

1.3

1.3 3

1.4

A Macbeth

Rehearsal Script 2.6.06

le pages per daig

- doesn't operate from anger. → fear
- Amosity mind - inquisitive
- watching his descent while descending.
- the private moments - reflective moments.
- wonder / unfolding
- exact turn - fear, amosity
- ground self.

↓
amazement.

7-57 no lines.

469-
865-
0135

469-5
865-30134

569-
465-469-
0135

Macbeth's face -

- *How much space does he take up?
- *How does he move through space.
- *physical man. vs. intellectual - Black & white.

“A Macbeth”

Director/Adapter: Melissa Cooper

Scenic Design: Russell Parkman

Lighting Design: Tristan Decker

Costume Design: Claudia Stephens

“A Macbeth” Dallas Theater Center

The Dallas Theater Center Fresh Ink Series season headliner, *A Macbeth*, was a radical all-female interpretation of Shakespeare's text, directed by Melissa Cooper.

“Doing it with all women, we're able to look at some of our gender assumptions that can get in the way when men are doing the play. ... It is a great thing to be exploring these traditionally viewed male energies – power, violence – through a very powerful woman.”

-Melissa Cooper, director, *A Macbeth*
from an interview in the Dallas Morning News, “Double, Double Toil and Trouble.”

Production Photos
A Macbeth

Photographer: Linda Blase

In photos:

Sally Vahle

Kateri Cale

Jo Schellenberg

Gail Cronauer





Femme gem

THEATER REVIEW: Despite rough spots, 'A Macbeth' dazzles

By LAWSON TAITTE / The Dallas Morning News

Female power explodes in the Dallas Theater Center's *A Macbeth*. A great deal of it goes by the name Sally Vahle.

Artistic associate Melissa Cooper condensed Shakespeare's tragedy and cast it with seven women to create this first attraction in the Theater Center's new "second stage" series, FRESH INK/Forward Motion. The result is more than just a viable experiment. It's a profound look at one of the greatest of plays.

***A Macbeth* is strongest where most productions of the text are weakest – in its title character. Longtime Dallas theater fans remember Sally Nystuen as a founder of Kitchen Dog Theater and a frequent Theater Center guest star. Now, as Sally Vahle, she delivers the smartest, most sinewy Macbeth in memory, every inch the military commander.**

Ms. Vahle has always had a way with formal language. Here she powers her way through Shakespeare's poetry, making us see the growing disease in the usurper's imagination. This is acting on the grandest scale.

Ms. Cooper has teamed her up with a cadre of performers full of force and courage. Kateri Cale embodies the thoughtful army officer as Banquo. As Duncan, Liz Mikel exudes royal authority. Gail Cronauer makes a granite-faced Macduff and is even better in incidental roles like Banquo's shifty-eyed murderer.

She becomes a great, out-of-her-mind witch, too, and indeed the weird sisters' scenes come off brilliantly throughout. Middle-schooler Clara Peretz is especially impressive as the brazen, all-knowing youngest witch, though she does well as the children in the story, too. These witches are spooky enough to engender paranoid episodes without ever losing their feeling of gritty reality.

If *A Macbeth* has a weakness, it's ironically when the female characters come onstage. In other circumstances, Joanna Schellenberg might make a fascinating Lady Macbeth. Here she doesn't need to ask the infernal powers to unsex her; she seems as masculine in her slinky dress or nightgown as her co-stars do in their camouflage fatigues. You keep wanting her to be somebody more specific, and she and Ms. Vahle never quite connect as a couple. One wonders whether it was this difficult a challenge for the boys who would have played the role in Shakespeare's own time.

Similarly, Ashley Rideaux is much more convincing as a valorous Malcolm than as Lady Macduff. Some of these reverse gender-bending problems might have been solved with more rehearsal time. The workshop nature of this new series doesn't allow the luxury of a long preparation. Two or three more weeks of work might have added yet more wonders to the production. But, as it is, *A Macbeth* is edge-of-your-seat Shakespeare.

FORT WORTH, TX

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March 30 2006

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60 SECOND REVIEW

Something wicked this way comes. It's about time the Dallas Theater Center, North Texas' leading regional theater, began second-stage programming. The baby steps began a few years ago with the Fresh Ink reading series, which steps up to the next level with Fresh Ink Forward Motion. This project is planned for productions of radical interpretations of classic texts and regional premieres of new plays.

That former category is where *A Macbeth* falls. In Melissa Choper's lean, 90-minute version of the Shakespeare tragedy, a cast of seven — all female — play all the characters.

Unsex me here: Actually, this concept is not all that radical, considering that in Shakespeare's day, all roles were played by males and there have been several single-sex adaptations of Shakespeare's plays. Perhaps what is most interesting about *A Macbeth* is its setting. The characters are costumed in military camouflage, as homeless people or in mob-boss suits, suggesting some kind of futuristic police state. One especially interesting trick in this almost excessively tricked-out staging is when the Weird Sisters hear the latest developments (deaths, etc.) in a radio broadcast.

There's nothing like a Thane: If anything, *A Macbeth* is just one of many fine examples of how Shakespeare's plays can be tinkered with and still be relevant. The entire cast here is outstanding, each deftly jumping into different roles. The always excellent Sally Wahle, as the title Thane, has the required intensity and depth. Smoky-voiced Joanna Schellenberg as his Lady plays up the role as a woman who can get what she wants through her sexuality, and it works masterfully. Their first missed-*you-can-live-with-it-but-you'll-never-get* kiss is the most passionate I've seen in these parts in a good while.

—Mark Lowy

A Macbeth

B ■ 8 tonight; 9 p.m.
Friday; 2 and 8
p.m. Saturday and
Sunday.

■ Bryant Hall, adjacent
to the Kalita Humphreys
Theater, 3636 Turtle
Creek Blvd. in Dallas
■ \$15
■ (214) 522-8499
■ www.dallastheatercenter.org

Heavens, No

DFW drama critics dole out '06 honors

By Elaine Liner Dallas Observer

Article Published Sep 14, 2006

This year's **Dallas-Fort Worth Theater Critics Forum** luncheon involved more fried chicken but fewer loud arguments than previous get-togethers. There seemed to be greater unanimity than usual over which among the area's hundreds of stage productions and performances reviewed between September 2005 and August 2006 deserved special recognition. That doesn't mean decisions were.

Joining the *Dallas Observer* in the voting: Glenn Arbery, *D Magazine*; Nancy Churnin, Manuel Mendoza, Lawson Taitte, *The Dallas Morning News*; Mark Lowry and Perry Stewart, *Fort Worth Star-Telegram*; Martha Heimberg, *Turtle Creek News*; Arnold Wayne Jones, *Dallas Voice*.

The winners:

Outstanding Performances by Actresses: **Patty Breckenridge** as the pharaoh's spoiled daughter in the musical *Aida* (Uptown); **Marisa L. Gonzalez** as the time-stopping pregnant girl in *Cloud Tectonics* (KDT); **Arianna Movassagh** in musical comedy supporting roles in *Urinetown: The Musical* (WaterTower) and *Musical of Musicals: The Musical* (Theatre Three); **Tina Parker** as Inez in *No Exit* (CAC); **Sally Nystuen Vahle** as the title role in the gender-switched *A Macbeth* (Dallas Theater Center); **Diane Worman**, playing leads in *Bug* (KDT) and *Laundry and Bourbon* (CTD)

Kitchen Dog top Critics Forum honoree

WaterTower, Contemporary also big winners

10:44 AM CDT on Thursday, September 14, 2006

By LAWSON TAITTE / The Dallas Morning News

The energy is clearly back at Kitchen Dog Theater, which outpaced other organizations in the 2005-06 Dallas Fort Worth Theater Critics Forum Awards. Kitchen Dog picked up 10 awards, spread over five shows, in its first season under co-artistic directors Tina Parker and Christopher Carlos.

Ms. Parker also received an acting award for work in a production at another theater, Classical Acting Company's *No Exit*.

Runners-up in the Forum Award sweepstakes this year are Contemporary Theatre of Dallas, with eight mentions for three shows, and WaterTower Theatre, with seven mentions for four shows. Contemporary's *The Women* and WaterTower's *Urinetown* were the most-honored productions overall.

Perennial names such as directors René Moreno and Susan Sargeant appear on the list, along with several winning actors from the past including Sally Nystuen Vahle, Joe Nemmers and Ashley Wood. First-timers include directors Jonathan Taylor and Robert Neblett.

Among individual actors, Clay Yocum swept the field by attracting nearly unanimous support from the critics for a couple of powerful performances.

Participating critics were Elaine Liner, *Dallas Observer*; Glenn Arbery, *People Newspapers* and *D* magazine; Nancy Churnin, Manuel Mendoza and Lawson Taitte, *The Dallas Morning News*; Mark Lowry and Perry Stewart, *Fort Worth Star-Telegram*; Martha Heimberg, *Turtle Creek News*; and Arnold Wayne Jones, *Dallas Voice*.

E-mail

THE WINNERS

Actress: Patty Breckenridge, *Aida*, Uptown Players; Marisa L. Gonzalez, *Cloud Tectonics*, Kitchen Dog Theater; Arianna Movassagh, *Urinetown* and *Musical of Musicals: The Musical*, Theatre Three; Tina Parker, *No Exit*, Classical Acting Company; **Sally Nystuen Vahle, *A Macbeth***, Dallas Theater Center; Diane Woman, *Bug and Laundry and Bourbon*, Contemporary Theatre of Dallas.