

Power doesn't corrupt.
Power reveals.

Shakespeare's psychological thriller

MACBETH

Directed by Marco Muñoz



TEXAS A&M UNIVERSITY
CORPUS CHRISTI

DEPARTMENT OF
THEATRE & DANCE

MACBETH

by William Shakespeare

**Photography, video, or audio recording of this performance by any means
is strictly prohibited.**

There will be one ten-minute intermission

Macbeth: A Summary

Two Scottish generals, Macbeth and Banquo, stumble upon three witches who prophesy that Macbeth will be promoted to become “Thane of Cawdor” and then on to be king himself. They also say that Banquo’s descendants will be king, but not Banquo. Sure enough, Macbeth is soon named Thane



of Cawdor. Macbeth and his wife scheme to take over the crown next. While King Duncan is visiting their house, they murder him and blame the drunken guards, whom Macbeth also kills to cover his tracks. Duncan’s sons Malcolm and Donalbain flee in terror, and in their absence, they are blamed for the killing. Macbeth assumes the throne, but cannot rest easily with the prophecy that Banquo’s line, not his, will take over. He hires murderers to kill Banquo and his son Fleance, but the boy escapes.

Banquo’s ghost haunts Macbeth’s banquet, but only Macbeth can see it. Uneasy, Macbeth returns to the witches who promise him that “none of woman born” can harm him and that he will be safe until the forest of Birnam Wood moves to reach him. Yet they also tell him to beware the nobleman Macduff. To be sure, Macbeth sends murderers to kill Macduff’s wife and son, but they miss Macduff himself. Macbeth’s fate becomes inescapable: the exiled heir to the throne Malcolm teams up with Macduff. Their army disguises itself using tree branches, thus fulfilling part of the prophecy. A disturbed Lady Macbeth begins sleepwalking, ultimately taking her own life. In the ultimate battle, Macduff confesses that he was born via caesarean section, “from his mother’s womb untimely ripped,” fulfilling the rest of the prophecy. He kills Macbeth; Malcolm becomes king.



Images: Théodore Chassériau's *Macbeth and Banquo meeting the witches on the heath*
Mary Hoare's *Lady Macbeth, Sleepwalking*

A Note about OUR *Macbeth*

Macbeth is based on a true story. Kind of.

Duncan and Macbeth were both real kings of Scotland---over 500 years before Shakespeare was writing. It was a time and a story that people were aware of. Histories had been written. But it was a time that had fallen into half-remembered tales, inaccuracies, and legends.

Scotland was almost like another world to the English. A different people. A different language. A different way of life. Close to England, bordering on England, but never really like England at all.

Some English people got nervous when one of *those* people came over and became king. King James---the King of Scotland---took over the rule of England at almost the same time that Shakespeare wrote *Macbeth*. Not everybody liked this new Scottish King of England. Eventually, some people tried to do something about it. (Remember, remember, the 5th of November...)

Witches were real. Or, at least, people sure as heck thought they were real. The king himself---yes, *that* king, King James of Scotland and now England---wrote a book about witches. He described their rituals and how they liked to torment men. He endorsed the hunting of witches. And hunt them, people most certainly did.

Macbeth is based on a true story. But different.

And so, it is up to us now to tell this "true story" again. How do you capture all those feelings and meanings for an audience today in Corpus Christi?

Picture another long-ago borderland, filled with wildness, hatred, and fear of the unknown. A place where the languages are not the same. A place where the people are not the same.



Set design by Eel Moncada

Where the power of the *bruja* captivates some and terrifies others. Where the difference between the gunman and the lawman is a matter of circumstance. Where tomorrow is not promised to anyone, certainly not if you're in charge. Somebody is always coming to challenge you, to see if they might be just a little bit faster on the draw.

This is *Macbeth* in 19th Century Texas.

-Thomas A. Oldham, Dramaturg

-Further elaboration on the play's background can be found in the lobby.-

MACBETH

THE CAST

Macbeth	Kole Dornseifer
Lady Macbeth	Megan Bain
Banquo	Michael Mondejar
Duncan/Ensemble	Christian Hernandez
Malcolm	Nex Richard
Donalbain/Ensemble	Ryan Perez-Castañeda
Macduff	Ben Domingue
Lady Macduff	Erin Jones
Witch 1	Ericca Mahaffey
Witch 2	Aniya Mosley
Witch 3	Gabriella Lopez
Ross/Ensemble	Isaac Empson
Lennox/Ensemble	Kevin Hammond
Angus/Ensemble	Korey Sayre
Ensemble	Rozlin Haynie
Ensemble	Cloey Hollar
Fleance	Micah Maher
Macduff's Son	Henry Shaw

—THERE WILL BE ONE 10-MINUTE INTERMISSION—

PRODUCTION STAFF

Director	Marco Muñoz
Asst. Director	Niaria Brager
Stage Manager	Kennedy Alexander
Asst. Stage Manager	Bella Gonzales
Fight Director	Paige Woelke
Scenic Designer	Eel Moncada
Costume Designer	Rosa M. Lazaro
Lighting Designer	Alex Mason
Properties Lead	Kevin Loeffler
Soundscape Artist	Bella Gonzales
Hair & Makeup Designer	Gabriel Almager
Dramaturg	Thomas A. Oldham
Technical Director/Scene Shop Supervisor	Jordan Bohl
Costume Shop Supervisor	Alexandra Shaw
Head Electrician	Izzy Guillot
Assistant Head Electrician	Shameka Cobb
Lighting Programmer	Brooklin Alexander
Costume Shopper	Rosa M. Lazaro
Costume Rental Advisor/Pull	Rosa M. Lazaro, Utah Shakespeare Festival
Scenic Run Crew	Syd Urias
Properties Run Crew	Sullivan Blanco
Wardrobe Run Crew Head	Kimberly Coss
Wardrobe Run Crew	Preston Sneed, Nelson Thornton
Hair & Makeup Run Crew Head	Nic Sears
Hair & Makeup Crew	Aurora Usai, Ray Villarreal
Light Board Operator	Niaria Brager

PRODUCTION STAFF (CONTINUED)

Scenic Construction Crew	Alexis Aguilar, Anisah Ali, Aurora Alvarado-Crowder, Sullivan Blanco, April Bourg, Isabella Cantu, Natalie Festari, Sonya Garza, Miranda Glide-well, Kevin Hammond, Cloey Hollar, Zoe Jones, Colton Ledbetter, Tyler McCoy, Rynna Miori, Kailey Smith, Noah Smith, Joshua Sneed, Syd Urias, Emily Villarreal, Zaniel Watts, Ava Zabel
Scenic Paint Crew	Elijah Galvin, Summer Laich, Madisen Piontkowski, Sarah Roller
Stitchers	Doris Agard, Grace Brinkmeyer, Juan Borrero, Havyn Bennett, Lenny Compton, Kim Coss, Ren Christensen, Alina DeJesus, Ben Domingue, Nick Duve, Spencer Elmore, Jordyn Gonzalez, Rozlin Haynie, Christian Hernandez, Erin Jones, Gabriella Lopez, Aniya Mosley, Drake McElyea, Meaghan Morrissey, Tara Niedbalski, Sai Nicholson, Ryan Perez-Castañeda, Nex Richard, Jude Rangel, Preston Sneed, Nelson Thornton, Aurora Usai, Ray Villarreal, Tara Young
Marketing / Graphics Designer	Alison Frost
Box Office	Meredith Melville, Megan Bain, Aniya Mosley
House Manager	Meredith Melville
Front of House	Jaxon Mabry, Isabella Zambrano, Mason Bowling, Abby Corbett, Jalen Wheaton, Frank Villalvazo, Kailey Smith, Nico Reyna, Aurora Alvarado-Crowder, Christine Garza

SPECIAL THANKS **FROM THE DIRECTOR**

To the Faculty for their advice and support. To the Designers whose ingenuity, collaboration, dedication and talents were essential in bringing this story to life. To the entire production team and crew for their time and seemingly endless amount of effort. To Alex Mason for saving my skin and being a model of professionalism to me. To Dr. Thomas Oldham for his guidance, honesty and friendship. To the Maher and Shaw families for allowing us the honor of working with your two sons, who were both professional and positive actors. To Bella for stepping up for the whole team when we desperately needed it. To Kennedy for holding strong and making adjustments when it was needed. To Niairia for your artistry, ingenuity and for being a creative heartbeat in our process. To Paige for living up to all the hype and being an artistic confidant. To my wife Jamie for always believing in me and for being the light when I'm in the dark. To the Cast for the long nights of hard rehearsals, big laughs and big memories, and ultimately for their devotion to telling this story with every inch of their souls. Finally, I want to thank you, the audience, for showing up - for without you our efforts are fruitless. Thank you.

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by JOE TRACY

DIRECTOR

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FACULTY AND STAFF

Alison Frost, Department Chair of Theatre & Dance
Kevin Loeffler, Director of Theatre
Jilissa Cotten, Director of Dance
Rosa M. Lazaro, Professor of Theatre
Kelly Russell, Professor of Theatre
Meredith Melville, Associate Professor of Theatre
Thomas A. Oldham, Associate Professor of Theatre
Sarah Gonzalez, Assistant Professor of Dance
Alex Mason, Assistant Professor of Theatre
Marco Muñoz, Assistant Professor of Theatre
Jason Tate, Adjunct Professor of Fight Direction
J. Don Luna, Professor Emeritus of Theatre
Jordan Bohl, Technical Director
Alexandra Shaw, Costume Shop Supervisor
Liz Gillenwater, Administrative Assistant
Megan Bain, Student Office Assistant
Aniya Mosley, Student Office Assistant
Gabriel Almager, Student Shop Assistant
Ren Christensen, Student Shop Assistant
Shameka Cobb, Student Shop Assistant
Abby Corbett, Student Shop Assistant
Daniella De La Rosa, Student Shop Assistant
Alina DeJesus, Student Shop Assistant
Lucas Collins, Student Shop Assistant

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Dr. Kelly Miller, President and CEO of TAMUCC
Dr. Diana Sipes, Director of SAMC
Dr. David Gurney, Associate Director of SAMC
The Marketing and Communications Department of TAMUCC
Jeff Janko, Photographer

CONTACT US

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