

THE STANFORD SHAKESPEARE COMPANY PRESENTS

DIRECTED BY KATE MORGAN  PRODUCED BY YASMINE TOUBASSY



MURDER

JEN-HSUN HUANG ENGINEERING COURTYARD

8pm + May 21, 22, 23

Stanford ARTS

DIRECTOR'S NOTE

The Scottish Play. So cursed you can't even say its name in a theater. I decided to double down anyway.

Two years ago, I decided I wanted to direct *Macbeth* for the Stanford Shakespeare Company. But directing *Macbeth* for a repertory company like Shakes comes with a particular challenge: our seasons are built around balance. Every actor carries both a larger role and a smaller one, and so each production needs to be structured accordingly: a handful of substantial parts, a handful of smaller ones, with the load distributed as evenly as possible. A play built around one towering central role, with a line count that dwarfs everyone else's, doesn't fit that mold easily. So I asked myself: what if *Macbeth* didn't have to carry it alone?

What began as a practical solution quickly became something much larger. Splitting *Macbeth* across two actors isn't just structural. It is the argument this production makes. It lets us watch the externalized embodiment of corruption, giving us visceral insight into its effects. We can see the internal tension as a dialogue instead of a monologue. And we see more clearly the impact corruption has on those caught in its wake.

The design vision for this production is steeped in Celtic folklore: the Morrigan, triple goddess of war; the Bean Nighe, washerwoman of the dead; the Banshee; the Fetch; the Wyrd. Fate, in all her forms. Our designers have gone above and beyond to conjure this world, and I am endlessly grateful for the care and craft they have brought to every corner of the stage.

This show has been a joy, from the laughter of the rehearsal room to the last-minute strokes of inspiration that only reveal themselves in tech week. It belongs to this company as much as it belongs to me.

I hope you enjoy it as much as we loved making it. What's done is done.

- Kate Morgan

PRODUCER'S NOTE

Welcome to Macbeth, taking place in . . . the engineering quad? Yes, the decision to stage a show here is unconventional, but the tree pit was too good to pass up! We are so happy to have you all here, and I cannot wait for you to see what all of our amazing actors and technicians have done to make this show magical.

I will be so, absolutely honest with you: I never expected to produce. I am a die hard member of the acting company, and, though I've done minor tech roles in my high school theater career, I never would have thought that I could take on a role like this. But, when StanShakes announced that we needed someone to produce Macbeth, something in my soul told me I had to do it. And I am so happy that I did!

Working on this show with all of these brilliant people has been such an absolute joy. Macbeth is a favorite of mine, and Kate's vision for the show is unique and inspired in a way I've never seen before. Watching the tech company of Shakes do their work was amazing; their commitment, creativity, and passion will never cease to astonish me. Our new freshmen stepped up to their roles, our returners attacked each new challenge with the vigour that they always have, and our leadership team was as supportive and brilliant as I know them to be.

This show is a cumulative effort of every member of StanShakes, every faculty member who lent a hand, and every audience member who is here right now (that means you!). Thank you for helping us build this, and I hope you enjoy the show as much as I do!



MacBest,
Yasmine

CAST

Thomas Raith, Macbeth

Bennie Wang, Macbeth

Chlöe Jones, Lady Macbeth

Miranda Li, Macduff

Chloe Hei, Banquo / Gentlewoman

Iyanu Olukotun, Duncan / Murderer 2

Caleb Choe, Ross

Owen Rowe, Lennox

Meredith Gavin, Badb

Emma Muller, Neiman / Murderer 1 / Soldier

Sophia Teyolia, Macha / Murderer 2 / Lady Macduff

Ryan Dukes, Malcom

Zaid Akhtar, Doctor / Soldier / Attendant

Bren Bartol, Son of MacDuff / Young Siward /

Soldier / Attendant

Richard Johns, Porter / Soldier

Sara Alanis, Fleance / Second Apparition /

Messenger / Soldier

Leyth Toubassy, Messenger



CREW

Kate Morgan, Director

Yasmine Toubassy, Producer

Levi McBeth, Stage Manager

Maya Hausman, Technical Director

Jenny Ballutay, Technical Director

Jonathon Howell, Head Electrician

Sam O'Neill V, Assistant Technical Director

Leyth Toubassy, Assistant Producer

Alexis Jones, Assistant Stage Manager

Alix Fisher, Assistant Stage Manager

Noah Murase, Head Lighting

Lela Hanson, Assistant Lighting

Annette Lin, Co-Sound / Co-Composer

Roberto Ibarra, Co-Sound

Ezra Melosh, Head Costumes

Emma Melville, Assistant Costumes

Dina Razi, Assistant Costumes

Bren Bartol, Head Props

Aiden Pinuelas, Assistant Props

Aarushi Kumar, Head Set

Sydney Wang, Assistant Set

Kate Stewart, SFX / Hair and Makeup

Isaac Strehlow, Assistant SFX / Hair and Makeup

Meredith Gavin, Assistant Hair and Makeup

Andi Taylor, Dramaturgy

Sala des Rosiers, Graphics Designer

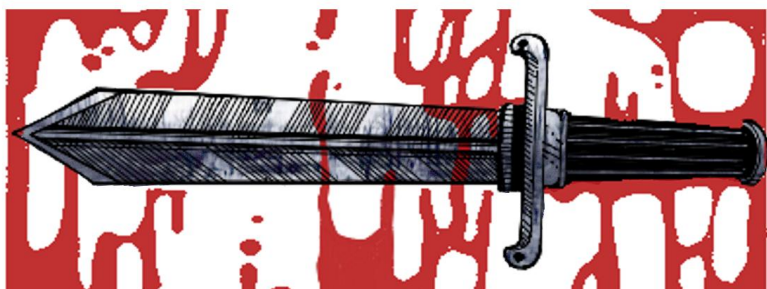
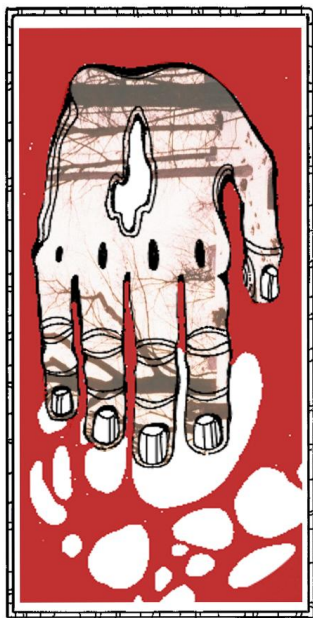
Ryan Dukes, Co-Composer

***Simon Lee**, Co-Composer

***Marina Johnson**, Fight/Intimacy Coordinator

***Guest Artist**





PLOT SYNOPSIS

ACT I

Two conflicts consume Scotland, and Macbeth, Thane of Glamis, distinguishes himself in both. King Duncan rewards his valor with a second title: Thane of Cawdor, stripped from a traitor. Before word of this honor reaches him, Macbeth and his companion Banquo encounter three withered women in the woods. These witches, which make up the Morrigan (a Celtic goddess of war embodied in three women), prophesy that Macbeth is destined to become Thane of Cawdor then King, and that Banquo's lineage will produce kings after her. When Ross arrives with news of his new title, the first thread of the prophecy is confirmed. . . and something stirs in Macbeth. He writes immediately to Lady Macbeth, who begins scheming to fulfill what fate has promised. Duncan, meanwhile, names his son Malcolm heir to the throne.

Upon Macbeth's return home, Lady Macbeth steels his resolve. When Duncan arrives at Glamis to celebrate his general's triumph, he is murdered in his sleep, killed by Macbeth and Lady Macbeth, who pin the crime on Duncan's chamberlains. Macduff discovers the body at dawn. Malcolm, fearing he is next, flees to England, casting suspicion on himself. Freshly crowned, Macbeth turns his paranoia toward Banquo, whose prophecy now feels like a rival claim to the throne. He arranges a banquet and, in secret, hires killers. The murderers succeed in killing Banquo but fail to catch her son, Fleance, who escapes. At the banquet, Macbeth unravels at the news, haunted and exposed before his guests.

ACT II

The Morrigan conjures a spell, and Macbeth seeks the women out for further prophecy. They warn him to beware Macduff, assure him that no man born of woman can destroy him, and declare he will not fall until Birnam Wood marches to Dunsinane Castle. They also reaffirm that Banquo's bloodline will reign. Emboldened by what seems like invincibility, yet still consumed by paranoia, Macbeth fixates on Macduff as his greatest threat and orders the slaughter of her entire household.

Macduff, meanwhile, has traveled to England to persuade Malcolm to reclaim his throne. Malcolm tests her loyalty before agreeing to return with English forces at his back. When Ross delivers the devastating news of her family's murder, Macduff's grief crystallizes into vengeance. Back in Scotland, Lady Macbeth deteriorates, haunted by guilt, she sleepwalks through the castle, reliving the night of Duncan's murder. The remaining Thanes defect and rally to Malcolm's cause. As the army advances, Malcolm orders his soldiers to cut branches from Birnam Wood as camouflage and Birnam Wood begins to move.

Lady Macbeth, consumed by her crimes, dies at the hands of corruption. Macbeth, with nothing left, charges into the fray. In the end, it is Macduff who strikes him down, revealed to have been born by caesarean, outside the prophecy's protection, and Malcolm is crowned. Scotland has a king once more, but the throne has a way of changing those who sit upon it...



COMPANY BIOS

Kate Morgan (Director)(she/her) has really committed to the "sleep no more" concept.

Yasmine Toubassy (Producer) (she/her) spoke for the trees a lot more than she expected.

Levi McBeth (Stage Manager) (he/him) is scheduling rehearsal for tomorrow, and tomorrow, and tomorrow.

Maya Hausman (Technical Director) (she/her) believes her soul will forever be stuck in the stone arch .

Jenny Ballutay (Technical Director) (she/her) promises Ugly Stair and Pretty Stair that she doesn't play favorites.

Jonathon Howell (Head Electrician) (he/him) is not looking forward to towing a generator.

Sam O'Neill V (Assistant Technical Director) (he/him) has a love/hate relationship with the router.

Leyth Toubassy (Assistant Producer/Messenger) (he/him) is starting to feel like an old man.

Alexis Jones (Assistant Stage Manager) (she/her) honorably sacrificed her phone storage to battle choreography videos.

Alix Fisher (Assistant Stage Manager) declined to comment.

Noah Murase (Head Lighting) (he/him) has found love in the form of an Astera QuikPunch.

Lela Hanson (Assistant Lighting) (she/her) simps for the Cailleach.

Annette Lin (Co-Sound/Co-Composer) (she/they) put the bell where it says "a bell" & the drum where it says "drum within," & major sevenths everywhere else.

Roberto Ibarra (Co-Sound) (he/him) is doing sound right now.

Ezra Melosh (Head Costumes) declined to comment.

Emma Melville (Assistant Costumes) has been given a pink measuring tape.

Dina Razi (Assistant Costumes) dressed to impress, one final time.

Bren Bartol (Head Props/Son of MacDuff/Young Siward/Soldier/Attendant) (they/he) got to play with swords, the best gender on the spectrum.

Aiden Pinuelas (Assistant Props) (he/him) continues to cycle between one topic of conversion.

Aarushi Kumar (Head Set) (she/her) tried to escape my engineering degree through theatre then ended up engineering a set for the engineering quad.

Sydney Wang (Assistant Set) (she/her) ruined two of her favorite pairs of pants to make this set :{.

Kate Stewart (SFX / Hair and Makeup) (she/her) has no words on this production.

Isaac Strehlow (Assistant SFX/Hair and Makeup) declined to comment.

Andi Taylor (Dramaturgy) (she/her) has no relevant updates.

Sala des Rosiers (Graphics Designer) (she/they) asks to be physically restrained from kicking the printer.

Ryan Dukes (Composer/Malcom) (he/him) traded his sanity for bagpipes.

Thomas Raith (Macbeth) (he/him) acts maybe once a month, or twice.

Bennie Wang (Macbeth) (he/him) was let into the list, to be championed to the utterance.

Chl   Jones (Lady Macbeth) (she/her) will potentially now go to bed.

Miranda Li (Macduff) was from her mother's womb untimely ripped.

Chloe Hei (Banquo/Gentlewoman) is so ready scottish dap up and firmly grab the arm of any of yall broskies.

Iyanu Olukotun (Duncan/Murderer 2) cannot seem to stop playing characters who die.

Caleb Choe (Ross) (he/him/his) is the only person you don't want to hear "You've got mail!" from.

Owen Rowe (Lennox) (he/him) somehow crafted a whole personality out of down center aisle.

Meredith Gavin (Badb/Assistant Hair and Makeup) (she/her) will do your laundry if you agree to the terms and conditions.

Emma Muller (Neiman/Murderer 1/Soldier) (she/her) will henceforth only use the pricking of her thumbs to make decisions.

Sophia Teyolia (Macha/Murderer 2/Lady Macduff) is feared by Levi.

Richard Johns (Porter/soldier) (he/him) is the Porter of Norcliffe Hall first. RA second.

Sara Alanis (Fleance/Second Apparition/Messenger/Soldier) (they/them) has finally accepted that their typecast is simply "little guy."

Zaid Akhtar (Doctor/Soldier/Attendant) is crawling to the end.



SPECIAL THANKS

Veronica Chavez, Daniel Cadigan, John Miller, Cary Sasso, Sawyer Niehaus, Stephanie Hunt, Henry Cotulla, Carole Miller, Stanford Arts, TSF, ASSU, Celeste Vargas, Zach Sigman, Beckett Finn, Ameri Wright, Renee D. White, Patrick Fenton & the Community Print Shop, and our recording musicians: Hallie Dong (violin 1), Ryan Dukes (violin 2), Anna Rodden (cello), Joseph Ho (cello), Maya Hausman (flute), Weber Lin (bagpipes).

The Stanford Shakespeare Company is a student-run repertory theatre ensemble that works throughout the year to produce, direct, and perform a free season of Shakespeare's plays for the Stanford and Bay Area communities.

Find us online: stanshakes.squarespace.com Follow us on Instagram: [@stanshakes](https://www.instagram.com/stanshakes)

BOARD MEMBERS

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Artistic Director: **Meredith Gavin**

Technical Directors: **Maya Hausman, Jenny Ballutay**

Financial Officer: **Lela Hanson**

Outreach Coordinator: **Richard Johns**

Social Chairs: **Yasmine Toubassy, Iyanu Olukotun, Sara Alanis**

Social Media: **Ben Hollingshead**

Season Directors: **Andi Taylor, Kate Morgan**

Season Producers: **Roberto Ibarra, Yasmine Toubassy**

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Land acknowledgement: The Stanford Shakespeare Company acknowledges that we stand and operate on the ancestral lands of the Muwekma Ohlone tribe that were and are, of great importance to the Ohlone people. We acknowledge our role in continuing the stewardship to this place by recognizing the experiences of genocide, forced relocation, and land theft of Indigenous people and sacred lands.

We recognize that William Shakespeare was part of an empire that was instrumental in colonization around the world, and some of his work is reflective of those values, which we do not endorse.

CLOSED CAPTIONS:



Content warnings: Flashing lights, loud sounds, stage fog, reference to suicide, on-stage depiction of violence and death.