

MACBETH

by William Shakespeare



Duncan, *King of Scotland*.....Des McAleer
Malcolm | *the King's sons* Timothy Walker
Donalbain | Lloyd Owen
Sergeant.....Ged McKenna
Lennox } Anthony Dixon
Ross } Liam Halligan
Macbeth } *Thanes* Keith Bartlett
Banquo } Raymond Sawyer
Angus } Duncan Duff
Lady Macbeth.....Leslee Udwin
Fleance, *Banquo's son*.....Simon Bolton
PorterAnne White
Macduff, *Thane of Fife*.....Des McAleer
First Murderer.....Lloyd Owen
Second Murderer.....Ged McKenna
Lady Macduff.....Anne White
Young Macduff.....Simon Bolton
Doctor.....Raymond Sawyer

Other parts played by the Company

Director.....Declan Donnellan
Designer.....Nick Ormerod
Lighting Designers.....Nick Kidd and
Nick Ormerod

Company Manager.....Garry Straker
Technical Stage Manager.....Nick Kidd
Deputy Stage Manager.....Shona Penman

Fight Director.....John Waller
Trumpet Instructor.....Sergeant J Lucas
(Inns of Court and City Yeomanry Band)

Dialect Coach.....Joan Washington

Casting.....Serena Hill

Photography.....Robert Workman

Graphic Design.....Iain Lanyon

Tour Publicity.....Alison Shakspeare

Press Officer (London).....Sharon Kean

Wigs by Charles

Sets and costumes made by

York Theatre Royal:

Production Manager.....Rob Gwilliam

Master Carpenter.....Ian Stephenson

Carpenter.....Peter Lavelle

Trainee carpenter.....Simon Wright

Scene painters.....Don Alderson, Martin George

Wardrobe Supervisor.....Dulcie Scott

Costume Cutter.....Cathy Rogers

Wardrobe Assistants.....Sarah Turner, Vicky Salway

Thanks to Mr Ramsey Johnstone at

Edinburgh Woollen Mill Ltd

There will be one interval of 15 minutes

The first half lasts approximately 1hr 30mins

The second half lasts 1hr 5mins





1. Declan Donnellan
2. Edel Musselle
3. Nick Ormerod
4. Anne White
5. Garry Straker
6. Leslee Udwin
7. Keith Bartlett
8. Lloyd Owen
9. Des McAleer
10. Alison Shakspeare
11. Shona Penman
12. Nick Kidd
13. Raymond Sawyer
14. Duncan Duff
15. Barbara Matthews
16. Timothy Walker
17. Anthony Dixon
18. Ged McKenna
19. Liam Halligan
20. Simon Bolton

With best wishes

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Biographies

KEITH BARTLETT has worked for many rep theatres including the Sheffield Crucible, Northcott Theatre Exeter, Theatr Clwyd, Library and Contact Theatres in Manchester, Prospect and Chichester Festival Theatre. TV appearances include *Angels*, *Treasure Island*, *Juliet Bravo*, *The Sound of Guns*, *Robin of Sherwood*, and *Brookside*, theatre roles include Max in *Bent*, Guildenstern in *Rosencrantz and Guildenstern are Dead* and Edward in the world premiere of Anthony Minghella's *Two Planks and a Passion*. First joined Cheek by Jowl in 1986 to play Don Gomez in *The Cid* and Sir Toby Belch in *Twelfth Night*.

SIMON BOLTON has an Honours degree from Leeds University and has worked as a journalist in London. Trained at the Bristol Old Vic Theatre School. Past roles include the Soldier in *The Soldier's Tale* and Demetrius in *A Midsummer Night's Dream* for BBC Radio. This is his first professional engagement and his first tour with Cheek by Jowl.

ANTHONY DIXON studied at Stourbridge Art College before going to the Guildhall School of Music and Drama where he was awarded the Sarah Churchill Memorial Scholarship. Has worked for Wolsey TIE playing Zak in *Dirty Rascals* and numerous playreadings at Derby Studio, Nottingham Playhouse and Lyric Studio, Hammersmith. This is his first tour with Cheek by Jowl.

DECLAN DONNELLAN Freelance credits include *Bent* for the Northcott Theatre Exeter, *The Rise and Fall of Mahagonny* for the Wexford Festival, and *Macbeth* for the Finnish National Theatre. Plans include *Fuenteovejuna* by Lope De Vega for the Oxford Playhouse and a production for the Comedia Nacional, Montevideo. He has directed all of Cheek by Jowl's productions.

DUNCAN DUFF took an Honours degree at Liverpool after which he went to RADA, where he was winner of the Bryan Mosely Award for Armed Combat in 1986. Has played the male lead in *Kings Christmas*, a film made by the National Film School and nominated for a BAFTA award. Performed in *Women Beware Women* at the Royal Court. This is his first professional engagement and his first tour with Cheek by Jowl.

LIAM HALLIGAN trained at Focus Theatre, Dublin and has worked extensively in Ireland, including the Abbey and the Gate in Dublin and the Lyric Belfast. Work in Britain includes *An Enemy of the People* at the Duke's Playhouse Lancaster, *The Soldier's Tale* with The English Dance Theatre, Lindsay Anderson's *The Playboy of the Western World*, Lovborg in *Hedda Gabler*, Owen in *Translations* for Annie Castledine at Theatr Clwyd, Theseus/Oberon in *A Midsummer Night's Dream* and Happy in *Death of a Salesman* at the Everyman Cheltenham. Films include *Anne Devlin* and *Pigs*; television, *Amy* and *The Queen's Arms*. This is his first tour with Cheek by Jowl.

NICK KIDD has worked for many companies in different capacities including Opera North, Royal College of Music, Interim, London City Ballet, Opera Players, Opera 80, London Opera Group, the Northcott Theatre, Hull Truck and on many West End shows. He first toured with Cheek by Jowl in 1983 and has worked on *Vanity Fair*, *Pericles*, *Andromache*, *The Man of Mode* and *A Midsummer Night's Dream*.

DES MCALEER began his acting career with the Lyric Theatre, Belfast, where his roles included Hotspur, Caliban, Brutus and Bottom. Has also worked in Galway and Derry. Since arriving in England has worked with the Cambridge Touring Company in *John Bull's Other Island* and at the Royal Court Upstairs in *Built on Sand*. Played Robespierre in *Danton's Death* at the Young Vic Studio. Film and TV work includes Mike Leigh's *Four Days in July*, Pat Murphy's *Anne Devlin* and Graham Reid's *Out of Tune*. Has also performed in the banned serial *Crossfire* to be screened on BBC during the winter. This is his first tour with Cheek by Jowl.

GED MCKENNA, after singing with several bands in the North West of England, trained at the Central School of Speech and Drama. Has toured London with his own one man play, *The Noise*, and appeared in *Professionals* at the Elephant Theatre. Other theatre work includes Colin Harding in *Ashes* and roles in *The Art of Perspective* and *The Tunnel* at The Duke of Cambridge and at the Polka Childrens Theatre. Has appeared in *Rockcliffes Babies* for BBC TV. This is his first tour with Cheek by Jowl.

BARBARA MATTHEWS studied at Durham and City Universities before joining the Old Vic's Marketing Department. She was Marketing Officer for Opera 80 for five years and has worked in a freelance capacity for many different companies, both as administrator and publicist. She has been Administrator of Cheek by Jowl since the second tour.

EDEL MUSSELLE has worked in the Box Office at the Royal Opera House, as Assistant Stage Manager for The Moll Little Theatre, Scotland, in Administration at Theatr Clwyd, Wales and in the publicity and information department of The Spastics Society. She joined Cheek by Jowl in April 1987.

NICK ORMEROD trained at the Wimbledon School of Art and spent a season at the Lyceum Theatre Edinburgh. He has designed *Don Giovanni* for Scottish Opera Go Round, *The Magic Flute* for RACM, *A Masked Ball* for Opera 80, *The Rise and Fall of Mahagonny* for the Wexford Festival, *Romeo and Juliet* for Regent's Park Open Air Theatre, *The Barber of Seville* for WNO, *Macbeth* for the Finnish National Theatre and productions at York, Exeter and Nottingham. He has designed all of Cheek by Jowl's productions.

LLOYD OWEN was a leading player with the National Youth Theatre of Great Britain. After completing his training at RADA, joined a London based TIE company which toured nationwide. Has since performed with the New Classics Theatre Company at the Young Vic Studio and was Charles the Wrestler and William in *As You Like It* at the Wolsey Theatre, Ipswich. First joined Cheek by Jowl to play Sebastian in the foreign tour of *Twelfth Night* in 1987.

SHONA PENMAN, after graduating in Drama and English from Glasgow University, studied Stage Management at the Bristol Old Vic Theatre School. Has since worked for many companies including Temba, Michael Clark and Company and Opera Factory. This is her first tour with Cheek by Jowl.

RAYMOND SAWYER took a degree at Hull University and trained at the Bristol Old Vic Theatre School. Began his career as a dancer with British Dance-Drama Theatre and appeared in rep. with Orchard Theatre Company and at Bristol, Leeds, Harrogate and Chester — where he played all the male parts in Ayckbourn's *Intimate Exchanges*. Has worked in London at the Riverside Studios and the Donmar Warehouse and played first Riff Raff then the Narrator in *The Rocky Horror Show*. With the Actors Touring Company he toured worldwide and played Angelo in *Measure for Measure*, Carasco in *Quixote*, Stephano/Sebastian in *The Tempest*, Heartfree in *The Provoked Wife*, Max in *Berlin/Berlin* and Captain MacNure in *UBU*, *The Vandalist*. He toured Australia with the RSC in Antony Sher's *Richard III*. TV includes the rock musical *Demolition Man* and *Lace II*. Is a regular reader for the RNIB's Talking Book Service. This is his first tour with Cheek by Jowl.

GARRY STRAKER completed a degree in Dramatic Arts at the University of Connecticut and went on to work at the Denver Center Theatre Company, Colorado as well as The Old Globe Theatre and South Coast Repertory in California before coming to England in 1984. Experience in Britain includes a show at the Edinburgh Fringe

Festival, a season at the Croydon Warehouse, a UK tour of *Charlie and the Chocolate Factory* and a UK tour and West End run of *Bouncers*. First joined Cheek by Jowl in 1987 for the foreign tour of *Twelfth Night*.

LESLEE UDWIN has played many roles including Lady Teazle in *School for Scandal* at the Birmingham Repertory Theatre, Gila in *Not Quite Jerusalem* and Lorraine in *Grass Widow* at the Royal Court, Isobel in *The Mayor of Zalamea* at the National Theatre, Carmen in *Carmen* and Jessica in *The Merchant of Venice* at the Chichester Festival Theatre. Lulu in *Lulu* at the Nuffield Southampton, Nora in *A Doll's House* at the Sheffield Crucible, Louise Brooks in *Woundings* at the Manchester Royal Exchange, and Stephanie in *Duet for One* in Perth. Masha in *The Three Sisters* with Shared Experience and Liza in Lyubimov's production of *The Possessed*. Film and television include Jessica in *The Merchant of Venice* (BBC) and guest leads in *The Gentle Touch* and the soon to be released *The London Embassy*. This is her first tour with Cheek by Jowl.

TIMOTHY WALKER trained at RADA. Theatre work includes *The Shadow of a Gunman*, *Romeo and Juliet*, *The Fool*, *Timon of Athens*, *Richard III*, *Troilus and Cressida*, *Good* (also on Broadway), for the RSC, *Comic Pictures* by Stephen Lowe at the Gate, Latchmere. Clive in *Season's Greetings*, Creon in *Oedipus Rex* and Mike in *Not Quite Jerusalem* in Repertory. TV work includes 4 episodes of *Dr Who*. Joined Cheek by Jowl in 1986 to play Orsino in *Twelfth Night* and Don Sancho in *The Cid*.

ANNE WHITE trained at Webber Douglas. Theatre work includes Beattie Bryant in *Roots*, Essie in *The Devil's Disciple*, Desdemona in *Othello* and Frosine in *The Miser*. She first joined Cheek by Jowl to play Emilia in *Othello* and since then has played Peggy O'Dowd in *Vanity Fair*, Cephisa in *Andromache*, Titania and Hippolyta in *A Midsummer Night's Dream*, Lady Townley and Mrs Loveit in *The Man of Mode*, The Infanta in *The Cid* and Olivia in *Twelfth Night*.





'This country's leading
touring theatre company'
The Spectator

'Cheek by Jowl is one of the few theatre companies to have received accolades from its inception. Since being born fully formed out of the ideas — and need for work — of its two twin guiding geni (director Declan Donnellan and designer Nick Ormerod) in 1981, the company has gained a reputation both in Britain and abroad for the extraordinary verve, versatility, devotion and inventiveness that characterises its style.'

Since that article appeared over two years ago in Drama magazine, the company has won the Laurence Olivier Award for the Best Newcomer to the West End and been nominated for the Comedy of the Year and Director of the Year.

In addition, Cheek by Jowl has given performances across four continents from Cairo to Kathmandu and Warsaw to Rio, and in 1987 the company was invited to perform at Stratford-upon-Avon —

the first performances of Shakespeare by a visiting company for more than 20 years and the first ever Shakespeare in the new Swan Theatre.

Cheek by Jowl has also given the British Premiere of two major French classics, *Andromache* by Racine and Corneille's *The Cid*

'The startling assumption of both productions was that their authors were writing about human beings. Instead of a stately parade of bewigged puppets, there were companies in modern dress. Instead of verse delivered in stilt, there was idiomatic speech. And instead of idealised moral anguish, there were actual questions of moral choice. Declan Donnellan and his team pay their authors the rare compliment of expecting them to make sense. What appeared in performance were flesh and blood people ... these two shows are immensely exhilarating, not only in themselves but as models from which others could develop.'

Irving Wardle in The Times



THE CID

Cheek by Jowl's past productions include:

TWELFTH NIGHT by William Shakespeare 1986
THE CID by Pierre Corneille 1986 P
THE MAN OF MODE by George Etherege 1985
A MIDSUMMER NIGHT'S DREAM by William Shakespeare 1985
ANDROMACHE by Jean Racine 1984 P
PERICLES by William Shakespeare 1984
VANITY FAIR by William Makepeace Thackeray 1983
OTHELLO by William Shakespeare 1982
THE COUNTRY WIFE by William Wycherley 1981

In 1988 the company will mount productions of:

A FAMILY AFFAIR by Ostrovsky P
THE TEMPEST by William Shakespeare
PHILOCTETES by Sophocles

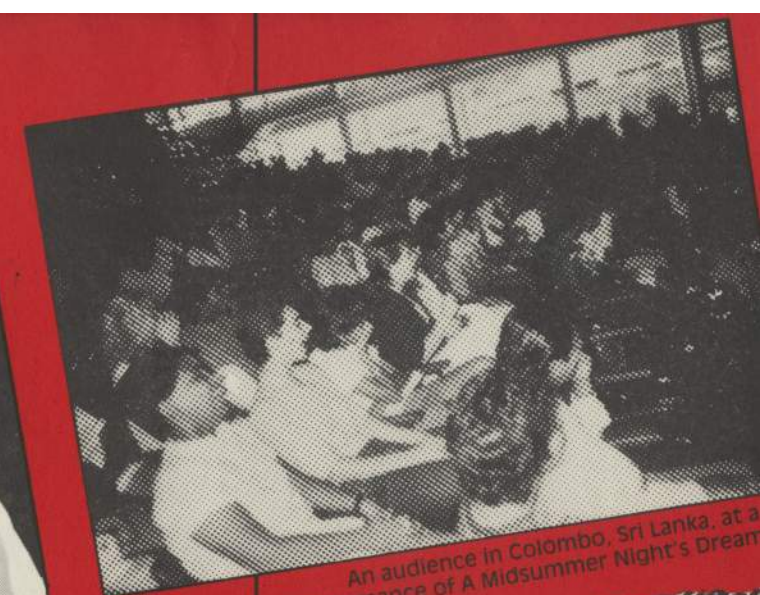
P denotes a British premiere

FREE MAILING LIST

If you would like to receive regular information about Cheek by Jowl's tours, please send your name and address (including your postcode) to: Mailing list, Cheek by Jowl, Alford House, Aveline Street, London SE11 5DQ.



TWELFTH NIGHT



An audience in Colombo, Sri Lanka, at a performance of A Midsummer Night's Dream

CHEEK BY JOWL

Alford House, Aveline Street,
London SE11 5DQ 01-793 0153

Artistic Directors

Declan Donnellan

Nick Ormerod

Administrator

Barbara Matthews

Administrative Assistant

Edel Musselle

Cheek by Jowl is supported by
the Arts Council of Great Britain
and The British Council

Bracknell	Darlington	Jerusalem
Brasilia	Dartington	K
Breda	Delhi	Kandy
Bridgnorth	Dilbeek	Karachi
Bridgwater	Dhaka	Kathmandu
Brighton	Doetinchem	Kiel
Broadstairs	Drachten	Kiel
Brussels	Dublin	Kiel
Buckingham	Dudley	Kiel
Builth Wells	Dumfries	Kiel
Burton	Dundee	Kiel
Bury St	Durham	Kiel
Edmunds	Dusseldorf	Kiel
Buxton	E	Kiel
Cairo	Eastbourne	Kiel
Calcutta	Edinburgh	Kiel
Cambridge	F	Kiel
Canterbury	Fareham	Kiel
Carlisle	Frome	Kiel
Chertsey	G	Kiel
Chipping Norton	Gainsborough	Kiel
Cleethorpes	Glasgow	Kiel
Coleraine	Gorinchem	Kiel
Cologne	Gouda	Kiel
Colombo	Grantham	Kiel
Copenhagen	Great Yarmouth	Kiel
Crewe	Grimsh	Kiel
Croydon		Kiel

The Tragedie of Macbeth was first published, posthumously in Folio in 1623. The date of its writing is uncertain, but it is now generally believed to have been performed at the court of King James I, in the presence of the King's father-in-law, the Danish King, in 1606. It is probably thanks to the presence of the royal Danish guest and, more importantly, a Danish consort to the King that references to the Danish enemy were changed to "Norwegian".

Not only does the play make illusion to the foiled Gunpowder Plot of 1605 (something which would have pleased Shakespeare's royal patron), but it also seems to refer to the likewise unsuccessful Gowrie conspiracy of 1600. Before his accession to the English throne, James stayed at the Perth house of the 3rd Earl of Gowrie, a catholic, who made an unsuccessful attempt to kidnap the King. The plot backfired, and Gowrie was killed. An anonymous play of 1604, *Gowrie* chronicles this event—and the Gowrie dynasty lives on in the person of the last Minister for the Arts, Lord Gowrie.

MACBETH

The Weird Sisters

Macbeth is often coyly referred to as "The Scottish Play" and it is considered bad luck to speak the name of the play in theatrical dressing rooms throughout the world. It is believed that the play is hexed because there is a real spell written into the text; and the speaking of it releases forces of evil.

The theme of witchcraft was one dear to the heart of Shakespeare's royal patron. In 1590 there had been sensational trials of witches in Scotland:

'King James had, before his arrival in England, not only examined in person a woman accused of witchcraft but had given a very formal account of the practices and illusions of evil spirits, the compacts of witches, the ceremonies used by them, the manner of detecting them, and the justice of punishing them, in his dialogues of *Daemonologie*, written in the Scottish dialect, and published at Edinburgh. This book was, soon after his accession, reprinted at London, and as the ready way to gain King James's favour was to flatter his speculations, the system of *Daemonologie* was immediately adopted by all who desired either to gain preferment or not to lose it'.

Dr Johnson 1765

'The belief in witches in the sixteenth and seventeenth centuries was not, as the prophets of progress might suppose, a lingering ancient superstition, only waiting to dissolve. It was a new explosive force, constantly and fearfully expanding with the passage of time'.

H.R. Trevor Roper

The bloody tyrant ...

'I found it was genuinely possible to make every second of Macbeth human, despite all that murdering of children.'

Laurence Olivier

'Macbeth might be likened to some oak, magnificent in outer shell but lacking in roots, and presently to be riven by the lightening of conscience.'

James Agate 1937

[Macbeth] is incapable of any true moral repugnance to inflicting injury upon others; he shrinks only from encountering public odium.'

G Fletcher 1847

'But Macbeth, who has killed, is a new Macbeth. He not only knows that one can kill, but that one must kill.'

Jan Kott Shakespeare Our Contemporary

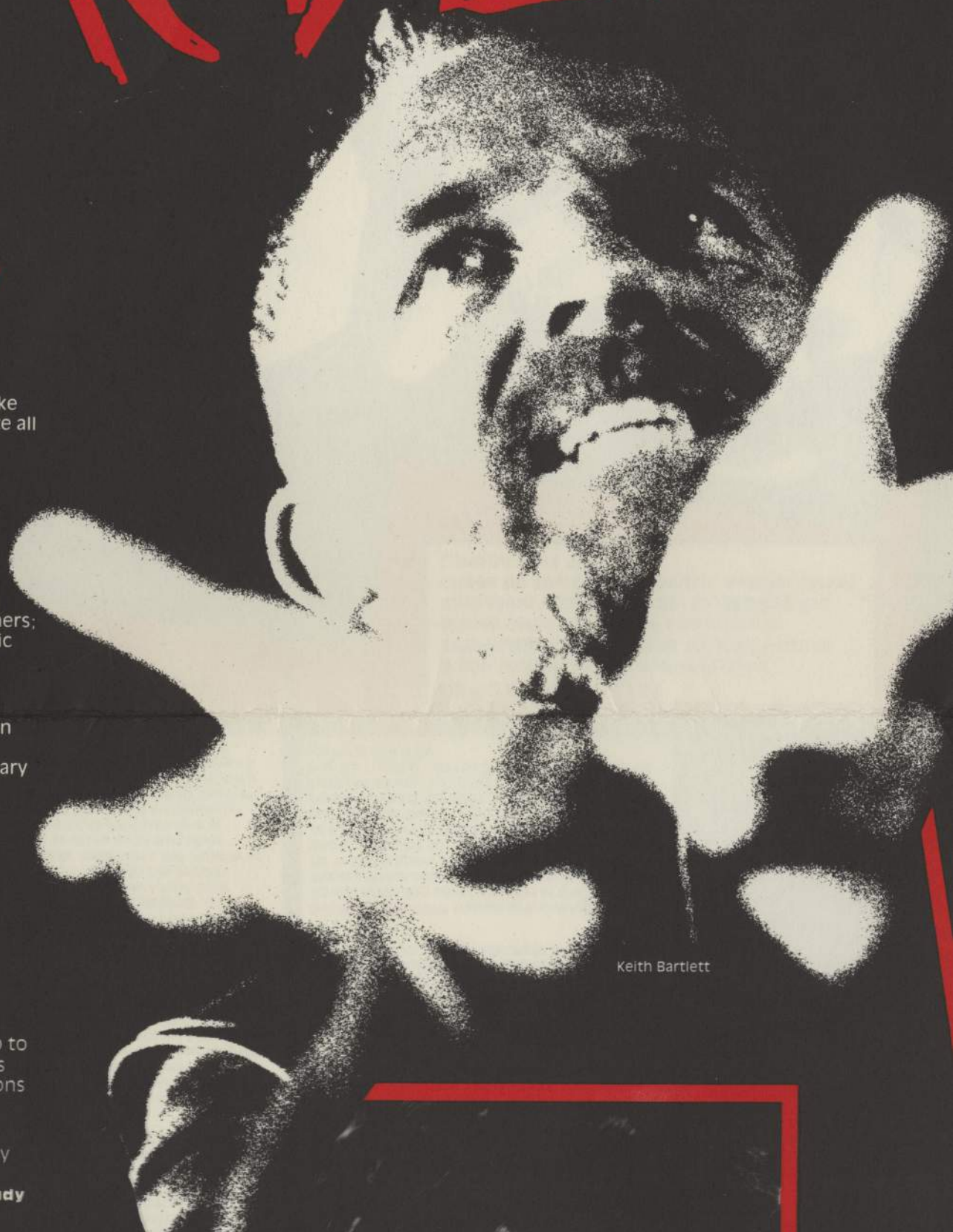
and his fiend-like Queen

'... having impiously delivered herself up to the excitements of hell [Lady Macbeth] is abandoned to the guidance of the demons she has invoked.'

Sarah Siddons (1755-1831)

'Most of the harm in the world is done by soft, yellow-haired women.'

Philadelphia Review of Ellen Terry's Lady Macbeth c1878



Keith Bartlett

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H.R. Trevor Roper



⚡ Do not turn to mediums or seek out spiritists, for you will be defiled by them... I will set my face against the person who turns to mediums and spiritists to prostitute himself by following them, and I will cut him off from his people ⚡

Leviticus

MACBETH

The bloody tyrant ...

'I found it was genuinely possible to make every second of Macbeth human, despite all that murdering of children.'

Laurence Olivier

'Macbeth might be likened to some oak, magnificent in outer shell but lacking in roots, and presently to be riven by the lightening of conscience.'

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'... I by no means make her a gently lovable woman, as some of them say. That's all pickle; she was nothing of the sort, although she was not a fiend and did love her husband...'

Ellen Terry

'Lady Macbeth is painted granite, and to cast a woman as attractive as Miss Leighton in the part is like casting a gazelle as Medusa. In fact it is probably a mistake to cast a woman at all, since Lady Macbeth offers none of the openings for nostalgia, yearning and haggard glamour which attach to every other great female part, from Cleopatra to Blanche DuBois. No, Lady Macbeth is basically a man's role, and none of Miss Leighton's sibilant sulks could convince me otherwise.'

Kenneth Tynan

'Lady Macbeth has no imagination; and for that reason she accepts herself from the outset, and later cannot escape from herself.'

Jan Kott Shakespeare Our Contemporary



Keith Bartlett

Leslee Udwin

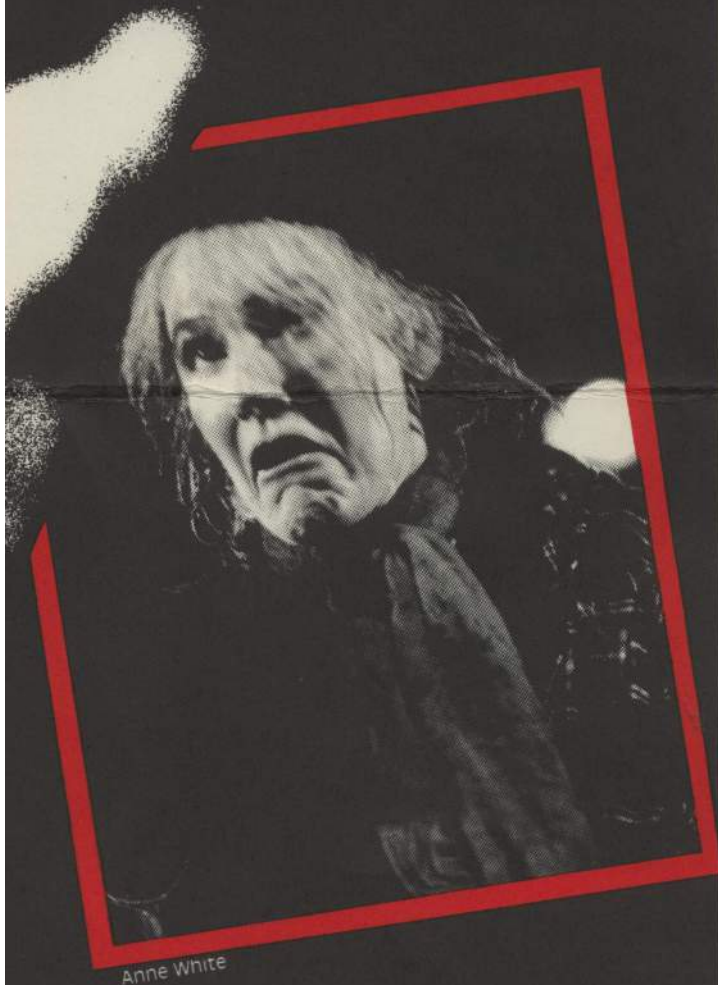
“I’ve no objection, fundamentally, to the guillotine,” replied old Brotteaux. “Nature is my only guide and teacher and she has certainly never given me evidence to believe that a man’s life has any value; indeed, on the contrary, she shows in many ways that it has none. The sole destiny of all living beings seems only to become the fodder of other living beings fated also to the same end. Murder is a law of nature: consequently the death-penalty is lawful, provided it is exercised neither from virtuous nor judicial motives, but from necessity or in order to gain some profit from it. However, I must have perverse instincts, since the sight of blood is repugnant to me, a fault of character which all my philosophy has not yet been able to rectify.”

Anatole France

(trans. Davis) — The Gods Will Have Blood

“I thought it better to follow the effectual truth of the matter, than the imagination thereof; . . . for there is such a distance between how men do live and how men ought to live, that he who leaves that which is done, for that which ought to be done, learns sooner his ruin than his preservation.”

Machiavelli The Prince 1513



Anne White

Knock, knock

The Porter scene is the subject of some controversy. Critics have taken exception to the Porter’s drunken vulgarity, sandwiched as it is between the murder of Duncan and its discovery. It is generally agreed, though, that there is a need for an intervening scene to give Macbeth time to wash Duncan’s blood from his hands, and to change his clothes for the entrance of Macduff. In Schiller’s version of the play, a porter also appears, but unlike Shakespeare’s the German janitor is sober and sings an aubade.

The actor playing the porter partly improvised the scene, introducing jokes on topical matters, as it was the custom for comic actors in Shakespeare’s time to extemporise.

“Faith, here’s an equivocator” probably refers to a Father Garnet, a Jesuit who was executed for his involvement in the Gunpowder Plot of 1605. It has also been argued that the Porter’s allusions to drunkenness and lechery stem from Garnet’s predilection for sack, and his alleged liaison with a Mrs Vaux, which he denied on the scaffold.

“If a man were a Porter of a Hell Gate . . .” is a reference to the porters who feature in the harrowing of Hell in the York, Chester and Townley Mystery Cycles of the Middle Ages. This gives the scene some resonance which lifts it above mere ‘comic relief’ or ‘filling-in’. The knocking which so irritates the porter evokes the entrance of Christ into Hell.

The Undiscovered Self

‘The horror which the Dictator-States have of late brought upon mankind is nothing less than the culmination of all those atrocities of which our ancestors made themselves guilty in the not so distant past. The evil that comes to light in man and that undoubtedly dwells within him is of gigantic proportions. Man has done these things; I am man, who has his share of human nature; therefore I am guilty with the rest and bear unaltered and indelibly within me the capacity and inclination to do them again at any time.

Even if, juristically speaking we were not accessories to the crime, we are always, thanks to our human nature, potential criminals. In reality we merely lack of suitable opportunity to be drawn into the infernal mêlée. None of us stands outside humanity’s black collective shadow — and one would therefore do well to possess some “imagination in evil”, for only the fool can permanently neglect the conditions of his nature. In fact, this negligence is the best means of making himself an instrument of evil.’

C.G. Jung

The porter evokes the entrance of Christ into Hell.



MACBETH

is a co-production with the
YORK THEATRE ROYAL

The first performance was given
in York on September 3rd 1987

Special thanks to the actors of the
FINNISH NATIONAL THEATRE