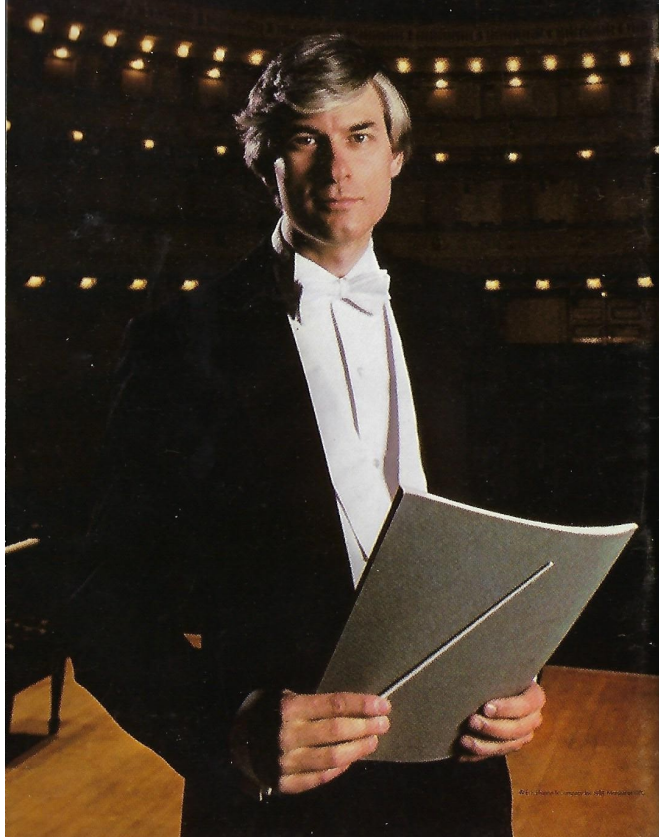


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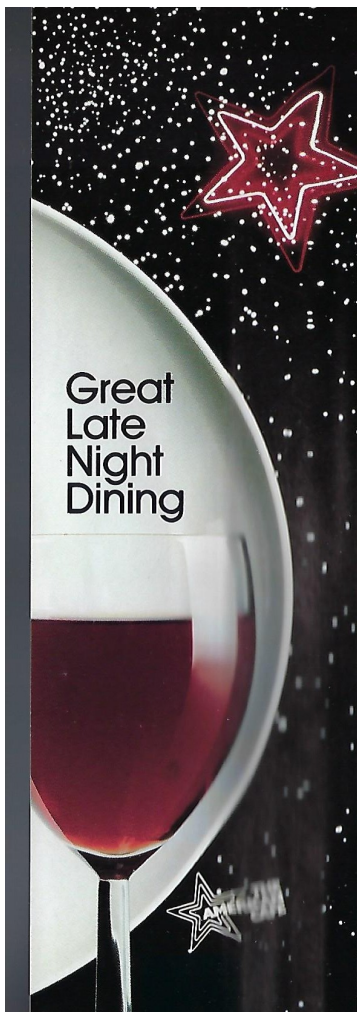


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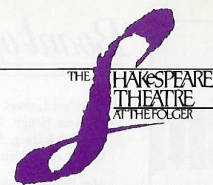
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 Angus, } of James C. Byrnes
 Caithness, } Scotland Francis Hodgins
 Menteith, } Richard C. Thompson
 Seward, An English General Emery Battis
 Young Seward, His Son David Bridgewater
 A Dowager Rosemary Knower
 Lady Caithness Catherine Flye
 Lady Menteith Leah Maddrie
 Priest Richard Dix
 Bloody Sergeant Francis Hodgins
 Seyton, Servant to Macbeth T.J. Edwards
 Porter Floyd King
 Doctor Richard Dix
 Murderers Stan Brown, James M. Zidar
 Nurse Sarah Kimball
 Soldiers, Servants Jason Adams, Gene Aimone, Stan Brown,
 Bob Byrnes, Michael Conlish, Michael Donahue,
 Alex Spencer, Matt Walker, James M. Zidar.

There will be one intermission.

Understudies: Gene Aimone (Fleance, Murderer), Stan Brown (Menteith, Caithness, Seyton, Murderer), James C. Byrnes (Duncan, Ross, Elder Seward), Bob Byrnes (Donalbain), Michael Donahue (Young Seward, Murderer), T.J. Edwards (Porter), Karen Eterovich (Lady Macduff, Dowager), Sally Groth (Lady Menteith), Francis Hodgins (Macduff), Robert Jason (Macbeth), Sarah Kimball (Lady Caithness), Rosemary Knower (Lady Macbeth), Danielle Koch (Daughter to Macduff), Andrew Land Prosky (Malcolm), Alex Spencer (Angus, Bloody Sergeant), Richard C. Thompson (Banquo), Jeffries Thaiss (Young Macduff, Child), Susan Velasquez (Nurse), James M. Zidar (Lennox, Doctor, Priest).

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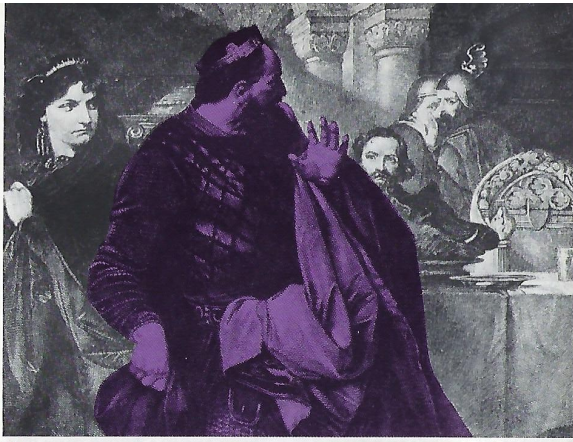
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This chart is the result of that analysis and lists the largest "Blue Bank" in each state. Asset size and equity ratio (net worth/total assets) are given for each institution.

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America's Safest Banks, State by State

State	Asset (\$ millions)	Equity Ratio	State	Asset (\$ millions)	Equity Ratio
ALABAMA	498.1	7.4%	MISSOURI	118.0	15.6
ALASKA	First Nat'l Anchorage		MONTANA	1,153.6	9.5
ARIZONA	First Nat'l Phoenix		MARYLAND	1,073.9	8.8
ARKANSAS	State First Nat'l Little Rock		MASSACHUSETTS	731.8	8.7
CALIFORNIA	First Nat'l San Francisco		MICHIGAN	366.8	7.5
COLORADO	First Nat'l Denver		MINNESOTA	413.2	9.4
CONNECTICUT	First Nat'l Hartford		MISSISSIPPI	118.0	15.6
DELAWARE	First Nat'l Wilmington		MISSOURI	118.0	15.6
DISTRICT OF COLUMBIA	235.5	14.2	NEBRASKA	145.8	8.1
FLORIDA	Nat'l Capital Bank, Washington	61.3 18.0	NEVADA	145.8	8.1
GEORGIA	Rutland Bank, St. Petersburg	429.7 8.1	NEW YORK	1,382.5 9.2	
ILLINOIS	First Nat'l Chicago	291.6 10.3	OHIO	235.2 9.8	
INDIANA	First Nat'l Indianapolis	699.0 9.7	OKLAHOMA	179.3 9.7	
IOWA	First Nat'l Des Moines	210.0 8.3	OREGON	1,209.5 10.6	
KANSAS	First Nat'l Topeka	400.3 9.6	PENNSYLVANIA	56.6 9.2	
KENTUCKY	First Nat'l Louisville	423.0 12.2	RHODE ISLAND	510.2 8.5	
LOUISIANA	First Nat'l New Orleans	520.0 8.9	SOUTH CAROLINA	122.5 8.4	
MAINE	First Nat'l Portland	101.2 9.9	TENNESSEE	946 9.8	
MARYLAND	First Nat'l Baltimore	1,073.9 8.8	TEXAS	322.3 8.2	
MASSACHUSETTS	First Nat'l Boston	731.8 8.7	UTAH	782.6 10.3	
MICHIGAN	First Nat'l Detroit	366.8 7.5	VERMONT	341.2 9.5	
MINNESOTA	First Nat'l Minneapolis	413.2 9.4	VIRGINIA	96.3 10.0	
MISSISSIPPI	First Nat'l Memphis	118.0 15.6	WASHINGTON	372.2 7.9	
MISSOURI	First Nat'l St. Louis	1,153.6 9.5	WEST VIRGINIA	286.0 14.4	
MONTANA	First Nat'l Helena	1,153.6 9.5	WISCONSIN	387.0 9.4	
MARYLAND	First Nat'l Baltimore	1,073.9 8.8	WYOMING	229.8 7.8	
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Macbeth, engraving from a painting by Bauer.

Program Notes

Actors customarily refer to *Macbeth* as "The Scottish Play," and so potent are the theatrical superstitions traditionally associated with it that even today many thespians refuse to mention it by name. Like Marlowe's *Dr. Faustus* and Shakespeare's own *Richard III*, *Macbeth* requires its performers to utter blasphemies and engage in traffic with the agents of darkest night. Like *Richard II* and *Julius Caesar*, it focuses on regicide. Like *Hamlet* and *King Lear*, it ponders cosmic questions, matters of "deepest consequence." But notwithstanding these similarities with other tragedies of the same era, *Macbeth* is in one respect unique: it alone is widely believed to carry a curse.

6

It would be useless to try dismissing such superstitions, of course. Theatre professionals can all recount mishaps attributable to encounters with the play. But more to the point, everyone knows that the demonic lore surrounding *Macbeth* is an inescapable part of the mystique this magnificent drama has always held for leading men and women of the stage.

From Richard Burbage's original rendering of the part, probably around 1606 either at King James's court or at Shakespeare's Globe, to recent portrayals at theatres around our own globe, the role of Macbeth has inspired a regal procession of memorable performances. But if the play's four centuries have brought us great actors in the title role, they have also bequeathed us an imposing

succession of Lady Macbeths.

Nor is it difficult to understand why. In *Macbeth's* lust for the crown, Shakespeare dramatizes a "vaulting ambition" so primal as to reenact the fall of Lucifer. In *Macbeth's* assassination of his beneficent king, the playwright probes an act of treachery so heinous that it can only be compared with Judas' betrayal of *his* lord. In *Macbeth's* reign of terror following the stabbing of Duncan, the poet depicts the machinations of a tyrant so obsessed with securing his throne that he becomes another Herod, slaughtering innocent children in a frantic effort to arrest the future and trammel up "the life to come." And finally, in *Lady Macbeth's* celebrated sleepwalking scene, the playwright discloses the torments of a queen so incriminated with guilt that, like Pontius Pilate, she despairs of ever cleansing her hands again.

Yes, *Macbeth* offers a world of heightened dimensions, and its poetry is at times so opulent that it has been described as operatic. The result is an atmosphere so overcharged with passion, so redolent of damnation, that it would not be inappropriate to conceive of it as Shakespeare's *Inferno*.

But if we infer that Shakespeare's object in this drama is to engulf us in the maelstrom of the protagonist and his wife generate for themselves and the kingdom they usurp, we should remember that much of the play's effect derives from our initial view of "noble Macbeth" as a splendid warrior whose valor in the service of the monarch has just earned him a new honorific.

Even when we see him with Banquo on the blasted heath, rapt in speculation about the witches' prophecy that he will be "king hereafter," we should avoid presuming too quickly that "brave Macbeth" is destined to prove a villain. It is true that he is being singled out for the Weird Sisters' "supernatural soliciting." And it is true that in the succeeding scene with Lady Macbeth he is all too receptive

Lady Macbeth, engraving by Francois Gravelot.



to her interpretation of what it means to be a "man" in such a situation. But up to the moment when he finally decides to don a "false face" to "hide what the false heart doth know," Macbeth remains capable of saying "We will proceed no further in this business."

That he ultimately does not, of course, is what the play is all about. And nowhere else in all the world's dramatic literature can we find so profound an exploration of what it means to choose evil and descend to hell.

By giving us an opportunity to observe Macbeth before he succumbs to the promptings of his lower nature, Shakespeare introduces us to a man not altogether different from ourselves, a person with whose temptations we can identify. We first view him as Banquo's "noble partner," and the only distinction between the two men at this juncture is that Banquo does not permit his curiosity about the witches' prophecies to blind him to the commonplace that "oftentimes, to win us to our harm, / The instruments of darkness tell us truths."

By showing us the exchanges with Lady Macbeth that follow the meeting with the

7



Weird Sisters, Shakespeare dramatizes the psychology of seduction. As Macbeth's "desire" supplants his "judgment," he finds that a proposition he initially dismisses as unthinkable begins to assume an aura of inevitability. Once Lady Macbeth persuades him to "screw [his] courage to the sticking place," Macbeth's "heat-oppressed brain" produces a somnambulistic state in which first an imagined dagger and then a tolling bell summon him to an act from which his very nature would otherwise recoil.

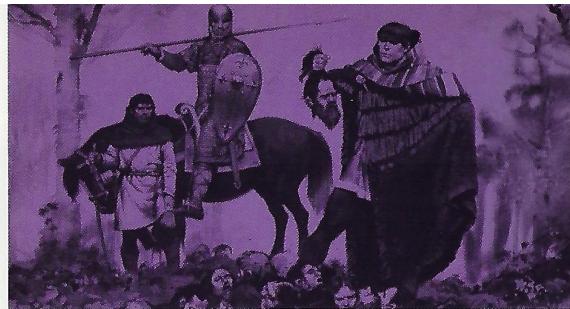
What ensues is a study in the deterioration of humanity. In Shakespeare's time

"conscience" was indistinguishable from what we now call "consciousness," and what Macbeth experiences in the aftermath of his crime is a process by which both are corrupted beyond redemption.

Almost immediately Macbeth's homicidal narcissism yields to evasion: "I am afraid to think what I have done." Evasion leads to a willed suppression of self-knowledge: "To know my deed, 'twere best to not know myself." From there Shakespeare charts a steady decline to that hardening of heart wherein the most brutal murders become virtually automatic — what Macbeth calls "the firstlings of my heart." Eventually the man whose nature was thought "too full o' th' milk of human kindness" acknowledges that he has "almost forgot the taste of fears," or any other human feeling. And this is borne out most tellingly when, upon learning of Lady Macbeth's death, he merely says "She should have died hereafter." By the end of the play Macbeth is reduced to the nihilistic conclusion that

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Moments after this speech we hear the protagonist "wish th' estate of the world were now undone," and we suddenly recognize that, having wagered his soul to gain the whole world, Macbeth finally



From *Celtic Warriors, 400 BC-1600 AD* by Tim McBride.

and ironically ends up with neither.

The disintegration of Lady Macbeth follows a different course. Where Macbeth is passive in his initial encounter with evil, she is aggressive. Where Macbeth at first pays heed to his doubts, Lady Macbeth takes steps to render herself an unreflective, unfeeling instrument of her lust for her husband's "greatness."

Having received Macbeth's letter about his conversation with the witches, she deliberately invokes "thick night" to fill her "top-full / Of direst cruelty." Thus armed, she successfully challenges her husband to "dare do all that may become a man." Following the murder, true to her resolve, she tries to keep Macbeth from considering the deed too deeply: "What's done is done," she says matter-of-factly. But after the banquet scene, where she makes a heroic effort to preserve decorum in the presence of Macbeth's agitation over the ghost of Banquo, she largely disappears from view. Macbeth ceases to share his thoughts with her, and when at last we see her again in the sleepwalking scene we realize that the madness she has tried to prevent in her husband has taken possession of her instead. The conscience she has sought to thwart now drives her to despair with the insistence that "What's done cannot be undone."

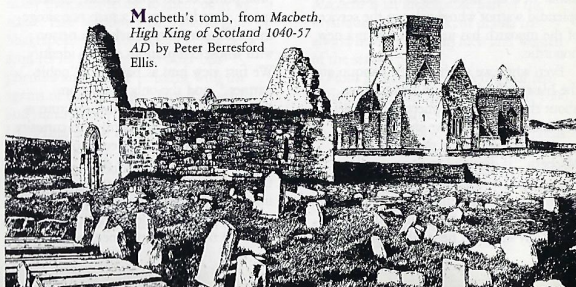
Happily, there is more to *Macbeth* than the two central figures. While the dramatist focuses most of our attention on the protagonists' desperate attempts to evade the consequences of their deeds, he gradually makes us aware that there is another realm outside the claustrophobic cauldron their castle has become.

We see "sinful Macduff" roused by the slaughter of his family to "feel it as a man" and become an agent of "the powers above." We witness Malcolm's emergence as the true scion of his saintly father, and we receive a much-needed reminder that "angels are bright still, though the brightest fell." And finally, with the slaying of Macbeth, we observe that it is still possible for a sick society to purge itself of "the evil" and to assert, at least for an interval, that "the time is free."

It is a mark of the modernity of *Macbeth* that any optimism we may feel about the "measure, time, and place" to be ushered in at Scone is purchased at the price of one of the most wrenching experiences the theatre can afford.

John F. Andrews

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Macbeth's tomb, from *Macbeth, High King of Scotland 1040-57 AD* by Peter Berresford Ellis.

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