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UNIVERSITY OF MONTANA

SCHOOL OF FINE ARTS
DEPARTMENT OF DRAMA / DANCE

SHAKESPEARE'S
MACBETH



NOV. 30 - DEC. 5
UNIVERSITY THEATRE, 8 p.m.

UNIVERSITY OF MONTANA, SCHOOL OF FINE ARTS
DEPARTMENT OF DRAMA/DANCE

THE MONTANA MASQUERS

in their seventy-third season
present

William Shakespeare's MACBETH

Directed by

Rolland R. Meinholtz

Co-Director: Stage Fights and Murders Ron Mangravite
Scene Design Adel Migid
Costume Design Deborah D. Capen
Lighting Design Rolf Carlson
Sound Design William C. Strock
Properties Design Vicki L. Jones
Technical Director John J. Bizzell
Assistant Director Mary Katherine Sigvardt

November 30 - December 5, 1976

University Theatre, 8:00 p.m.

THE PLAYERS

(in order of appearance)

Three Witches	Nona Collins Mary Thielen Mary E. Vollmer
Duncan, King of Scotland	Lee Alan Erpenbach
Malcolm, son of Duncan	Kenneth Ott
Donalbain, son of Duncan	Shawn Anderson
A wounded Sergeant	Wm. Franklin
A Priest	J. Micheal Brodniak
Lennox, a Scots noble	James E. Lortz
Ross, a Scots noble	Joseph S. Arnold
Angus, a Scots noble	Brian King
Macduff, Thane of Fife	Thomas Allen Hewitt
Macbeth, Thane of Glamis	David H. MacIntyre
Banquo, a Scots noble	Jeff Haberman
Lady Macbeth	Rikki Ricard
Lady Macbeth's Steward	Joel Waller
Soldier and Servant	Jerry McGarity
Fleance, son of Banquo	John Charles Milkovich
A Porter	Dick Nagle
A Court Lady	Kathleen Harris Watson
1st Murderer	Wm. Franklin
2nd Murderer	J. Micheal Brodniak
Seyton, an officer of Macbeth	Curt Cimpson
Lady Macduff	Leah Joki
Macduff's Boy-Child	Mike Callahan
An English Doctor	Dick Nagle
Malcolm's Bodyguard	Stephen G. Buck
A Scots Doctor	Lee Alan Erpenbach
Gentlewoman to Lady Macbeth	Mary Katherine Sigvardt
Caithness, a Scots noble	Steve Sammons
Siward, Earl of Northumberland	Jeff Haberman
Young Siward, his son	Neill Gilbertson

There will be a 15 minute intermission between Acts I and II.

Please refrain from smoking in the auditorium. Smoking permitted only in the lobby.

The taking of photographs or the operation of any recording device during performance is not permitted.

PRODUCTION STAFF

Stage Manager Ann Taylor
Assistant Scene Designer/Scene Painter Bruce A. Manuel
Scenery Construction Diane Carlson, Rolf Carlson, Julia Hollowell,
Vicki L. Jones, Bruce A. Manuel, Sally Mills, Gordon
Stabler, Greg Stompro and Class Members of Drama 131
(Stagecraft)
Scenery Running Crew Sarah Fitzgerald, John Gauer, Rod Harsell, John
Mazariegos, John Stroeder
Assistant to Costume Designer Joyce Anna Hanson
Costume Construction Bobbye Adamo, Marcia D'Orazi, Joyce Ann Hanson,
Pam Jenkins, Donna McMannany, Sharon Rodrique,
Coleen Sanders and Class Members of Drama 131
(Stagecraft)
Wardrobe Crew Brian Massman, Jerry McGarity, Becky Smith,
Mary J. Tietz, Joel Waller, Kathleen Harris Watson
Make-Up Construction Candice Newcomb, Bruce A. Manuel
Make-Up Crew Stephen G. Buck, Mac O'Brien, Tanya Worrall
Lighting Crew Diane Carlson, Greg Gerard, John Purchio, June Siple
Sound Crew William C. Strock, Brent Goode
Properties Mistress Vicki L. Jones
Properties Running Crew Rita Bridenbaugh, Howard Gamett, Bob Hall,
Nicci Jasmin, Cynthia Wren
Publicity Dick Nagle
Graphic Artist Samaya Migid
Photographer Gordon Lemon
Box Office Leslie Ann Pryne (Manager), Karyn Ottolino,
John Maxwell
House Manager Jean Crupper

Dean, School of Fine Arts Robert Kiley
Chairman, Department of Drama/Dance James D. Kriley
Head, Dance Division Juliette Crump
President, Montana Masquers James E. Lortz
Faculty Nancy Jean Brooks, Deborah D. Capen, David Cohen,
David Dannenbaum, Rolland R. Meinholtz,
Adel Migid, R. Naidia Mosher
Staff John J. Bizzell (Technical Director)
Susan J Gilmore (Costume Shop Manager)
Secretary Helen Leimbach

.....special thanks to

The Associated Students of the University of Montana (ASUM)
The Missoulian, the Entertainer, the Montana Kaimin, KGVO-TV,
University of Montana Information Services
Dawn Carlson, Kelly Carlson, Roy Cox, Peggy Meinholtz,
Charla Sanderson, Chris Sumption

WATCH FOR THESE COMING AUTUMN QUARTER EVENTS:

- ...University Dance Ensemble*, *WORKS IN PROGRESS*, December 7, 8 p.m., Women's Center Gymnasium (FREE)
- ...Department of Drama/Dance, *DRAMA WORKSHOPS* (four short plays), December 8-9-10-11, 8 p.m., Venture Center (FREE)

...AND FOR THESE WINTER QUARTER EVENTS

- ...Kei Takei's *MOVING EARTH*, residency and workshops, January 24-29 (information at Dance Division, Tel. 243-4641), *DANCE CONCERTS*, January 27-28, University Theatre (ticket information at ASUM Program Council, Tel. 243-6661)
- ...John Guare's *THE HOUSE OF BLUE LEAVES***, February 9-13, 15-19, Masquer Theatre
- ...University Dance Ensemble*, *WINTER DANCE CONCERT*, February 17-18-19, University Theatre
- ...Dance Division, *FACULTY DANCE CONCERT*, February 25-26, Turner Hall Gallery
- ...*THE AUTOBIOGRAPHY OF BENVENUTO CELLINI***, developed by David Dannenbaum and David Cohen, March 2-6, 8-12, Masquer Theatre
- ...Department of Drama/Dance, *DRAMA WORKSHOPS****, March 10-11, Venture Center

...notes:

*Formerly the Montana Dance Company.

**Any UM student may audition for these two plays. Times and places of auditions will be announced shortly in the Montana Kaimin.

***Any UM student may participate and receive credit in Drama 200 or Drama 300. Auditions early in Winter Quarter.

Tickets for Montana Masquers and University Dance Ensemble events go on sale one week before opening at the Box Office (Fine Arts Bldg., Tel. 243-4581), the Student Bookstore (University Center), Missoula Mercantile Book/Record Dept., The Magic Mushroom, and Eli's Records & Tapes.

...NOTES

MACBETH first saw the stage at a command performance in August 1606 before the court of King James I. James Stuart was a descendant of Banquo and Fleance, and it was said that the play was written with tribute to him in mind. . .his was the longest dynasty in Europe at the time. The first-act battle was originally part of a war with Denmark. Unfortunately, James' brother-in-law (the King of Denmark) happened to visit the English court at the time of the command performance. The foe was hurriedly changed to the "Norwegians".

MACBETH had another special appeal to King James. He had a particular interest in demonology and witchcraft; he had in fact written what was then the definitive text on the subjects.

A year or so before MACBETH was written, King James made a state visit to Oxford. The university's drama society greeted him on the Oxford approaches with the fabled three witches. They prophesied to James (as his forebear, Banquo) that he would be "the father of kings". James was mightily pleased with the tribute. It is thought that Shakespeare may have seen the students' little drama, and that it may have been one of the inspirations for part of MACBETH.

The first public performance was at the Globe Theatre on April 20, 1611 (three days before Will's 47th birthday). Shakespeare was by this time a well-established actor and playwright on the London scene, and a member of the company known as the King's Men. Actors of the day, including Master Will, were highly disciplined and accomplished in a variety of arts: they were singers, dancers, designers, stagehands, acrobats, tumblers, jugglers, clowns; they could play on the lute and the *viola di gamba*, and were well-schooled in the same combat arts you see on stage this evening.

There is a legend about the 1606 command performance that reinforces the ancient adage that "the show must go on". It seems that the boy who was to play Lady Macbeth fell ill that evening. (Boys always played female roles in Elizabethan-Jacobean days; it was thought improper for women to appear on stage.) Nevertheless, the piece was performed for the king and his guests, with Lady Macbeth played by Will Shakespeare himself.

Whether the story is apocryphal or not, MACBETH has continued to go on, for the past three-and-a-half centuries, in countless places and languages, and has never lacked an audience. . .which says something about this playwright's perennial appeal and the universality of his genius.

—Dick Nagle