



# MACBETH

by  
Wm. Shakespeare



THE QUESTORS THEATRE COMPANY





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*First performance June 21st 1980*

*First performance at The Minack Theatre  
July 21st 1980*

*Macbeth* first appeared on the stage in 1606; it is probable that the first performance took place at the Globe Theatre and that a subsequent performance was given at Court before James I. James I took a personal interest in witchcraft and wrote a book (*'Daemonologie'*) on the subject. Banquo was believed to be one of James' ancestors, and so the play was particularly appropriate for a royal performance. Shakespeare's source for the *Macbeth* story was Holinshed's *Chronicles of Scotland* (1587) but he adapted it freely to his own artistic ends.

The play did not appear in printed form until 1623, and all editors agree that the text has been subject to corruption and interpolation, although they disagree about their extent. In our production the Hecate scenes (almost universally regarded as spurious) have been cut and Act III Scene 6 (the scene between Lennox and Another Lord) has been restored to what is probably its rightful place *after* Act IV Scene 1 (the apparitions scene).

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weird n. Fate, destiny (Old English *wyrd* = destiny)

a. Connected with fate (the weird sisters; the fates, witches); supernatural, uncanny, unearthly . . . . .

from The Concise Oxford English Dictionary

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'Tragedy dramatises human life as potentiality and fulfilment. Its virtual future, or destiny, is therefore quite different from that created in comedy. Comic destiny is Fortune — what the world will bring, and the man will take or miss, encounter or escape; tragic destiny is what the man brings, and the world will demand of him. That is his Fate.

What he brings is his potentiality; his mental, moral and even physical powers, his powers to act and suffer. Tragic action is the realisation of all his possibilities, which he unfolds and exhausts in the course of the drama. His human nature is his Fate. Destiny conceived as Fate is, therefore, not capricious, like Fortune, but is predetermined. Outward events are merely the occasion for its realisation.'

Suzanne Langer: *Feeling and Form*.

'To know my deed, 'twere best not know myself.'

*Macbeth*.



# MACBETH

by William Shakespeare

*Cast in order of appearance*

CAPTAIN .....	ALAN CHAMBERS
WITCHES .....	{ PAT PRONGER MICHELE MIKARDO LESLEY BILTON
DUNCAN, KING OF SCOTLAND .....	COLIN PRONGER
MALCOLM } DONALBAIN } <i>his sons.</i> .....	{ HOWARD SHEPHERDSON IAN PINKERTON
LENNOX .....	JACK WOOD
ROSS .....	KEN RATCLIFFE
ANGUS .....	MARTIN RUTHERFORD
MACBETH .....	PETER HEALY
BANQUO .....	ALAN WALDOCK
LADY MACBETH .....	JILLYANN HEALY
SEYTON, <i>Macbeth's servant</i> .....	PHILLIP SHEAHAN
MACDUFF .....	IAN CLARKE
FLEANCE .....	DANIEL HEALY
PORTER .....	ALAN CHAMBERS
OLD MAN .....	MICHAEL HOWARD
GENTLEWOMAN .....	PAM GOWER
MURDERERS .....	{ MICHAEL DAVIS JACK WOOD
FIRST APPARITION .....	ALAN CHAMBERS
SECOND APPARITION .....	LUKE HEALY
THIRD APPARITION .....	DANIEL HEALY
LADY MACDUFF .....	KAY SCRIVENER
MACDUFF'S SON .....	LUKE HEALY
MESSENGER .....	JOHN DAVIS
DOCTOR .....	MICHAEL HOWARD
SERVANT .....	COLIN BROWN
OLD SIWARD .....	MICHAEL DAVIS
YOUNG SIWARD .....	IAN PINKERTON
MENTEITH .....	COLIN PRONGER
CAITHNESS .....	ALAN WALDOCK
LORDS, SOLDIERS, ATTENDANTS	
APPARITION KINGS .....	ALEC ATCHISON, JOHN DAVIS, PHIL DEAN, PETER DODD, TIM HAYWARD, ROGER KELLY, ALAN PAYTON, PHIL PINKHAM, JOHN STACEY, MARTIN STONER

*Directed by* JOHN DAVEY  
*Set designed by* JOHN STACEY



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*Costumes by* . . . . . ANNA PIET and BRIDGET MURDOCH  
from *The Questors* wardrobe and  
*The Royal Shakespeare Company*

*Lighting Design* . . . . . MARTIN STONER

*Sound by* . . . . . COLIN HORNE

*Graphics* . . . . . GEOFF MOORE

*Fights arranged by* . . . . . FRANK WOOD

*Fanfares and Diversions on 'L'Homme Armé' composed and  
played by* MICHAEL CARVER

*Stage Manager* . . . . . TIM HAYWARD

*Deputy Stage Managers* CHRIS SYDENHAM, ALEC ATCHISON

*Assistant Stage Managers* CARINA CHOY-WARRY, TINA HARRIS,  
WENDI HARRISON, BARBARA SEXON, HILARY THOMPSON

*Prompts* . . . . . RITA FENOUGHTY and DOROTHY WOOD

*Construction* . . . . . PHIL DEAN

*Assisted by* . . . . . COLIN HORNE, PHIL PINKHAM  
and members of the Crew

*Props* . . . . . MARY JENNO and BOB RICKET

*Assisted by* . . . . . CORINNE HERRERA, SUE RICHARDSON,  
GEOFF MOORE, JIMMY PAYTON

*Lighting Operator* . . . . . PHILIPPA FORSTER

*Lighting Assistants* . . . . . ROGER KELLY and HUW WILLIAMS

*Sound Assistant* . . . . . JUDY COBB

*Wardrobe Assistants* . . HILDA COLLINS and KATHY SKINNER

*Our thanks to:* CANON DAVIS of The Church of St. Elizabeth  
of Portugal, Richmond, for the use of the Church Organ

HELENE WINSOR

BOB BRIDGES, Tree Surgeon

ROGER BRACE, BOB CHARLES, ALAN HALE,

PAT LARKIN, ROGER STURM,

CAROL METCALFE

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The action of the play takes place in various parts of Scotland, with one scene set at the Court of Edward the Confessor in England. The historical events took place in the eleventh century.

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*THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES*

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After playing at The Questors, *Macbeth* travels to the Minack Cliffside Theatre at Porthcurno, Cornwall, to play from 21 - 25 July as part of that theatre's summer season.

The Questors first played at the Minack in 1967 and have appeared there regularly ever since, the last production being *A Penny For A Song* in 1978.

The Minack Cliffside Theatre, an extraordinary venture, was the concept of Miss Rowena Cade; the theatre is carved into a natural hollow in the Cornish cliffside and the audience looks out over the Atlantic. The first performance at the theatre was in 1932; in 1982 the Minack is due to celebrate its Golden Jubilee. Miss Cade still lives near the theatre and is actively involved in it.

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## DISCUSSION

Our open discussion on this play and production will be held on TUESDAY, 1st JULY at 7.45 p.m. in the Bernard Shaw Room.

It will be led by

### RICHARD PROUDFOOT

well-known Shakespeare scholar and Lecturer in the Faculty of English at King's College, London University.

Richard Proudfoot, who has lectured and written extensively about Shakespeare's plays, is not of the older academic school of Shakespearean scholars who saw the plays primarily as literature rather than as material for the stage. He is able to combine a scholarly and theatrical approach and so to bring a balanced view to the task of leading the discussion.

*You will be welcome. Admission is free.*

### NOTE THE DATE

**TUESDAY, 1st JULY at 7.45 p.m.  
in the Bernard Shaw Room**

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## COMING IN THE MAIN THEATRE . . . . .

12 - 19 July

The Questors Student Group presents

### UNDER MILK WOOD

by Dylan Thomas

12 - 14 August

### THE GHOST SONATA

by August Strindberg

Seen at The Questors last season, this gripping production is playing for three performances only before going to The Edinburgh Festival - where it will play from 18 - 30 August.

#### AND DON'T MISS

### THE GENTLE ART OF SEDUCTION

— an entertainment about how to get your wicked way with her (or him!)

12 - 14 August at 10 p.m. in The Studio - following performances of *The Ghost Sonata*.

This production accompanies *The Ghost Sonata* to Edinburgh.

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#### And in the Studio . . . . .

20 - 27 July

### MEASURE FOR MEASURE

by William Shakespeare

The production planned and worked on by the late David Gower. The first two performances (20th and 21st July) will be given in aid of Cancer Research.

Shakespeare's fascinating exploration of justice and mercy in relation to ordinary mortals.

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## BEGINNING NEXT SEASON IN THE MAIN THEATRE . . . . .

13 - 20 September

A TASTE OF HONEY by *Shelagh Delaney*

11 - 18 October

PYGMALION by *George Bernard Shaw*

15 - 22 November

THE WHITE DEVIL by *John Webster*

6 - 13 December

A VIEW FROM THE BRIDGE by *Arthur Miller*

31 December - 10 January

THE CHRISTMAS SHOW (title to be announced!)