

The Moot House Players

present

MACBETH

by William Shakespeare

Characters in order of appearance:

THREE WITCHES	Audrey Game, Gladys Edwards, Jean Walls
A SERGEANT	Robert Chittick
DUNCAN, <i>King of Scotland</i>	Kenneth Collins
MALCOLM	John Edwards
DONALBAIN	Rory Hollywood
MACDUFF	Christopher Childs
LENNOX	John Hadler
MENTIETH	Roger Williamson
CAITHNESS	Anthony Whitehouse
ROSS	Michael Caswell
ANGUS	Adrian Lohrey
MACBETH	David Schacht
BANQUO	Stephen Collins
LADY MACBETH	Yvonne Mitchley
STEWARD TO MACBETH	Harold Larner
FLEANCE <i>son to Banquo</i>	David Cresswell
A PORTER	Robert Chittick
AN OLD MAN	Gordon Hewlett
THREE MURDERERS	Nicholas Hoare, Gordon Hewlett, Robert Walls
LADY MACDUFF	Rosemary Caswell
BOY, <i>son to Macduff</i>	Mark Cresswell
A DOCTOR	Jack Mitchley
A GENTLEWOMAN	Jan Pearson
SEYTON	Robert Walls
SIWARD, <i>Earl of Northumberland, General of the English Forces</i>	Gordon Hewlett
YOUNG SIWARD, <i>his son</i>	Rory Hollywood
SOLDIERS,	Nicholas Hoare, Victor Moody, Harold Larner

The scene is set dispersedly in Scotland and England

The Play produced by Jack Mitchley

Setting and Hall Decor by Gordon and Bettina Hewlett. Costumes by Laws. Wigs by Wig Studios. Special effects by Edmund Gray. Lighting by Harry Edwards. Fights arranged by Christopher Childs and the producer. Swords by Rentasword. Properties by Roger Williamson, Robert Walls Fred Dutton. Stage Management: Robin Harcourt, Jill Williams.

The play will be given in two parts with one interval during which refreshments will be available in the foyer.

NOTES

THE TEXT

Although MACBETH was probably written as early as 1606, there is no extant text earlier than that of the First Folio of 1623. The task of preparing an acting version is, therefore, comparatively simple except for the sections of the text which are suspect as to authorship. The present producer is only doubtful about the quality of the Hecate scenes and has deleted these, together with the reference to King James' divine touch which has little relevance to a modern audience; otherwise the Folio text is given in full.

THE PRODUCTION

The play is given on a large open stage with an architectural background which, together with Jacobean costuming, should give a reasonable approximation to Shakespeare's own theatrical conditions. This aspect of the production has been borne in mind throughout, but particularly in the much maligned battle sequences at the end of the play, which have been approached as a physical climax to the action rather than in the somewhat apologetic fashion of the modern theatre. This is a revival of the 1962 production in Moot Hall. Eleven of the previous company are involved once again.

THE PRODUCER

This play is the 200th produced by Jack Mitchley — who has been closely involved with drama since his youth. His first production was presented in 1932 in his mother's drawing room in Norwich. During these 43 years 31 productions have been Shakespeare's plays, eleven before coming to Harlow, 16 with Moot House Players, four with other Essex companies, and one with the Rogoland Theatre in Stavanger.

If he admits to theatrical training at all it is with the Norwich Players at the Maddermarket Theatre where he worked from 1935-55 under the tutelage of Nugent Monck.

FUTURE PLANS

Precise plans for next season have not yet been made but they will include five major productions, a children's Christmas tour, and a new edition of FULL OF JOYS. The plays under consideration include THE HOMECOMING (Pinter), PEER GYNT (Ibsen), COME AS YOU ARE (Mortimer), SUITE IN THREE KEYS (Coward), THE CONSTANT WIFE (Maugham), THE CIRCLE (Maugham), and one Shakespeare play.

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