbeth’s tragic fall from grace.

Special thanks to Miriam Gilbert and Jordan Jones.

Tickets:

Tickets are available through the [Hancher Box Office website](#) or by calling 319-335-1160.

Performances:

Friday, October 6 at 8:00 P.M.
Saturday, October 7 at 8:00 P.M.
Sunday, October 8 at 2:00 P.M.
Wednesday, October 11 at 8:00 P.M.
Thursday, October 12 at 8:00 P.M.
Friday, October 13 at 8:00 P.M.
Saturday, October 14 at 8:00 P.M.

Individuals with disabilities are encouraged to attend all University of Iowa sponsored events. If you are a person with a disability who requires a reasonable accommodation in order to participate in this program, please contact the Department of Theatre Arts at 319-335-2700 in advance of the event.

Synopsis

Act One:

As King Duncan of Scotland's forces fight against the traitorous Macdonwald and his ally, the Thane of Cawdor, the general Macbeth kills Macdonwald. Later, Macbeth and Banquo meet three witches who tell Macbeth he will be the Thane of Cawdor and the King one day—as will Banquo's children. The King awards Macbeth the title of Thane of Cawdor for his bravery in battle, confirming the witches' words. The King plans to stay at Macbeth's castle that evening. Macbeth sends a letter to his wife about his new title and meeting with the witches, which prompts Lady Macbeth to devise a plan to kill the King. Despite Macbeth's attempts to back down, his wife does not let him, and they plan to get the King's chamberlains drunk and blame them for the King's murder.

Act Two:

Macbeth struggles between two warring ideas within him: should he do what's right by his country or follow his wife's wishes and kill Duncan. This internal battle is so much for Macbeth that he imagines a dagger in front of him, supporting the idea of murder as it is covered in blood. The dagger points toward the King's chambers, and Macbeth's desire for the throne and determination to commit the crime drives him to kill the King. Horrified by what he's done, he takes the bloody daggers away from the crime scene, altering the couple's plan to frame the chamberlains for the crime. Lady Macbeth rushes to return the daggers to the King's chambers to mark the chamberlains as suspects before anyone notices Duncan is dead. Macduff and Lennox enter the castle, and when Macduff checks on the King, he discovers his body. Macbeth then kills the King's chamberlains, who he tells the court must have killed the King. Malcolm and Donalbain flee the country, afraid that whoever killed their father might kill them next. With the successors absent, Macbeth is to be named the new King.

Act Three:

The newly crowned Macbeth plans to host a feast. Due to Banquo's knowledge of and role in the witches' prophecies, Macbeth commissions the murder of Banquo and his son, Fleance. The murderers successfully kill Banquo, but Fleance escapes. That night at the feast, Macbeth sees Banquo's ghost, which makes him frantic, frightening the court. Macduff has gone to England to meet with Siward and Malcolm; England and Scotland begin to plan for war.

Act Four:

Macbeth seeks out the witches again to learn what the future holds. The witches, through apparitions, reveal various messages to Macbeth. The first apparition is a floating head that warns Macbeth to beware of Macduff. Macbeth has already figured

this out since Macduff is suspicious of the King's death and Macbeth's motives for killing the chamberlains. The second apparition, a bloody child, tells Macbeth not to fear anyone born of a woman. Macbeth wonders why he should be afraid of Macduff if he, like all men, is born of women. The third apparition, a crowned child holding a branch, reveals that Macbeth will not face danger until Birnam Wood, a forest, comes to Dunsinane. Macbeth is happy with these words but is not satisfied; he wants to know more. Then, the witches summon the apparitions of eight Kings and Banquo for Macbeth. Angered by the sight of Banquo and the lack of explanation behind the witches' messages, Macbeth has Macduff's family killed. In England, Macduff convinces Malcolm to take his rightful place on the throne, and they plan to take revenge against Macbeth for usurping the throne and slaughtering Macduff's family.

Act Five:

Lady Macbeth is seen sleepwalking by people in the castle, showing her descent into madness after so many cruel deeds. Malcolm, Macduff, and Siward lead English forces to Dunsinane, declaring that every soldier must hold a bough from the wood of Birnam in front of them to disguise their numbers. Macbeth prepares for battle when he learns that Lady Macbeth has killed herself. Then, as the English drop their branches, the battle begins. In the fight, Macbeth kills Siward's son and then encounters Macduff. Macduff reveals that he was born by Caesarean birth, meaning he is not born of woman and can kill Macbeth. He kills Macbeth, allowing Malcolm to claim his rightful place on the throne of Scotland.

–By Ella Rupe, assistant dramaturg

Director's Note

Planning in summer 2023 between Assistant Director Josh Turner and Director Mary Mayo.

Dear Josh,

I'm so happy to have you assist with this project. It's going to be a handful!

To catch you up: Macbeth will be played by three actors. One of them will be the principal Macbeth and the other two will be his good spirit, evil angel. In other words, the two shadow Macbeths will embody his internal struggle, the struggle of choosing between right and wrong. It's a struggle familiar to all of us and feels like something important to look closely at right now.

While the production will center around Macbeth and the exploration of the internal struggle to do what's right (and eventual failure at that), how that struggle plays out in his relationships will also be important to explore. Lady M is also struggling with her internal demons. Banquo, to a lesser degree, is also sensing the pull of his bad angel. Lady Macduff cannot hide her struggle from her young child. Malcolm uses Macduff's awareness of the struggle between good and bad to test his loyalty. I will ask all the

actors to look each of their characters through the lens of cozying up to evil versus embracing what is good.

We are keeping Macbeth's world as simple and minimalist as possible and letting the witches' world be spectacular. The appearance of Banquo's ghost will be a place the two world's meet and I'm looking forward to hearing/seeing more from the designers about the particulars. I'll make sure you're invited to future design meetings.

Finally, my training is in original practices. Therefore, I look to the language and very simple design elements to tell the story. I will work quite a bit (or as much as time will allow) with the company of actors on scansion, paraphrasing, and embodying imagery, and figurative language in the texts. I think Professor Emerita of English, Miriam Gilbert, will be super helpful with this. I also hope to cast a few of my past students who have studied with me so they can help out the folks newer to Shakespeare.

The other big note about our production is that Dr. Tawnya Pettiford-Wates will be with us the first week of rehearsal. I read her chapter, "Ritual Poetic Drama" in *Black Acting Methods* last year and was deeply inspired by her work with Shakespeare. I assigned the chapter to my Shakespeare students and it set off the semester with just the right tone in terms of embracing classical text by making it your own. I applied for and received an Ida Beam Distinguished Visiting Professor grant to bring her to campus for a week. She will work with the *Macbeth* cast, visit classes, and give a lecture on Thursday, August 31 entitled "From Shange to Shakespeare."

I'll leave you with a quote from *The Masks of Macbeth* by Marvin Rosenberg that is important to me right now:

"Like all great tragedies, *Macbeth* asks questions rather than gives answers; it is centrifugal, throwing out ripples of experience that cannot be bounded (658)."

I look forward to working with you.

m

Dramaturg's Note

Comfort and Despair

“Show his eyes and grieve his heart.

Come like shadows; so depart.”

—Shakespeare, *Macbeth* (4.1.125-6)

Shakespeare’s shortest tragedy, *Macbeth* depicts the copious misfortunes brought about by the titular character’s decisions which are rooted in corruption and selfish ambition. Shakespeare starts his play with a virtuous depiction of Macbeth; a soldier who wants to provide for his family, shares a profound comradeship with Banquo, and has unwavering faith in his king and country. Overall, Macbeth has everything he could ever want: “I have bought/Golden opinions from all sorts of people” (1.7.35-36)—that is, until he is presented with something more desirable than anything before: the throne, the title, and the power of ruling all of Scotland. Early on, when Macbeth and Banquo meet three witches who, eager to see their next scheme through, utter a vague and semi-truthful prophecy that works like an imperative for Macbeth: “be king hereafter” (1.3.53). At this moment, a war starts within Macbeth—*should* he become king, and more importantly, *how* should he become king? Macbeth is now questioning his own thoughts and motives, torn between his duty to his country and his longing for something more.

Just a few years prior to the staging of his *Macbeth*, Shakespeare wrote Sonnet 144. In this sonnet, he delves deeply into this idea of diverging principles:

Two loves I have of comfort and despair,
Which like two spirits do suggest me still...
And, whether that my angel be turn’d fiend,
Suspect I may, yet not directly tell,
But being both from me both to each friend,
I guess one angel in another’s hell.
Yet this shall I ne’er know, but live in doubt,
Till my bad angel fire my good one out. (Sonnet 144)

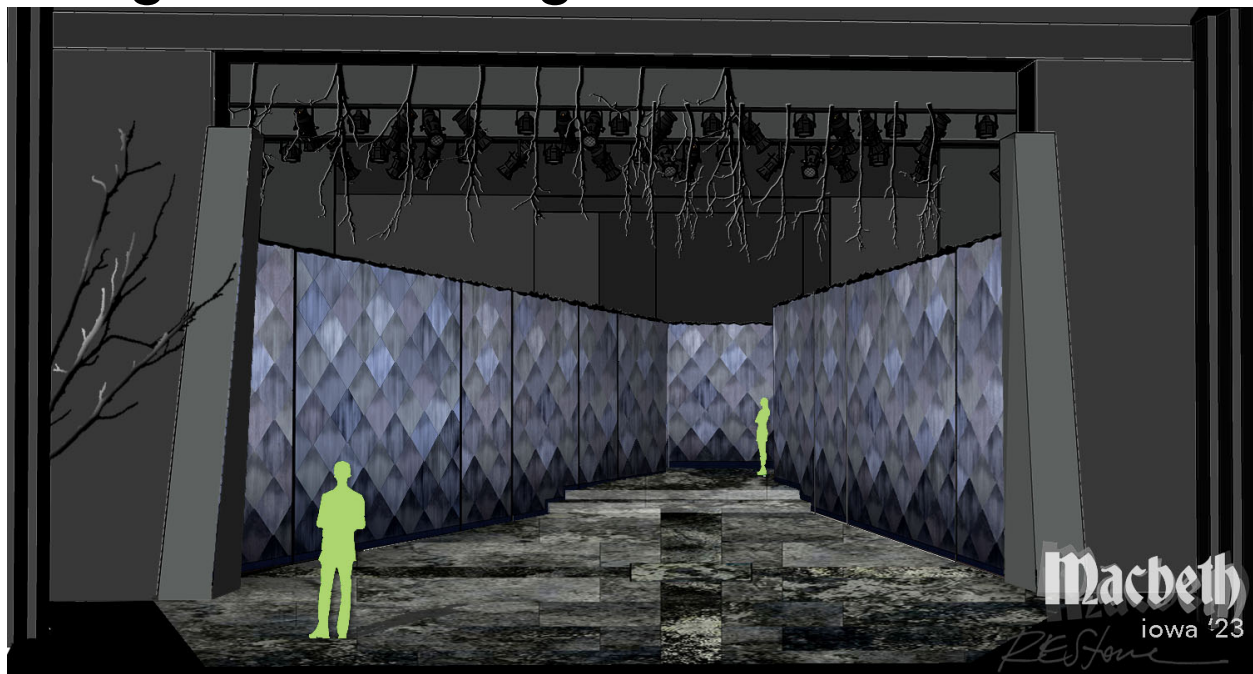
Here the speaker talks of a disjointed state of mind that is split between “comfort” and “despair”; each equally influence the speaker in his actions—“being both from me both to each friend.” Our troubled Macbeth is facing this dilemma as well; should he be content in the comfort afforded to him as Thane of Glamis, and his new promotion to Thane of Cawdor, or is there a void within him, screaming to be filled, that cannot be ignored? As the play moves forward, each shadow speaks to the sparring voices inside Macbeth, influencing his choices and motivating his subsequent actions till they spiral out of control.

Through our examination of Macbeth and the influences that sway him, we—the creative team and cast—came up against several questions. What is the process by which we make our decisions? The moment when Macbeth is finally determined to kill is as

important as the reasoning behind it. Can anyone be either entirely evil or entirely good? Or is there, perhaps more often than not, a gray area? And if there is a spectrum of good and evil, where on it does Macbeth lie? Or Lady Macbeth? Or even Macduff? As we watch their actions unfold, we are left to wonder about our own fate. Where does each of us lie on the spectrum? As you experience Shakespeare's Scottish play, we invite you to think about these questions in relation to our modern world. Given the bifurcated state of our country, what exactly moves us to make the decisions we make? Who dictates what is good and what is evil? Who influences us? These things must be considered deeply, or we risk the same fate as the troubled thane.

—Rebecca Weaver, dramaturg

Designer Renderings



Scenic design rendering by R. Eric Stone

MACBETH LIGHTING STUDY



LIGHTING DESIGN: VICTOR MALDONADO

MACBETH PARADE OF KINGS MOCK UP



MEDIA DESIGN: VICTOR MALDONADO

Meet the Cast

MACBETH

BY WILLIAM SHAKESPEARE

DIRECTED BY MARY MAYO

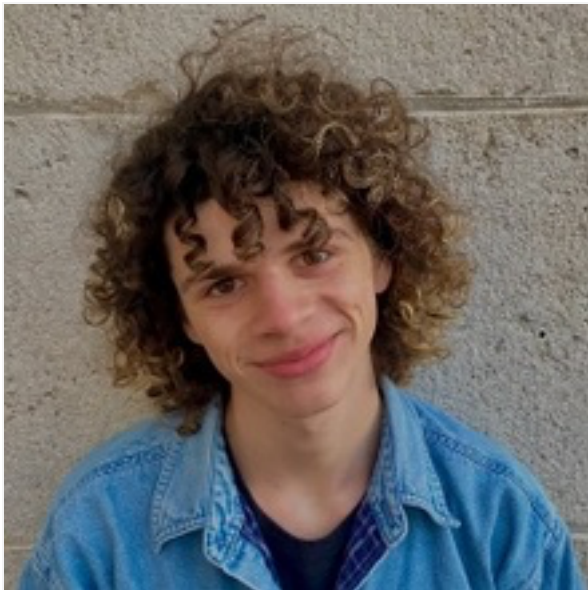
MEET THE CAST



Macbeth | ORLANDO LOPEZ

Orlando Lopez (He/Him/His) is a graduate acting student at the University of Iowa. Hailing from Hialeah, a suburb of Miami, Orlando completed his BFA in Acting from the University of Central Florida. After receiving his BFA, he worked with the Cherokee Historical Association (Unto These Hills 2019/2021), Warner Bros./Rail Events (Polar Express: Ft. Lauderdale), Juggernaut Theatre (Miami Motel Stories), and Riverside Theatre for multiple shows. He was last on stage this past summer for Riverside Theatre's production of *Twelfth Night* (Sebastian) and *Everybody* (Everybody/Somebody). He

thanks his parents and his friends for their endless support.



Macbeth Shadow | JASON VERNON*

Jason Vernon is in his second-year at the University of Iowa with a major in Theatre Arts and minors in Spanish and Political Science, he is also pursuing a certificate in Social Justice and the Performing Arts. This is Jason's fourth production with the University of Iowa Theatre Department; previous credits include: *Lil G: A Gatsby Remix*, *Braided Sorrow*, and *The Bacchae: A Tragedy in One Act* (from Kneehigh Theatre). Jason is honored to have been trusted in embodying a new element of a classic play, he would like to thank the creative team, cast, and crew for everything they have given to this

production. (Instagram: @jasonv_)

*Undergraduate student. UI Theatre is dedicated to providing hands-on theatre experience for both undergraduate and graduate students.

MACBETH
BY WILLIAM SHAKESPEARE
DIRECTED BY MARY MAYO
MEET THE CAST



Macbeth Shadow | JOHN STINSON*



Lady Macbeth | OLIVIA FOSTER

Olivia Foster is a third-year MFA actor at the University of Iowa. She attended Kennesaw State University and received a BA in Theater and Performance Studies with a Concentration in Acting. Some of her recent productions include *Twelfth Night* and *Fefu and Her Friends* at Riverside Theatre, as well as *Our Lady of 121st St.*, *The Children's Hour* and *BLKS* here at the university. Olivia would like to thank her parents for all of their love and support through the years!

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Banquo | MONTÉ J. HOWELL

Monté J. Howell is a New York City based actor who's currently pursuing his MFA at the University of Iowa (Acting), where he also serves as a graduate teaching assistant. In addition to his studies, Mr. Howell currently serves as an adjudicator and educator for Des Moines Performing Arts', Iowa High School Musical Theatre Awards. Mr. Howell also serves as a teaching artist for Riverside Theatre's: Will Power and the Coralville Center of Performing Arts! Recent Credits: *Twelfth Night* (Riverside Theatre) and *Lil' G: A Gatsby Remix* (University of Iowa). Selected Credits: *Les*

Misérables (Broadway National Tour), *The Golden Apple* (New York City Center: Encores!), *The Countess of Storyville* (NYC Lab), *Les Misérables* (The MUNY), *Shrek* (Alliance Theatre), *Sister Act* (Arkansas Rep), *The Music Man* (Flat Rock Playhouse), *Porgy and Bess* (Opera Theatre of Pittsburgh), and *Little Shop of Horrors* (Stages St. Louis). Proud member of Actors Equity Association. Psalms 116:12



Duncan/Siward | JASPER ROOD*

Jasper is more than happy to be king (he hasn't read the script). He recently finished with a separate production of *Macbeth* wherein he played Banquo and Siward. Believe it or not, Jasper won't shut up about how no one has the guts to put on a production of *Titus Andronicus*. Jasper would like to dedicate this performance to his mother who was Witch 1 in Mount Vernon's *Macbeth*.

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Malcolm/Attendant | ISAAC ADDAI

Isaac Addai is an actor from Rialto, California. He has previously starred in *Lil G: A Gatsby Remix*, *The Bacchae*, and *BLKS* at the University of Iowa. Prior to *Macbeth*, Isaac had appeared in productions of *King Henry V* and *Romeo and Juliet*. Isaac is also an underground hip-hop artist and has a deep love for the world of Shakespeare.



Macduff | KATIE GUCIK

Katie Gucik is a third-year MFA actor at the University of Iowa. She was most recently seen as Kacie in *Ugly Lies the Bone*, Lily Mortar in *The Children's Hour*, in the Iowa New Play Festival production of *It's Like Riding A Bike*, and in the Iowa Director's Festival production of *Small Hours*. Other recent credits include *Crazy for You* (Patricia Fodor) with San Diego Musical Theater and *Lend Me A Tenor the Musical* (Young Maria) at the Pacific Conservatory Theatre. She holds a degree in theatre and music from Ohio University. Big thank you to this cast, creative team, and to

you... for supporting live theatre!

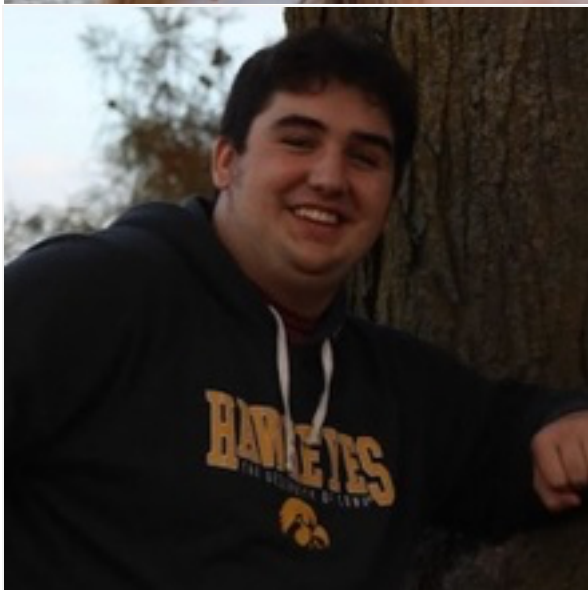
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Donalbain/Lady Macduff/Attendant/Soldier | JENNIFER HOGAN*

Jennifer Hogan is a third-year student at the University of Iowa. She is studying Theatre Arts (Acting), English Creative Writing, and Cinema. Outside of theatre, Jennifer is a musician and has a passion for performing. She's worked as an actor, director, and musician on various films and stage projects and hopes to add writing to that list. She hopes you enjoy the show!



Ross/Doctor/Soldier | JOEY LEPIRE*

Joey Lepire is a third year Theatre Arts major. He has previously appeared in the university productions *BOOTH*, *Something Rotten!*, *The Lazaretto* and *String*. Joey wants to thank his mother whose support is immeasurable. He also wants to thank the incredible cast and creatives involved in this production. Enjoy the show!

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Angus/Old Man | TONY NGUYEN*



Lennox/Soldier | MARGARET SCHAFER*

Margaret Schafer is so excited to have the opportunity to perform Shakespeare, as she has been a fan of his work since reading *Romeo and Juliet* in eighth grade! She is a fifth-year senior pursuing a Theatre Arts major on the musical theatre track, a Political Science minor, and a Museum Studies certification. She was last seen on the UI stage in *Something Rotten!* as Shylock. Other UI credits include *The Children's Hour* (Lois), *String* (Time/Chorus), *Where Are You Going, Holler Greene?* (Lizard), [*the serpent under't*] (Stentho), and the 2020 Ten-Minute Play Festival (Patti, Encounters in the

Moment).

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Captain/Seyton/3rd Murderer | AIDAN SEVILLE*

Aidan is more than thrilled to be part of his first show at the University of Iowa. Aidan has been doing theatre since he was 8 years old and has no plans of stopping. Aidan is from Dubuque, IA where he attended Dubuque Senior High, where he found his true love of theatre. He is on the musical theatre track and cannot wait for the new journey ahead of him. He would like to thank his spectacular girlfriend and amazing mother for supporting him through this new experience in life.



Hecate/Gentlewoman/Young Siward | HELAINA KALMAN*

Helaina is a third- year attending Iowa as a Musical Theatre and Elementary Education double major. Previous roles include: Cinderella (*Into The Woods*), Belle (*Beauty and the Beast*), Cosette (*Les Misérables*), Annabeth (*The Lightning Thief*). She would like to thank the cast and crew for making the show such an incredible experience. Enjoy the show!

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Witch 1 | BELLA HOHENADEL*

Bella Hohenadel is a second-year Theatre Arts Major on the Music Theatre Track. She has participated in many shows here at the University of Iowa both on and off stage. This is her first mainstage production! Bella recently did an internship at Des Moines Performing Arts helping teach children about Musical Theatre! She loves to socialize and would love to talk to anyone about the process or the department! Instagram: @bella_h24



Witch 2/Messenger | NICOLETTE MAYER*

Nicolette is thrilled to be performing in her second mainstage production! As a second-year Theatre Arts Major- Musical Theatre Track, her past credits include *Something Rotten!* (Snug). Nicolette is grateful for her beautiful and encouraging friends and family! To her castmates, it has been an honor for her to learn and work with such talented people. She appreciates everyone involved in this production for making this such a rewarding experience! Break a leg Maccers!

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Witch 3 | KYLEN PHILLIPS*

Kylen Phillips is a second-year Theatre and Screenwriting arts student on the Acting/Directing track. This is his first play that's not a musical and his first time acting Shakespeare. Still an icon nonetheless.



Caithness/1st Murderer/Messenger | ABBY WEISS*

Abby Weiss is a second-year majoring in Theatre Arts with a minor in English and a certificate in Event Management. This is Abby's second production at the University of Iowa. Last year she participated in the Ten Minute Play Festival. She would like to give a big shoutout to her family for always supporting her, her friends and especially her roommate for being her biggest cheerleaders, and her castmates for making this process so fun.

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Menteith/2nd Murderer/Porter | MAXWELL RANTILLA*

With only two productions under his belt in *Almost, Maine* and *The Addams Family*, Maxwell Rantilla seeks to expand his horizons - and his résumé - during his time at the University of Iowa. In his free time, Max enjoys reading whatever he can get his hands on, from classics to new releases. He also likes to play board games, video games - any games - so long as he gets to socialize over it. Venmo is @eetime



Porter | KELLI TOSIC*

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Fleance | LEVI KALINA

Levi Kalina is a 4th grader at Longfellow Elementary. He is thrilled to be in the UI Department of Theatre Arts' production of *Macbeth*. Levi has been seen in Young Footliters's *Stuart Little* and *Call of the Matterhorn*. Levi is a member of the Iowa City Fencing Center's Junior Team. Levi loves to mountain bike in his free time.



Macduff Daughter | HATTIE KALINA

Hattie Kalina is a 4th grader at Longfellow Elementary, and is stoked to be in her first Shakespearean play. She was last seen in Young Footliters's *Frozen Jr.* Other productions include Broadway Bootcamp's *Willy Wonka* and Young Footliters's *Stuart Little*. Hattie is an avid artist and is excited for you to see this show!

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Meet the Creative Team

MACBETH

BY WILLIAM SHAKESPEARE

DIRECTED BY MARY MAYO

MEET THE CREATIVE TEAM



Director | MARY MAYO

Mary Mayo is an Associate Professor in the University of Iowa Department of Theatre Arts where she teaches Linklater voice and acting. She has an M.Litt/MFA in Shakespeare and Renaissance Literature in Performance from Mary Baldwin College and the American Shakespeare Center. Mary has coached voice and dialects at Arena Stage, Roundhouse Theater, Ford's Theater, Signature Theatre, ExPats Theatre, and Chesapeake Shakespeare Company. She has performed with Nelson County Shakespeare Festival, Hamner Theater, Kristin Linklater's Company of Women, Ensemble Studio Theater, the Open Eye and Shakespeare & Company. Favorite roles include Richard

in *Richard III*, the Queen in *Richard II*, Cornwall in *King Lear*, Olivia in Earl Hamner's *The Homecoming*, and Virginia in *Vita & Virginia*. Directing credits include *The Waiting Room* (at UMD), *A Midsummer Night's Dream*, *Richard II*, *As You Like It*, and *Taming of the Shrew*.



Choreographer | SOPHIA MCLAUGHLIN

Sophia McLaughlin is a dance artist and current MFA candidate in the Choreography track at the University of Iowa. She holds a BA in Dance and Botany from Connecticut College, where she studied post-modern dance forms and conducted research on the spread of invasive plant species. Her training has included forms such as Ballet, Horton, West African, Cunningham, and Release techniques, and her choreography has been shown at attended colleges, the 2019 ACDA New England conference, and the Sable Project's Water in the Wood 2021 performance.

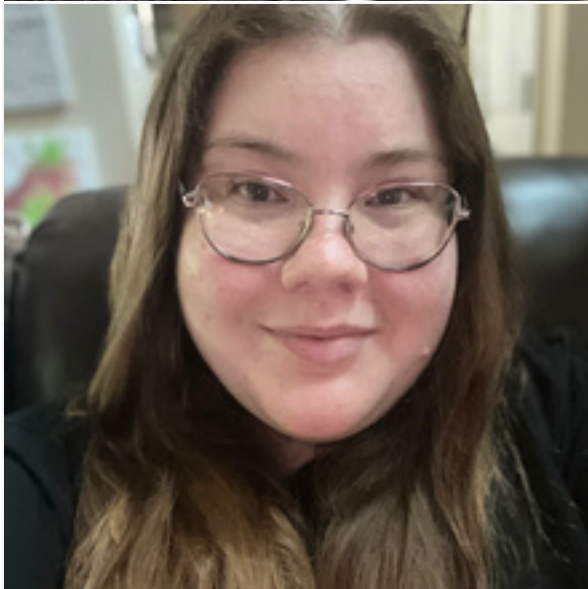
Throughout her education, she has performed works by David Dorfman, Heidi Henderson, Lisa Race, Rashaun Mitchell, Silas Rienner, Ellie Goudie-Averill, Shawn Hove, and Stephanie Miracle, and in the restagings of work by Ohad Naharin, Merce Cunningham, and Kate Weare. In her current research, she centers her practice on the intersection of botany and dance to expose the inner world of plants and our relationship with them.

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Fight Choreographer | PAUL KALINA



Dramaturg | REBECCA WEAVER

Rebecca Weaver is in their second-year as an MFA candidate in the dramaturgy program here at the University of Iowa. Previously, Rebecca obtained two bachelor's degrees in English and Drama (2020) at Jacksonville State University where they then received their master's degree in English (2022). Among their theatre experience, Rebecca has presented their dramaturgical work at several theatre conferences (SETC, PCA/ACA, MATC) and spent time at the Kennedy Center in D.C. as a dramaturgy fellow through KCACTF under Mark Bly and Anne Morgan. Their most recent theatre credits include

dramaturging *You're Still Here* (NPF, UIowa), *Ugly Lies the Bone* (UIowa), *The Children's Hour* (UIowa), *Emilie: du Châtelet Defends Her Life Tonight* (JSU), co-dramaturging *A Midsummer Night's Dream* (The Shakespeare Project), and directing *The Diary of Anne Frank* by Wendy Kesselman. They are very honored to have worked with the cast and creative team of *Macbeth* and hope you enjoy the show!

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Stage Manager | SAVANHA MOORE

Savanha Moore (She/Her) is a Theatrical Artist and Production Stage Manager from Southern California. She is happy to be continuing her education at the University of Iowa as a second-year Stage Management MFA candidate.

Savanha has always wanted to tell stories that serve a greater purpose and that makes way for the change she would like to see in the world.

Thank you to the cast and crew and creative team for their incredible work throughout this process. She thanks those who have always supported her on this journey and encouraged her to take that leap of faith; without your support none of this

would have been possible. Her recent show credits include: *NBC Quantum Leap* (SDCC 2023), *Title Pending* (Obsidian Theatre Festival), *Lil G: A Gatsby Remix* (Thayer Theatre), *Braided Sorrow* (Thayer Theatre), *Mother: Knife* (MacVey Theatre), *HBO House of the Dragon Activation* (SDCC 2022), *Untitled Baby Play* (IAMA Theatre), *Who's Afraid of Virginia Woolf?* (Geffen Playhouse), she thanks you for coming and enjoying live theatre; enjoy the show!



Scenic Designer | R. ERIC STONE

From 2008 – 2015, Eric's work at the University of Iowa included serving as the Director of Graduate Studies, Head of the Design Program for the University of Iowa's Department of Theatre Arts, and the Vice-Chair and Chair of the Faculty Assembly. He designed 28 productions for Theatre Arts, including *Something Rotten!*, *Our Lady of 121st Street*, *Orlando*, *The Crucible*, *Rome Sweet Rome* (the 2016 Partnership in the Arts with the Q Brothers, a modern/hip-hop Julius Caesar), *American Idiot*, *The Luck of the Irish*, *Eurydice*, and *Out of the Pan Into the Fire* (the 2013 Partnership in the

Arts production with The Moving Company), and advised 180 student productions for the department..

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Eric was the recipient of the University of Iowa's prestigious 2017 [Collegiate Teaching Award](#). He was honored with the distinction of emeritus professor upon retirement.

Eric has designed productions in California, Colorado, Illinois, Minnesota, Utah, Virginia, and Wisconsin, with work touring to New York and beyond.

He worked extensively in the Art Department for the Fox Live broadcast of *RENT* in Los Angeles. The production won the 2019 Emmy award for Outstanding Production Design for a Variety Special. In 2019, Eric designed *A Little Night Music* for [Madison Opera](#) and *The Sound of Music* for the [Colorado Springs Fine Arts Center](#), and 3 productions for the [Great River Shakespeare Festival](#).

Other design credits include work as the Associate Designer for the USITT USA National Exhibition at the 2011 and 2007 Prague Quadrennial (and Steering Committee Member for the 2011 Exhibit); the Associate Designer for Ralph Lemon's *Scaffold Room* (2014) and *Come home Charley Patton* (2004); and designs for Great River Shakespeare Festival (23 productions, including *Macbeth*, *Hamlet*, *King Lear*, *As You Like It*, *Romeo and Juliet*, *Richard III*, *Henry V*, *The Glass Menagerie*), Utah Shakespearean Festival (13 productions, including *Cyrano de Bergerac*, *Camelot*, *A Midsummer Night's Dream*, *My Fair Lady*, *Born Yesterday*), Skylight Opera Theatre, Fulton Theatre, American Players Theatre, California Shakespeare Festival, San José Repertory Theatre, and Iowa Summer Rep.

Eric was the Chair of the Scenic Design Program for the University of Illinois at the Krannert Center for the Performing Arts (2001-2008; 10 designs, including Leonard Bernstein's *Mass*, *Metamorphoses*, *Nine*, *Twelfth Night*); He was the Resident Scenic Designer at PCPA Theaterfest (1995-2001; 36 designs, including *The Servant of Two Masters*, *The Grapes of Wrath*, *Macbeth*, *Romeo and Juliet*, *Julius Caesar*, *The King & I*, *Cinderella*, *42nd Street*, *On Golden Pond*, *The Lion in Winter*, *The Hunchback of Notre Dame*, *The 1940's Radio Hour*).

He earned his B.A., Lewis & Clark College, and M.F.A., Ohio University. Eric is a member of the United Scenic Artists 829.

www.ericstone.com

*Undergraduate student. UI Theatre is dedicated to providing hands-on theatre experience for both undergraduate and graduate students.

MACBETH
BY WILLIAM SHAKESPEARE
DIRECTED BY MARY MAYO
MEET THE CREATIVE TEAM



Costume Designer | ABBY GARRATY

MFA '25 (Costume Design)

BFA '20 Texas Wesleyan University, magna cum laude (Theatre Design and Technology)

Born and raised in Texas, Abby has worked as a costume designer, stagewear designer, and fashion illustrator. Their theatrical Costume Design credits include *Sleepy Hollow*, *The Sound of Music*, *Mr Burns*, *A Post-Electric Play*, and *Vintage Hitchcock: A Live Radio Play*. She made her University of Iowa design debut in the 2023 New Play Festival production of *Lil G*. See

her work also featured in the upcoming UIowa production of *Dance Nation!*



Lighting and Media Designer | VICTOR MALDONADO

Victor is a 3rd year MFA Design student at the University of Iowa with a focus in lighting and digital media design. Aside from theatre, Victor has been the lighting designer for artist like *Boys II Men* at Rhythm City Casino, and the lighting designer for Hancher's Fall Welcome Concert 2023 for Britney Howard and Dawn Richards. Other design credits at the university include *Braided Sorrow*, *Lil G: A Gatsby Remix*, *BLKS*, and *Gwenevere*.

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Sound Designer | ZHENYA LOUGHNEY*

Zhenya Loughney (they/them) is ecstatic that you're here, seeing live theatre! Thank you to their editors at The Daily Iowan for being so patient with them to make the music possible. This is Zhenya's first-time sound designing for a major production, so thank you to director Mary Mayo for taking a chance on them, and everyone else on the production team for supporting them throughout the process. And lastly thank you to their inspiration, their ruby in the rough. Listen with care and enjoy the show!



Intimacy Director | OWEN BRIGHTMAN

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Porter Text | KELLI TOSIC



Assistant Director | JOSH TURNER

Josh Turner, an Atlanta native, is an MFA Directing Candidate at the University of Iowa. Josh graduated with his BFA in Acting from Brenau University. His desire to tell stories was born at an early age through the influence of his grandfather, Ural Smith Jr. This began an early belief that great stories can change lives and transform hearts. An up and coming Theatre artist; he believes in the versatility of Theatre practitioners without sacrificing expertise and precision, and because of this works as a Director, Actor, and Carpenter to serve the purpose of telling meaningful stories through

honest collaboration and heart. He has acted in award winning productions such as The New Black Fest's *Hands Up: 7 Playwrights/ 7 Testaments* which ran at the Tony award winning Alliance Theatre, and recently won a Suzi Bass Award for Outstanding Social Justice Production. As a Director, he's previously directed New Works such as the *Just Us League* and classic's such as *It's a Wonderful Life: A Live Radio Play*. Josh wants to thank his fiancé, Zafyre, for always loving and supporting him. Enjoy the show!

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Assistant Dramaturg | ELLA RUPE*



Assistant Stage Manager | ANDRÉS VASQUEZ

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MEET THE CREATIVE TEAM

IOWA

Theatre Arts

Assistant Stage Manager | MATHEW KIER*

Mathew Kier is a third-year Theatre Arts, Cinema, and Screenwriting triple major with a focus in Stage Management. Previous stage management work includes being assistant stage manager for *The Bacchae* as well as stage managing the Ten-Minute Play Festival and *BOOTH* for New Play Festival last year.



Associate Scenic Designer | DOROTHY CRAVEN*

Dorothy Craven is a fourth-year Theatre Arts and Ancient Civilizations double major with focuses in Stage Management and Scenic Design. Previous scenic design work includes *Gwenevere*, *Stars and Stones*, and *Rockabye*. She would like to thank Eric and the entire *Macbeth* team for making this show such a wonderful experience!

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MACBETH
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DIRECTED BY MARY MAYO
MEET THE CREATIVE TEAM



Assistant Costume Designer | ISABELLA FORTUNADO

Meet the Crew

MACBETH
BY WILLIAM SHAKESPEARE
DIRECTED BY MARY MAYO
MEET THE CREW

Deck Crew & Automation Captain	Charlie Schmelzer IV* Brody Ohm*
Light Board Operator	Cayla Odendahl*
Media Board Operator	Brian Nilles*
QLab Operator/General Mixer	Olivia Jursik*
Follow Spot Operator/Mic Wrangler	Elena Sierra* Kendal Jensen*
Deck Crew/Fly Operator	Cullen Asbery* Will Hellenga*
Deck Crew	Ella Sirna*
Wardrobe Crew Captain	Karissa Burkhardt* Neil Smithson*
Wardrobe Crew	Emma Camara* Parker Lambert* Chloe Schwab*

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