

Macbeth

By

William Shakespeare

Directed by Yasen Peyankov**

CO-SCENIC DESIGNERS	Collette Pollard-Witteveen* Adriana Andreolas
CO-COSTUME DESIGNERS	Stephanie Cluggish* Ace Lee
LIGHTING DESIGNER	Richard Norwood
SOUND DESIGNER	Rick Sims
VOCAL DIRECTOR	Jason Martin
INTIMACY DIRECTOR AND ASST. FIGHT CHOREOGRAPHER	Gaby Labotka
FIGHT CHOREOGRAPHER	Michael Saubert, Jr.
MOVEMENT CHOREOGRAPHER	Claire Kaplan
DRAMATURG	Charles-Michael Kurzym
MAKEUP DESIGNER	Sophia Celeste Rangel
CO- STAGE MANAGERS	Jimena Ramirez Lillianna Gonzalez

Running time: 2 hours 30 minutes

Including one 10 intermission

*** member of USA829**

**** member of SDC**

DIRECTOR'S NOTE

In 1992, I met an actor from England, Dale Goulding, during a play in which we both acted in a small off-Loop theatre. Dale proposed to me that we start our own theatre company in Chicago under the name of European Repertory Company (ERC). "What show should we do as our first production?", I asked. "Macbeth", answered Dale. "Who's going to play him?", I said. "I am" replied Dale. "And who is going to direct it?", I asked. "You are" was Dale's answer. He seemed unperturbed by the fact that I haven't directed anything. He felt that my background of growing up in Bulgaria under a communist regime gave me the necessary street cred to take on one of the most famous and murderous tyrants in Shakespeare's cannon. I said yes, and Macbeth opened in the tiny basement theatre of Café Voltaire on Clark Street on Oct 5, 1992. European Repertory was born, the show was a tremendous success, and our theatre company had a long and quite successful run producing many American premieres of European plays no one in Chicago has heard about before.

Why this play again? It is the play that gave me the realization and confidence that I can be a director, too. It opened a world that got me out of my actor head as I realized that I have been looking at plays through a keyhole. Once I opened the door and entered the room, I discovered something so magical and at the same time so ephemeral. Something that lives and dies in the moment that you're able to witness it, and I knew I will be going back to this room for more. It is difficult to describe it, but I would imagine this is how a painter feels when the canvas comes alive with the images of their imagination or a composer who writes the music sounding in their head. Giving birth to something which started as a vague idea in your mind is an unbelievable feeling. Maybe having directed 34 plays since then, I needed to go back to that first room and reconnect with that first feeling of elation. Or maybe I'm just growing sentimental with age..

Why now? Sadly, in the last decade the world has shifted to authoritarianism. New and old dictators are trampling on the flowers of democracy that generations before us have tried to nurture and sustain. Performed for the first time in 1606, Macbeth dramatizes the physically violent and damaging psychological effects of political ambitions and power. Macbeth is the ultimate lesson of how power corrupts and changes the psychology of human beings. ***Boundless intemperance in nature is a tyranny. It hath been th' untimely emptying of the happy throne and fall of many kings.*** Macduff, Act IV, Sc. III. How little has humanity changed since then and how sad that yet again we fail to learn from the lessons of history. And here we are today...

Yasen Peyankov, Director

CAST

MACBETH
LADY MACBETH
MALCOLM
MACDUFF
BANQUO
DUNCAN
WITCH 1 (EARTH)
WITCH 2 (WIND)
WITCH 3 (FIRE)
ROSS/ ENSEMBLE
LENNOX / ENSEMBLE
ANGUS/ENSEMBLE
SIWARD /ENSEMBLE
SERGEANT/SEYTON
DONALBAIN/YOUNG SIWARD/
APPARITION/ ENSEMBLE
MENTEITH/LADY MACDUFF/
APPARITION
SCOTTISH DOCTOR/APPARITION
MACDUFF'S SON/ GENTLEWOMAN
FLEANCE/ MESSENGER
MURDERER 1/ ENSEMBLE
MURDERER 2/PORTER/
ENSEMBLE

Angel Harris
India Culpepper
Szymon Koszalka
Ariana Kamla
Luis Ovalle
Sydney Horsman
Diana Martinez
Sloan Manyi
Hannah Powell
Reed Shepherd
Dylan Schueler
Niomi Dylan Sass
Sam Selimi
Justin Zavala
Cillian Halbleib

Lena Werner

Christina Ahlman
Arina Ermakova
Jesus Cortes
Tanner Trego
Joaquin Medina

UNDERSTUDIES

MACBETH
LADY MACBETH
MALCOM/MESSENGER
MACDUFF
BANQUO
DUNCAN/SIWARD
WITCH 1/ MENTEITH/ ANGUS/
APPARITION
SERGEANT/ SEYTON
DONALBAIN /YOUNG SIWARD/
PORTER
ROSS /LENNOX
LADY MACDUFF/ SCOTTISH
DOCTOR / GENTLEWOMAN/
APPARITION
WITCH 2/ WITCH 3/ APPARITION
MURDERER 1/MURDERER 2 /
FLEANCE/ MACDUFF'S SON

Luis Ovalle
Diana Martinez
Tanner Trego
Justin Zavala
Dylan Schueler
Joaquin Medina
Layla Al Ali

Sam Selimi
Jesus Cortes

Janeci Correa
Adrianna Tuttle

Sydney Olorvida
Jude Valverde

ARTISTIC

Assistant Directors

Adrianna Tuttle

Assistant Scenic Designers

Jimmie Rogers III

Stella Moyers

Assistant Sound Designer

Elijah Stevens

Newt Schottelkotte

Associate Projections Designer

Adrianna Tuttle

PRODUCTION

Production Manager

Donna Bachman

Technical Director

Hannah Holmes-Robbins

Technology Coordinator

Zayla Carter

Head of Lighting

Duncan Hon

Assistant Stage Managers

Marrea Croom

Adrian Camey

Costume Shop Manager

Stephanie Cluggish

Costume Shop Assistant

Angela Clyde

Props Coordinator

Molly May

Light Board Operator

Nicholas Mountain

Sound Board Operator

Nathan Morabito

Wardrobe Supervisor

Rebecca Helsdon

Wardrobe Crew

Josephine Elliott

Jasmine Loreda

Adrianna Morata

Aiden Brooks

Cole Harris

Abigail Facundo

Zee Richardson

Janeci Correa

Emily Boyd

Rail Deck Crew

Understudy Rail Deck Crew

Scenic Charge

Carpenters

Mick Marcotte

Scenic Painter

Sara Johnson

Scenic Carpenter

Mick Marcotte

PRODUCTION (CONT.)

Student Carpenters

Charlie Johnson
Charles-Michael Kurzym
Frankie Salud
Jaeley Banzon
Jon Hatje
Rilo Kaleb Yeatts
Stella Moyers
Juni Cruz

Scene Shop Assistants

Electricians

Lillianna Gonzalez
Reed Shepherd
Roman Jones
Ulises Espinoza
Juni Cruz

Student Electricians

Lillianna Gonzalez
Megan McCaffery
Rae Patterson
Joseph Lord
Khai Howard-Nance

Student Stitchers

Mia Joshi
Eden Sanborn
Josie Bennett-Roth
Shay Conley
Szymon Koszalka
Stella Moyers
Stella Pfeifer
Abigail Facundo
Ace Lee
Riley O'Donnell

ADMINISTRATIVE

Coordinator of Theatre Operations

House Managers

Neal J. McCollam
Sierra Williams
Zoe Romano
Janeci Correa
Anusha Shah
Logan Kundla
Adrianna Morata
Kamiya Green
Symone Leak
Riley O'Donnell
Jasmine Loreda
Jude Valverde
Diana Martinez
Ahman Shakelford
Mikayla McNutt
Szymon Koszalka

Box Office Staff

ABOUT THE PLAY

Macbeth

By William Shakespeare

Directed By Yasen Peyankov

April 11–18, 2026

Set in medieval Scotland and partly based on true historical account, MACBETH charts the bloody rise to power and tragic downfall of a Scottish general tempted by a prophecy from three witches that he will become king. Fueled by his own ambition and by the convincing arguments of his wife, Macbeth murders the king and usurps the crown. Consumed by guilt and paranoia, he descends into a whirlpool of political violence and retribution, clinging to power as he becomes increasingly isolated on his path to ruin.

Shakespeare's shortest tragedy is packed with action and reveals how little humanity has evolved in the last six centuries, exploring the eternal themes of power, corruption and the destructive nature of unchecked ambition.

LAND ACKNOWLEDGEMENT

We gather today on the traditional homeland of the original peoples of the area: the Three Fires Confederacy (the Potawatomi, Odawa, and Ojibwe Nations) as well as the Menominee and Ho-Chunk who—along with many Indigenous people—were among its first inhabitants. With respect and gratitude, the School of Theatre and Music honors the many Native Americans who have, do, and will call this land their home.

STM acknowledges that we have benefitted from the repeated attacks on Native Americans that forced tribal representatives to sign the 1816 Treaty of St Louis, relinquishing to the U.S. all claims of the land from Lake Michigan to the Illinois River. This land seizure led to the era of economic development and rapid growth that made Chicago the metropolis that it is today.

We have an obligation to our students and the nearly 65,000 Native Americans now living in Chicago to do no further harm, to amplify Native voices, and to fight for equity and inclusion by engaging in antiracism policies and practices. STM therefore commits to several initiatives including anti-racism training for faculty, events for Native high schoolers, and more.

Please see the STM website for the full list of our commitments.

UIC THEATRE Announces Fall 2026 Productions

Marisol by Jose Rivera

Directed by Eddie Torres

Opening – October 3rd

Marisol Perez, a young Puerto Rican woman, is a copy editor for a Manhattan publisher. She is visited by her guardian angel who informs her that she can no longer serve as Marisol's protector because she has been called to join the revolution already in progress against an old and senile God who is dying and "taking the rest of the universe with him." The war in heaven spills over into New York City, reducing it to a smoldering urban wasteland where giant fires send noxious smoke to darken the skies, where the moon has not been seen in months, where the food has been turned to salt, and water no longer seeks its level. Jose Rivera wrote his dystopian dark fantasy/apocalyptic drama in 1992 foreseeing the breakdown of all human norms and values with the rise of greed in a capitalist society approaching the Millennium where credit card companies arrest people for not paying their balances and homeless people are set on fire by roaming Nazi gangs.

Animal Farm adapted by Tatty Hennessy from George Orwell's book

Directed by Yasen Peyankov

Opening – November 14th

George Orwell published his allegorical novella in 1945 satirizing the Russian Revolution and the subsequent Stalinist era through a story of farm animals overthrowing their human farmer Mr. Jones to create a society of equality, which ultimately devolves into a new tyranny led by pigs. This story of political corruption, the abuse of power, and the manipulation of language, famously summarized by the commandment "All animals are equal, but some animals are more equal than others" feels like it was written for our times. In Tatty Hennessy's adaptation this political satire feels more relevant than ever as seemingly the entire world is shifting toward totalitarianism and those in power manipulate the truth anyway it serves their purpose to hang on to power. In a world of tech bros and politicians devoid of any sort of morality and even human decency Orwell's story, who also wrote 1984, feels like a stark warning of how democracy crumbles when it ends up in the hands of demagogues.

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Wednesday 4/16 at 10:00am

Macbeth: High School Matinee

Talk Back with Cast and Crew

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