

# Macbeth

By William Shakespeare



Directed by Rich Francis

Wednesday 27th April to Saturday 30th April 2016 7.15pm

£12/£9



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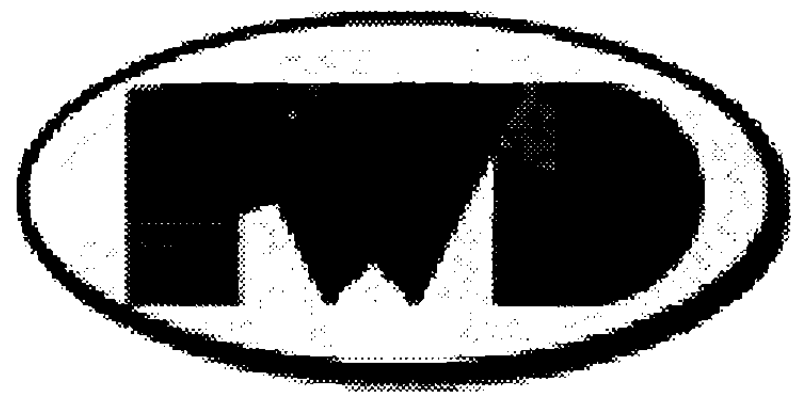
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# Acknowledgements

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Leeds Arts Centre would like to thank **York Theatre Royal**  
for their kind assistance with this production.





## **Shakespeare and Me**

400 years ago (23<sup>rd</sup> April 1616) William Shakespeare died. In celebration of his life and work, we present Macbeth. I chose this play because it is a thrilling, intense drama that can grip an audience from start to finish but also because it's a play I have lived with for a long time. Like many people my first experience of Shakespeare was at School – but his plays were not written to be read and studied they were written to be performed and watched. If our first experience is sitting behind a desk then the best we can hope for is that our teacher is enthralled by the work, can effectively communicate this to a class and quickly turns teaching into performance. Thirty years ago Malcolm Brown taught me English and introduced me to a 'brave new world'. Malcolm encouraged me to join Leeds Arts Centre, he directed me and acted with me on stage and continues to give support and encouragement. Thank you Malcolm.

## **The Tragedy of Macbeth in context**

For Shakespeare's audience witchcraft and regicide were terrifying. Women (and men) were being tried and executed under suspicion of being a witch. In 1603 King James VI of Scotland became King James I of England. A few years earlier he had written a book about witches and in 1605 (just a few months before Macbeth was first performed) he survived an assassination attempt by Robert Catesby and Guy Fawkes. So Macbeth would have been topical and socially relevant.

## **Our Production**

Our theatre is remarkably different from the environment in which Shakespeare's audience will have watched the play. We have tried to introduce just a few moments to break the line between stage and audience hopefully giving a little insight into what it might have been like in an attempt to draw you further into the action.

**Rich Francis- Director**



### Synopsis/Spoiler (Taking us to the interval)

Already a successful soldier in the army of King Duncan, Macbeth meets Three Witches who predict that he is to become King. As part of the same prophecy, the Witches predict that future Scottish Kings will be descended not from Macbeth but from his brother in arms, Banquo. Although initially prepared to wait for Fate to take its course, Macbeth is not only ambitious but confused when King Duncan nominates his own son Malcolm as his heir.

Returning to his castle, Macbeth is persuaded and directed by his wife, who realises that murdering the King is the quickest way to achieve the destiny that her husband has been promised. A perfect opportunity presents itself when King Duncan pays a royal visit to Macbeth's castle. Macbeth knows that he is about to commit a crime that will invite judgment, if not on earth then in heaven. Once more however, his wife prevails upon him. Following an evening of revelry, Lady Macbeth drugs the guards of the King's bedroom; then, at a given signal, Macbeth, although filled with misgivings, ascends to the King's room and murders him in his sleep. Haunted by what he has done, Macbeth is once more reprimanded by his wife, whose inner strength seems only to have been increased by the treacherous killing. Suddenly, both are alarmed by knocking at the castle door.

When the drunken porter of Macbeth's castle finally responds to the noise, he opens the door to Macduff, a loyal follower of the King, who has been asked to awaken Duncan in preparation for the return journey. Macbeth indicates the location of the King's room and Macduff discovers the body. When the murder is revealed, Macbeth swiftly kills the prime witnesses, the sleepy guards, and Lady Macbeth faints. The assembled lords of Scotland, including Macbeth, swear to avenge the murder. With suspicion heavy in the air, the King's two sons flee the country: Donalbain to Ireland and Malcolm to England.

Macbeth is duly proclaimed the new King of Scotland, but recalling the Witches' second prophecy, he arranges the murder of his friend Banquo and Banquo's son Fleance, both of whom represent a threat to his kingship according to the Witches' prophecy. The hired murderers kill Banquo but allow Fleance to escape. At a celebratory banquet that night, Macbeth is thrown into a state of horror when the ghost of the murdered Banquo appears at the dining table. Again, his wife tries to strengthen him, but the strain is clearly beginning to show.





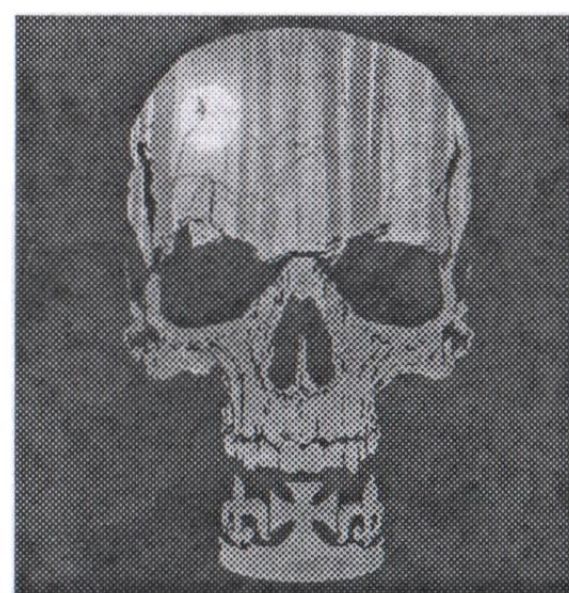
### Synopsis/Spoiler

(Taking us to from the interval to (very nearly) the end of the play)

Macbeth returns to the Witches who initially foretold his destiny. This time, the Witches not only confirm that the sons of Banquo will rule in Scotland, but they also add a new prophecy: Macbeth will be invincible in battle until the time when the forest of Birnam moves towards his stronghold at Dunsinane and until he meets an enemy "not born of woman". Dismissing both of these predictions as nonsense, Macbeth prepares for invasion from Malcolm and the English army.

When he is told that Macduff has deserted him, Macbeth begins the final stages of his descent. His first move is the destruction of Macduff's wife and children. In England, Macduff receives the news at the very moment that he swears his allegiance to the young Malcolm. Malcolm persuades him that the murder of his family should act as the spur to revenge.

Meanwhile, in Scotland, Lady Macbeth has been taken ill: She walks in her sleep and seems to recall, in fragmentary memories, the details of the murder. Now, in a series of alternating scenes, the action of the play moves rapidly between the advancing army of Malcolm and the defensive preparations of Macbeth. When Malcolm's army disguise themselves with sawn-off branches, Macbeth sees what appears to be a wood moving towards his stronghold at Dunsinane. When he finally meets Macduff in single combat, his sworn enemy reveals that he came into the world by caesarean section; he was not, precisely speaking, "born of woman." On hearing this news, Macbeth rejects one final time the Witches' prophecy...



“Something wicked this way comes”





## Cast

|                                       |                    |
|---------------------------------------|--------------------|
| DUNCAN, King of Scotland              | Martin Key         |
| MACBETH, a general in the King's army | Rick Brookes       |
| LADY MACBETH, his wife                | Ruth Berkoff       |
| MACDUFF, a nobleman of Scotland       | Ken Taylor         |
| LADY MACDUFF, his wife                | Jessica Glanz      |
| BOY, their son                        | Lydia Waller       |
| MALCOLM, elder son of Duncan          | Oli Brierley       |
| DONALBAIN, younger son of Duncan      | Ben Hopwood        |
| BANQUO, a general in the King's army  | Ian Goodison       |
| FLEANCE, his son                      | Lydia Waller       |
| LENNOX, a nobleman of Scotland        | Edward Corbet      |
| ROSS, a nobleman of Scotland          | Alex Dawson        |
| SEYTON, attendant to Macbeth          | Christopher Watson |
| FIRST WITCH                           | Ayshea Megyery     |
| SECOND WITCH                          | Margaret Savage    |
| THIRD WITCH                           | Paige Shaw         |
| FIRST MURDERER                        | Leo Charlton       |
| SECOND MURDERER                       | Alex Dawson        |
| SERGEANT                              | Edward Corbet      |
| GENTLEWOMAN, attending Lady Macbeth   | Kathryn Francis    |
| PORTER                                | Barry Green        |
| DOCTOR                                | Alan Buttery       |
| MESSENGER                             | Zack Jackson       |



## **Production Team**

|                               |   |
|-------------------------------|---|
| Director                      | Rich Francis  |
| Production Manager            | Camilla Asher   |
| Stage Manager                 | Martyn Drake  |
| Fight Director                | Liam Evans-Ford   |
| Costume                       | Maggie McCulley   |
|                               | Carol Bell  |
|                               | Anji Clarke   |
| Properties                    | Fiona Galloway  |
|                               | Jenny Carter  |
|                               | Rachel Vernelle   |
|                               | Mary Nelson   |
| Prompt                        | Joyce King  |
| Lighting                      | Peter Waddicor and the<br>Carriageworks technical<br>team |
| Sound Operation               | Camilla Asher   |
| Set Construction/Painting     | Steve Fryatt and LAC Team                                 |
| Front of House Manager        | Maureen Willis  |
| Artwork : Poster/Flyer design | Jake Logan  |

If you are in our audience on Friday 29<sup>th</sup> April then please join us in the theatre bar after the show which will remain open until midnight. This will give us chance to meet family and friends old and new, raise a glass to William Shakespeare in celebration of his life that ended 400 years ago and to toast Leeds Arts Centre in our 70<sup>th</sup> year.



## **Who was Macbeth (c.1005-1057)**

The real Macbeth was king of Scotland during the 11th century. He was only the basis for Shakespeare's play.

It appears that Macbeth MacFindlaech was not the murderous, disturbed character of our play. He was born in Alba in central Scotland around 1005, the same year that his grandfather became King. Historians describe the young Macbeth as tall, fair haired and handsome, with a ruddy complexion.

At the age of 7, Macbeth was sent to a Christian monastery to be educated, a requirement for all important chieftains' sons. At 15, Macbeth's father was killed. Macbeth's cousins, Malcolm and Gillecomgain stood accused. After his tutelage, Macbeth reappears in the history books around 1032 when his cousin, Gillecomgain, was killed by order of Malcolm II for his killing of Macbeth's father. Macbeth soon married Gillecomgain's widow, Gruoch, (Lady Macbeth) and adopted her son, Lulach. The marriage strengthened Macbeth's claim to the throne.

On November 24, 1034, Malcolm II died of natural causes. One month later, his son, Duncan MacCrinan, was elected King. For six uneasy years, Duncan ruled Scotland with a thirst for power and an alleged incompetence on the battlefield. In 1038, Ealdred, earl of Northumbria, attacked southern Scotland, but the effort was repelled and Duncan's chiefs encouraged him to lead a counterattack. Duncan also wanted to invade the Orkneys Islands to the north. Over the objections of all of his advisers, Duncan did both.

In 1040, Duncan opened up two fronts. The attack on the Orkneys was led by his nephew, Moddan, and Duncan himself led a force toward Northumbria. Both armies were soon routed and reformed only to be pursued by Thorfinn of Orkney. Macbeth joined Thorfinn and together they were victorious, killing Moddan. On August 14, 1040, Macbeth defeated Duncan's army, killing him in the process. Later that month, Macbeth led his forces to Scone, the Scottish capital, and, at age 35, he was crowned King of Scotland.





For 17 years, life was peaceful and prosperous as Macbeth ruled with an even hand and encouraged the spread of Christianity. He enacted several laws, including allowing daughters the same rights of inheritance as sons. The only domestic disruption was in 1045, a rebellion by Duncan I's supporters that was soon suppressed. In 1046, Siward, earl of Northumbria, unsuccessfully attempted to dethrone Macbeth.

In 1050, Macbeth and his wife travelled to Rome to meet the Pope, giving alms to the poor and donating to the Church. However, upon his return, Macbeth faced political turmoil. In 1052, Normans living in England fled the chaotic situation into Scotland. Celtic custom held that all travellers were welcome in Macbeth's Court. However, this act of kindness didn't sit well with English lords. Around the same time, Duncan's 21-year-old son, Malcolm MacDuncan, was lobbying English lords that he was best-suited to serve as King of Scotland.

In time, Malcolm's efforts led to action. In 1054, Siward, earl of Northumbria, accompanied by Malcolm, led an army north into Scotland. Meeting little resistance from the southern provinces, they continued north. On July 27, 1054, Macbeth's forces met the invaders in Dunsinnan, close to the capital in Scone but the outcome was indecisive. Macbeth retrenched his army near Scone and Malcolm moved south to control Cumbria, the southernmost province of Scotland.

Over the next three years, Macbeth and his army were under constant assault by Malcolm, but he defended his position. However, In 1057 Macbeth lost the support of two key allies, Pope Leo IX and the bishop of St. Andrew, both of whom could have put pressure on England to not support Malcolm. Macbeth also lost his chief general when Thorfinn died.

On August 15 1057 Macbeth was killed at the Battle of Lumphanan in Aberdeenshire by Malcolm's men. His body was buried in the holy isle of Iona, where many other Scottish Kings were buried. A few days after his death, his stepson, Lulach, was elected King. Lulach ruled for seven months before being killed by Malcolm's agents. Finally, on April 25, 1058 Malcolm MacDuncan became high King of Scotland.

**“Hail King of Scotland”**





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**New members are always welcome!**

If you are interested in acting, directing, designing or making scenery or costumes, helping backstage with stage management or props, or lending a hand with publicity, then please speak to one of our members front of house this evening, or in the theatre bar after the show.

You can also write, with contact telephone number, for further information to:  
The Secretary, Leeds Arts Centre c/o The Carriageworks Theatre Millennium Square,  
Leeds LS2 3AD or e-mail us at: [publicity@leedsartscentre.org.uk](mailto:publicity@leedsartscentre.org.uk)





The Leeds Civic Arts Guild is the 'umbrella' association of various amateur dramatic, musical, operatic and other voluntary arts societies & companies that are based in the centre of Leeds at the Carriageworks Theatre. Each group has its own identity, however they all come together as part of the Guild, working with Leeds City Council and the Carriageworks. The member societies are:

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Leeds Amateur Operatic Society  
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Morley Amateur Operatic Society  
Shatterproof Theatre Company  
STARS  
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To learn more about the groups and societies, why not come along to the Carriageworks Theatre bar on the second Tuesday of each month at 8.00pm where you can meet a member of the Guild Executive for an introductory chat, and a tour of the facilities at the Carriageworks Theatre.

For more information please visit <http://www.lcag.btck.co.uk/> or  
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