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 prophesy 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 un-timely 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.


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.

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
Lady Macbeth
Banquo
Duncan/Ensemble
Malcolm
Donalbain/Ensemble
Macduff
Lady Macduff
Witch 1
Witch 2
Witch 3
Ross/Ensemble
Lennox/Ensemble
Angus/Ensemble
Ensemble
Fleance
Macduff’s Son

Kole Dornseifer
Megan Bain
Michael Mondejar
Christian Hernandez
Nex Richard
Ryan Perez-Castañeda
Ben Domingue
Erin Jones
Ericca Mahaffey
Aniya Mosley
Gabriella Lopez
Isaac Empson
Kevin Hammond
Korey Sayre
Rozlin Haynie
Cloey Hollar
Micah Maher
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
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

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 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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Book by Joe Kino
Director: Michael Mendel
Choreographer: Michael Greer
Musical Director: Tricia Young
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 Theatre
Alex Mason, Assistant Professor of Theatre
Marco Muñoz, Assistant Professor of Theatre
Jason Tate, Adjunct Professor of Fight Direction
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